Zoot Sims
at ArtPark

Joe Henderson at the Tralf
BUFFALO JAZZ REPORT

THE FIFTH ANNUAL ARTPARK JAZZ FESTIVAL WILL TAKE PLACE SEPT. 7-11 AT ARTPARK IN LEWISTON. THE FESTIVAL IS PRODUCED BY BILL HASSETT, OWNER OF THE STATLER HILTON.

THE FIVE DAY SERIES WILL START ON WEDNESDAY NIGHT AT 8 PM WITH TROMBONIST URBIE GREEN, THE GREAT SAXOPHONIST ZOOT SIMS AND TRUMPETER CLARK TERRY. THURSDAY AT 8 THE LIONEL HAMPTON ORCHESTRA TAKES THE STAGE. FRIDAY IT'S KENNY BURRELL AND AN APPEARANCE BY SAXOPHONIST CHUCK WOODS, WHOSE BEEN HEARD TO GOOD ADVANTAGE RECENTLY ON ALBUMS PRODUCED BY TED CURSON.

ON SATURDAY THERE'LL BE AN AFTERNOON CONCERT (2 PM) FEATURING THE MANHATTAN SCHOOL OF MUSIC CHAMBER JAZZ ENSEMBLE AND STANLEY TURRENTINE. THE NIGHT CONCERT WILL BE ON SUNDAY NIGHT, FEATURING JAZZ ARTISTS WHO ARE PRODUCTS OF WESTERN N.Y.- BILLED AS ARTPARK ALL STARS. IT'LL BE A SESSION WITH SUCH PEOPLE AS SAM NOTO, JOE ROMANO, GERRY NIEWOOD, SPIDER MARTIN & MARLEY NORTH, ALONG WITH DENNIS MILLER AND THE BAND. YOU WILL NOT WANT TO MISS THIS CONCERT.

FOR FURTHER INFORMATION AND PRICES, CONTACT THE ORGANIZATION AT 716-733-3030.

GERRY EASTMAN UNVEILS BIG BAND

Bassist Gerry Eastman, formerly of Birthright, premiered his 11-piece band at the Tralfamadore Cafe Aug. 21. This group offers a laid back sound with colorful arrangements and a good sense of swing. He has assembled some of the finest Buffalo musicians, both black and white, young cats and guys who've been around for years.

The horn section consists of Willie Dorsey/trombone, LEROY JOHNSON/trumpet, ART ANDERSON/reeds and flute, DON KNIGHT/baritone sax and bass clarinet, BILAL/reeds, and RICHARD TABNIK/reeds and flute. As for the rhythm section - the great AL TINNEY is on piano, with GREG MILLER/guitar, NASARA ABADEY/drums and ABDUL-RACHMAN QADIR/congas and percussion. Gerry Eastman is the bassist, leader and does most of the arrangements and original compositions.

On opening night things got under way with a sweet version of Oliver Nelson's Stolen Moments. Next was an original Native Son, a percussion loaded modal tune which really took off with Bilal's soprano solo. Wayne Shorter's Children of the Night opened rather "out", with Dorsey & Johnson blowing through their (removed) mouthpieces before the band settled into a loose swing.

This is a band to check out very soon. It represents a working unit of musicians from various styles and backgrounds working extremely well as a unit. Check this issue for Sept. dates.

B.B.W.

EMIL PALAME TO PLAY MR. ANTHONY'S

The Emil Palame Big Band will play Mr. Anthony's on Transit Rd. on Sept. 13. There will be three shows, with tickets priced at three dollars. Dinners will also be available by reservation. Look for the ad in this issue for details.

SPYRO-GYRA ALBUM DUE

This month you'll be able to pick up a copy of an album done by Spyro-Gyra, one of the most popular area jazz bands. The album was self-produced and will be released on their own label.

This long awaited disc features vibist David Samuels as a guest with the band. A review will appear on these pages next month.

JAZZ SUPPER CLUB

Gulistsan Restaurant at Main & Ferry is now a jazz supper club. Music can be heard Thurs., thru Sunday nights from 10-3. Suppers are served from 7 PM - 2 AM. Check out the ad in this issue.

BOURBON STREET & GEORGE'S

Two homes for Jazz in Toronto are George's Spaghetti House located at 290 Dundas Street East, and Bourbon Street which is at 180 Queen Street West.

The Spaghetti House began its' venue as a Jazz House back in 1955, thru the interest of it's owner Doug Cole, and was to become the home for Moe Koffman and his group plus numerous other local musicians of very high caliber.

In 1970 Doug started a Dixieland format at Bourbon Street, but because of the lack of interest this format was changed to a home for visiting modern or mainstream artists the like of Frank Rosolino, Barney Kessel, Red Norvo, and many more too numerous to mention. As this policy has paid off, booker Paul Grosney has seen attention actively to artists who will attract the audience, and also in turn listen to the audience who may wish to hear their favourite artist, for example, this correspondent's wish was recently granted with the appearance of Art Pepper.

A close liaison between Paul Grosney and Moe Koffman has to exist so that the rhythm sections for each club, (Moe also acts as booker for George's) so that no conflict may arise when artists request to work with certain Toronto based musicians.

Both clubs serve excellent Italian food, and provide an exceptional warm atmosphere from their staff, and the good jazz that eminates from both places each and every week is truly an excellent bonus to any visitor. For the regular patrons either of the clubs is something that has become a tradition that shows strong signs of increasing.

Incidentally, Doug Cole's interests lie in the Bebopera, and is attributed to his tastes in a collection of records and tapes of Don Menza, Horace Silver, Charlie Parker, Clifford Brown, Art Pepper, and Dexter Gordon.

H.H.
IN THE STUDIO

Don Schlitten, of Xanadu Records Ltd., has just finished editing what he, in his humble opinion, considers to be a "masterpiece". The album, entitled "Heavy Love", is six duets played by tenor saxophonist Al Cohn and pianist Jimmy Rowles.

In April, Schlitten produced pianist, composer, Mickey Tucker's second album for Xanadu. Accompanying Mr. Tucker were Bill Hardman (tp.), Jr. Cook (ts), Ronnie Cuber (bs), Cecil McBee (b), and Eddie Gladden (d).

Another sextet session was recorded by Schlitten in May when trumpeter, composer Sam Noto completed his third L.P. for Xanadu, which featured Ronnie Cuber (bs), Joe Romano (ts), Jimmy Rowles (p), Sam Jones (b), and Freddie Waits (d).

All three albums are scheduled for release later this year.

CREATIVE MUSIC STUDIO

The Creative Music Studio, North America's leading center for new music is about to begin its Fall term, continuing to offer musicians an opportunity to study with the most creative and productive performer/composers in the field of contemporary music.

In 1977 and '78 the Creative Music Foundation in Woodstock, New York offers two expanded 12 week sessions (Fall, Sept. 26 - Dec. 17 and Spring, March 6 - May 27) and an intensive New York's session (Dec. 28 - Jan. 6). These programs include such contemporary composer/performers as...


Produced by Ramsey Lewis and Bert deCoteaux.

APPEARING AT ARTPARK SEPT. 11 : AVAILABLE AT RECORD THEATRE
JAZZ MAGAZINE - LOOKIN' GOOD!

Last summer a new magazine hit the streets - it was called Jazz. It carried a price of $2.50, which seemed a bit high, considering that there were only 50 pages, and the only real meat was a very good article on Rahsaan Roland Kirk.

It's a quarterly magazine and the next issue came out in Fall '76. This time there was another fine piece - a long interview with Miles. The mag was getting bigger, and contained more bits of information and reviews. The spring of '77 issue won me over. A great piece on Ornette and another on Barry Harris; more reviews and consumer information regarding stereos and records. The spring of '77 issue had a nice piece on Dexter Gordon - independents and the majors and a wealth of other information.

Jazz has good knowledgeable writers, interesting features, good reviews and a clean, attractive and classy format. Check with the local major record stores to see if they carry Jazz.

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or send for subscription info to Jazz, Box 212, Northport, N.Y. 11768.

B.W.

Other magazines we recommend - Coda, Cadence, Jazz Journal International, BJR. Coda & Cadence have been reviewed in previous issues.

JOE HENDERSON QUARTET TO PLAY TRALFAMADORE

The monthly Tralfamadore Concert weekends with internationally known jazz artists will resume Sept. 16, 17 & 18 with a rare East Coast appearance of the Joe Henderson Quartet.

Henderson, one of the great tenor saxophonists, has been one of the mainstays of Mainstream jazz for the last two decades. He first came to prominence with Kenny Dorham in 1962, and was featured with Horace Silver from '64-'66. He can be heard on Silver's famous recording of Song For My Father and any other albums.

Joe also worked with the Herbie Hancock Sextet in '69 and '70, touring and recording with that band. There was also a short stint with Blood, Sweat & Tears in 1971.

Joe, whose been living in California, has been leading his own groups throughout the seventies. He has a powerful, robust sound all his own. His solos are at once intense and beautiful, and always invigorating. His many albums on Blue Note and Milestone will attest to that fact, as well as his work on records such as McCoy Tyner's The Real McCoy (Blue Note).

Included among his many compositions are Black Narcissus, Isotope, Power to the People, Gazelle, Black Mirage, Afro-Centric & Caribbean Fire Dance.

This event - a Tralf Production - carries the BJR stamp of excellence. It should not be missed. See ads for details.


ANDREW WHITE - "MARATHON '75" VOLUME 3 - ANDREW'S MUSIC 17

VOLUME 6 - ANDREW'S MUSIC 20

"SPOTTS, MAXINE AND BROWN" - ANDREW'S MUSIC 24

Andrew White obviously believes in himself and his music. He has released twenty four albums on his Andrew's Music company and has done transcriptions of solos by Eric Dolphy and John Coltrane. Furthermore according to the notes on his latest album "Spotts..." we are promised six more albums. Most of his records (including these three) were recorded live at a Washington, D.C. spot the "Top O' Fooleary" - a rather dangerous undertaking because no matter how good music may seem when hearing it live, listening to it on tape can be deflating.

These three albums reveal Andrew White as one of our most gifted saxophonists playing with an intensity, imagination and sharpness that recall the great early sixties recordings of Dolphy and Coltrane. His invention never flags on the long extended solos that comprise these albums and he maintains a driving tone throughout the range of the tenor which seems his main ax.

Specifics of the albums include a Coltranian treatment of Dolphy's "Miss Ann", and then some Dolphyish lines on Wayne Shorter's "Mr. Jim". On Volume 3, "Impressions" starts with a slow bouncy ensemble work where the theme is stated. Then the tempo picks up and Andrew White steams ahead. On Volume 6 a White original "Superfly, Tippin'" is hot, and "Giant Steps" is done solo once again recalling Dolphy before the group states the theme. On "Spotts" a hot version of "Dizzy Atmosphere" quickly moves beyond the song's bop origins and Cannonball Adderly's "Wabash" receives a relaxed treatment as White leads the head. Pianist Donald Waters turns in some fine and lyrical piano before White returns to take charge. Personnel on these records include Steve Novosel on bass; Kevin Toney and Keith Killgo are on piano and drums on Vol. 6 whereas Donald Waters and Bernard Sweetney handle the keyboards and drums on the other records. I obviously can't
recommend Andrew's other albums on the basis of these three, but if they are anywhere near as good as these they'd be well worth getting. These records come in white covers with gold lettering. No great hype or sexy (or that sexist) covers to lure you to the music. Andrew believes in his music enough to sell you just that and when you listen you will believe in him. R.W.

CHARLIE PARKER - YARDBIRD IN LOTUSLAND - PHOENIX JAZZ LP 17
ARNETT COBB AND HIS MOB - IN CONCERT - PHOENIX JAZZ LP 18
PHOENIX JAZZ FIFTH ANNIVERSARY ALBUM - LP 16

New releases from Phoenix Jazz are always welcome as their reissues of great swing era and bop jazz generally provide great entertainment. These latest three all have their moments with the Parker being absolutely superb.

Yardbird in Lotusland was taken from AFRS transcriptions when Bird came to California. Heard with Bird are Dizzy, Milt Jackson, Lucky Thompson, Al Haig, Nat Cole, Joe Albany, Miles Davis and others. On some of the tracks the sound quality is poor but the music comes across pretty well and it is incredible. The first three tracks include the band they came to play Billy Berg's for a famous engagement. The versions of "Shaw Nuff", "Groovin' High" and "Dizzy Atmosphere" are burners, with both Bird and Diz taking incredible solos that both extend beyond the two choruses per solo they would take on the recordings for Dial or Savoy. The rest of the album is generally on this high level and one can feel the excitement thirty years later.

Texan Arnett Cobb is heard in an engaging set of live concert recordings taken from 1952 with quite a bluesy feel. His famous "Smooth Sailing" being a highlight. Dinah Washington is also heard on three trio numbers and then for a number with Cobb's band with Cootie Williams turning in a marvelous solo. The Queen of the Blues is in great voice here. Arnett Cobb is still playing in Houston and Roy Ames did some sessions with him which hopefully will get released.

The Fifth Anniversary Album is a collection of various sides. "Baradway" is a long jam from Bill Harris' group with great tenor from "Ray Abrams." Two great Dizzy Gillespie tracks from 1945 are present and the version of "Groovin' High" from Feb. 1945 includes young Dexter Gordon. Eddie Costa leads a group that includes Jimmy Cleveland and Benny Golson on "Blues" and Coleman Hawkins on Wardell Grey's "Stoned", sounds great. Another very enjoyable album. Get the Parker and if you have the money check the other sets out. R.W.

ARILD ANDERSEN - SHMRI - ECM-1-1082

Albums under the supervision of producer Manfred Eicher possess a certain clear and deep sound quality to them that is identifiable. Taste and a cool restraint are the ingredients of recognizability and they are present on Shmri, an album led by bassist Arild Andersen who has recorded or performed with Sonny Rollins, Don Cherry, Sam Rivers, Chick Corea and a host of other American jazz artists. Andersen's presence can be felt throughout but he doesn't dominate. There is lots of solo space given to multi-saxophonist Juhani Aaltonen. He plays flute on Ways of Days and on Wood Song plays a wooden flute that fits the mood well. No Tears displays Aaltonen's lyricism on tenor, which Shmri and Dedication highlight his tenor. Other qualities in Aaltonen's playing - the occasional hardness and grittiness in the tone - bring to mind another Scandinavian export Jan Garbarek. The beauty of Andersen's extended bass lines are heard on Wood Song and especially on Dedication. The title selection is a moody piece that seems suspended in mid air. All compositions on Shmri are written by Andersen except Vaggvisa for Hanna which is a duet for its composer, pianist Lars Jansson, and the flute of Aaltonen. Dedication is probably the strongest piece on the album with a beginning that lays out the melodic themes (stated by Aaltonen's tenor and Andersen's bass) which are expounded on later. It is also the longest selection and contains some pleasing modulations and fine soloing especially from Lars Jansson on piano. Jansson has just a touch of funkiness in his style that comes through on Dedication. It's also present on No Tears which opens with some delicate brush by 21-year-old drummer Pal Thowsen whose sparse drumming suits the pace and mood of the album. Thowsen knows when to lay out and sometimes is heard only on tambourine. This is an
album to hear when you've got time to sit back, relax and listen closely.

SONNY FORTUNE - SERENGETI MINSTREL - ATLANTIC 18225

Sonny's latest is on a new label though the music continues to be very much in the same vein as his previous discs. Bright lively melodies, strong, percussion laden rhythm, odd time signatures and passionate Fortune solos prevail here, which is not the commercial Fortune record that many people expected from Atlantic.

Sonny didn't use his regular working band here. The basic unit consists of Woody Shaw - trumpet (2 tracks only), Kenny Barron - piano, Gary King - bass and Jack DeJohnette - drums. Conga/percussionists are heard on each track, except Never Again which features a real. The ballad duet featuring Fortune on flute and guitarist, Jack Wilkins. The use of these big name musicians is probably a big mistake. One of Sonny's greatest assets at his two Tralfamadore appearances was the excellent, powerful yet sensitive drumming of Chip Lyle. DeJohnette, as good a drummer as he is, doesn't fit as well, sometimes becoming almost obstructive during Fortune's more intense solos. Woody Shaw, again a first rate musician, doesn't sound as good with Sonny as did Charles Sullivan. It seems to me that Fortune's music is such a deep, personal and spiritual message that sessions with well known musicians who are not familiar with his music would be less effective than using his own band.

The Afro-Americans is probably the best cut here. This Fortune original is done in 5/4 time with Sonny delivering some fine music on alto - his best instrument. The whole track could easily bring Weather Report to mind. The time here is 13/4; Sonny is on soprano and drummer/composer Horace Arnold is added for the ten minute track, offering a good amount of room for Sonny to solo over a repeating rhythm pattern. Not All Dreams Are Real contains more of his wailing alto, while There's Nothing Smart About Being Stupid is more restrained, though very melodic and good listening.

In summary, this is a fine album, though not quite as good as his previous Waves of Dreams (Horizon) or the Strata-East release Long Before Our Mothers Cried. Fortune fans, however, should well appreciate this release, and if rumors are correct Sonny's best is yet to come. Word has it that Atlantic just recorded Fortune's band live at Montreux.

B.W.

WALTER BISHOP, JR. - BISH BASH - XANADU GOLD 114

Bish Bash is another in the continuing Xanadu Gold series of rare, previously unreleased material. Considering the state of the art in August 1964, the portion of this album done on that date is of unusually poor quality. Another portion of the record was recorded in May of 1968 is dramatically improved and that's when we really get a chance to hear the brilliance of pianist Walter Bishop, Jr. The '68 session is a trio that included Reggie Johnson on bass and drummer Leo Morris. Bishop opens by taking off with some extremely fast, though the music continues well, a swinging French rhythm session was called for. The Gordon and Curson combo features the great leeway on drums. Very few groups carry the legato of the neo-bop, as well as in music of Trane or Dolphy. So well. Incidentally Chris Dolphy join~

TED CURSON - TYPICAL TED - TRIDENT TRS-503

Trumpeter Ted Curson and saxophonist Chris Woods are yet another of the unknown jazz masters. The set with a swinging French rhythm session was initially issued in Europe and this marks its American release. It is simply a fine album of hot modern jazz with Curson and Woods at a high standard. The opening Flatted 5th is a burner followed by the ballad Marjo which contains nice flute from Mr. Woods. Very few groups carry the legacy of the neo-bop, as well as in music of Trane or Dolphy, so well. Incidentally Chris Woods will be at the Artpark Jazz Festival September 9th for what should be a most interesting evening of jazz.

R.W.

VERVE RE-ISSUES

Polydor has released four twofers of material from the Verve catalogue.

For starters, there's a fine set from DIZZY GILLESPIE and STAN GETZ aptly titled DIZ & GETZ (Verve VEZ-2521). The first disc goes back to 1953, and things are cooking with Oscar Peterson, Herb Ellis, Ray Brown & Max Roach backing Diz & Stan. Among the eight tunes you'll find a hot version of It Don't Mean A Thing (If It Ain't Got That Swing), and another fast paced cut Impromtu, running close to eight minutes. The second record could be even better for many people, Sonny Stitt joins Diz, Stan, Herb & Ray - with John Lewis on piano and Stan Levey on drums. This session took place in 1956 and only four tunes are heard, the shortest being over 8 minutes. Listen Back, We'll Get Away & Lover Come Back are all taken at an extremely fast clip. Dark Eyes is slower, but not much. Both records feature excellent musicians playing music up to their standards.
Monnette
SUDLER

IC 2062  Time For A Change

Lee
KONITZ

IC 2035  Lone-Lee

Anthony
BRAXTON

Anthony Braxton
In The Tradition

IC 2045

Mel Martin &
LISTEN

IC 1025  Listen

Booker
ERVIN

IC 3006  Lament for Booker Ervin

David
FRIEDMAN

IC 3004  Futures Passed

Archie
SHEPP

IC 3002  Steam

Bob
DOROUGH

IC 1023  Just About Everything

Dollar
BRAND

IC 3003  The Children of Africa

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The AFRO-CUBAN JAZZ (Verve VEZ-2522) sessions are available again, featuring the Machito, Chico O'Farrill & Dizzy Gillespie orchestras, recorded from '48-'54. Charlie Parker is featured throughout the first two sessions with Machito. Another featured artist is saxophonist Flip Phillips, and on side four bassist Lou Hackney is heard with Dizzy's orchestra. Lou resides in Buffalo and can be heard around town, or at the musicians club on Broadway. This music is obviously Latin and historically important. It's loaded with percussion.

Tenor giants BEN WEBSTER and COLEMAN HAWKINS have been honored with a set titled (you guessed it) TENOR GIANTS (VE 2-2520). Record one is a 1957 session with the tenor man backed by Oscar Peterson, Herb Ellis, Ray Brown and Alvin Stoller. I latched to an imported issue of this date ("Blue Saxophones" on English Verve) a few years ago and it's been one of my favorite discs ever since. The gutsy, hard core blues - BLUES FOR YOLande is magnificent. Webster and Hawkins are joined on the front line by Roy Eldridge and a third tenor player, Budd Johnson, for the second record, - with rhythm supplied by Jimmy Jones, Les Spann, Ray Brown & Jo Jones. The year is '59, and more of a jam feeling prevails here. A twenty minute version of Duke's In A Mellow Tone fills side four, offering some statements from all the musicians, and Spann offers some tasty guitar work here. Ben & "Bean" are great throughout both records. Another historically important and musically rewarding package.

ELLA A FITZGERALD recorded a good deal of music for Verve and much has been re-issued. The latest is THE RODGERS AND HART SONGBOOK (VEV2-2519), all of which was done at a single 1956 session. She's backed by the Buddy Bregman Orchestra as she runs through thirty four R & H songs. Included are such classics as My Funny Valentine, Manhattan, Mountain Greenery & The Lady is a Tramp. The cuts average 3 minutes and Ella's vocals are limited to the written verses. This was a commercially oriented date - thus, no scatting.

More Verve sets should be forthcoming before the end of the year.

B.W.

CHARLES MINGUS - THREE OR FOUR SHADES OF THE BLUES - ATLANTIC SD 1700

If we would expect Mingus to hire three electric guitarists, known for their work in jazz/rock, to play on his new album. Well, he did and the resulting music is fantastic.

Guitarists Philip Catherine & Larry Coryell are heavily featured throughout the album, with John Scofield sitting in for two tracks. The first two tunes are classic Mingus compositions. Better Get Hit In Your Soul (better git it in your soul) contains some humorous vocals from the band, before Coryell blasts off (ala Fuztone) and tenor man Ricky Ford follows suit. Coryell & Catherine do some outstanding acoustic work throughout. Goodbye, Porkpie Hat. They each do a solo, and are later heard together, after statements from Geo. Coleman & Mingus. The next three tunes are extended blues cuts. Noddin Ya Head Blues is slow and laid back, with a fine alto solo from Coleman after Bob Noloms' piano intro. Coryell, Ford, Catherine & Mingus follow in great form. The title track is aptly named. The mood, styles and tempos keep changing making the twelve minute jam not only unique but entertaining, all in true Mingus form. Pianist Jimmy Rowles is on this track only. NObody Knows finds Sonny Fortune joining the band, he rips off the opening solo on alto. This is a straight ahead romp, driven by Danny Richmond, Mingus' long term drummer who's work is first class throughout. Scofield & Catherine are the guitarists on this track.

This is simply an excellent album. Whether you a guitarist, a guitar fan, Mingus fan or you just dig good jazz - you should have a copy. B.W.

THE MYSTERIOUS FLYING ORCHESTRA - RCA APL1-2137

The Mysterious Flying Orchestra is directed by Bob Thiele, once the director of Impulse Records, and who produced discs for Coltrane and others. He assembled Lonnie Liston Smith, Charlie Mariano, Larry Coryell, Jon Faddis, Steve Marcus and dozens of additional musicians for this album, including his wife Teresa Brewer who adds vocals to one track. The music is funny and overdue - below par jazz/rock. Two Lonnie Liston Smith tunes are included which fall far short of Smith's own recorded versions. The best work comes from saxophonists Marcus and Bob Mintzer; then, on the other end of the scale, there's Coryell, Brewer and all the strings, horns and drummers.

The only mysterious thing about this album is Thieles' reason for releasing it.

B.W.
let the country-bluegrass backgrounds deter you, as they swing like mad.

I prefer the S’Wonderful partly because of the tinge of country music (particularly the idiom known as Western Swing) whereas the Italian session is more traditional swing. The Italian session includes some originals by Joe, and standards such as “Honeysuckle Rose” and “Sweet Georgia Brown”. S’Wonderful is mostly comprised of tunes by George Gershwin and Duke Ellington, with the melody of Ellington tunes that opens the album being exceptionally fine. Highly recommended. R.W.

MORE STEEPLECHASE ON INNER CITY

Inner City records continues to release an extraordinary amount of jazz from Steeplechase, Enja and other European labels, as well as their own recordings. Here are a few recent releases from the Danish Steeplechase line:

DUKE JORDAN - FLIGHT TO DENMARK (Inner City 2011) is a 1973 trio recording, done in a Copenhagen studio. Danish bassist Mads Vinding and drummer Ed Thigpen are on hand for this set, mostly made up of mellow ballads. Jordan, known mostly as an accompanist for many of the great hornmen, comes across well in this setting and shows an affection for light melodies.

A much different, stronger trio sound can be heard on an album by HILTON RUIZ - PIANO MAN (IC 2036) was recorded in New York in ’75. Ruiz sound reflects that of many pianists - Mary Lou Williams, Art Tatum, Jaki Byard & others. Buster Williams & Billy Higgins join Ruiz, who spent a few years in Rahsaan Roland Kirk’s band. Included is a version of Coltrane’s Straight Street & Bird’s Big Foot.

FREE SPIRITS (IC 2043) comes from MARY LOU WILLIAMS. Again, this is a trio disc, and it has my vote for best of the three reviewed here. M.L. is one of jazz’ best and she’s in top form, with very hip support from Buster Williams & Mickey Roker. She only does one original, but includes versions of Bobby Timmons’ Dat Dere, & Miles All Blues. Perhaps this disc will give M.L. some of the exposure she deserves.

More on Inner City/Steeplechase next month. B.W.

EDWARD VESALA - SATU - ECM 1088

A certain “sound” has been associated with German based ECM records over the past couple of years. Its a clean, crisp recorded sound of music that’s usually very European, often spacey and not always successful. Drummer Vesala has hired such European notables as Palle Mikkelborg, Terje Rypdal and Pallete Danielson for a recording of five of his own compositions. The music just doesn’t go anywhere, either sounding like an orchestra tuning up, or a movie soundtrack, or a weak attempt at avant garde. Though some of these soloists are known to be good musicians, it seems that the compositions offer little to stimulate creativity. If you are one of the many people who enjoy the sound of ECM, you’ll find many better albums on the label to choose from.

B.W.

TETE MONTOLIU - MUSIC FOR PERLA - INNER CITY

RAY BRYANT - SOLO FLIGHT - PABLO 2310-798

In this solo piano outing Tete Montoliu wastes no time in displaying his virtuosity. He opens Music for Perla with Jerome Kern’s Yesterdays which has him scampering over the eight-eights while maintaining a good deal of imagination. Just when you think you’ve got him pegged he slides into a stride piano break that will knock you out. All of side one is his renditions of pieces by major composers - Van Huesen, Burke, Rogers, Robinson. Side two is made up entirely of selections written by Montoliu, opening appropriately enough with I Feel All Alone. His fingers speak eloquently of patience, nearly impeccable technique and clear direction in his solos whether the compositions are his or not. Regrettably, all of his original pieces are under three minutes except for Apartment 512 which is over eleven minutes. This length of time allows him to do a little more exploring; continuing some of the thoughts he had briefly stated in pieces like What Is It. Ray Bryant's Solo Flight, which finds Bryant like Montoliu alone at the keyboard, is considerably less exploratory in nature but his bluesy style is no less pleasing. He too has great command over the piano but the rolling bass of the left hand and rapid flourishes of the right bring to mind images of Art Tatum. Montoliu can conjure similar images but also has the flexibility to go out on a limb.

September - Month at Cavage’s

Now on Super Sale!

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Buffalo's Jazz Supper Club
Presents
Zimbabwe Mujahid
Thurs.-Sun. 10-3
Cover $3/Person  $5/Couple
Suppers Served 7-2
MAIN & FERRY STREETS

ala Cecil Taylor. Some of Bryants selections are standard jazz fare - Moanin', St. Louis Blues, Take the "A" Train - but he includes four originals that hold up well along side the jazz classics.

DIZZY GILLESPIE - FREE RIDE - PABLO 2310-794
I saw Gillespie's previous Pablo album, Dizzy's Party, as a humorous, well played funk album - but I really didn't expect the great trumpeter to continue in that same style.

Free Ride is even more commercial, with arrangements by Lalo Schifrin and a score of studio musicians such as Oscar Brashear, Lee Ritenour, etc. Wah Wah Watson, from Herbie Hancock's Headhunters band is one of the three guitarists.

This is more the sound you'd expect from the CTI label than Pablo. Although its very hip disco music its a poor example of the music of Dizzy Gillespie.

SUN RA - COSMOS - INNER CITY IC 1020
Depending on your point of view, Sun Ra is either a mystical prophet, a genuine eccentric, or a very determined put-on artist. (He is probably all three.) There can be little argument, however, that he has in his over twenty years of recording, consistently demonstrated a very personal musical vision. It is a constantly evolving vision, making it impossible to be complacent about any new Ra album.

Cosmos is Sun Ra's first domestic commercial release since the 1973 Astro Black. It is a studio recording, done last summer in Paris. The Arkestra was in a somewhat trimmed down state for this session - twelve men, including just one drummer. Sun Ra concentrates on the rocsichord, a keyboard instrument which often sounds like an electric guitar.

As a result of these factors, the album has a laid back

New Directions
THE GEORGE LEWIS SOLO TROMBONE RECORD - SACKVILLE 3012

Albums consisting totally of solo trombone music certainly aren't among the biggest sellers. I'm quite a fan of German trombonist Albert Mangelsdorff, who has done some solo discs, and have just recently been introduced to another marvelous bone man - George Lewis.

Lewis covers a wide spectrum of music here, reflecting his associations with such people as Muhal Richard Abrams, Anthony Braxton, Roscoe Mitchell and Count Basie. His rendition of Billy Strayhorn's Lush Life, and his own Untitled Dream Sequence are beautiful. Piece for Three Trombones Simultaneously fills all of side one, showing Lewis as a master avant gardist while achieving some unique sounds via overdubbing. He shows a wealth of ideas, a good sense of humor and a high level of technique and command over the instrument throughout.

This may be an odd format but its a first rate album. Trombone students and solo Mangelsdorff fans should definitely not be without it.

B.W.

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Joanne Brackeen
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feeling throughout much of its duration. However, this is by no means a move in a more conventional direction. A lot of other worldly images presented themselves as I was listening to this record—due primarily to the music’s juxtaposition of mainstream forms and Sun Ra’s unusual voicings and instrumental combinations.

An atypical record, but then, Sun Ra never stands still.

J.L.

WALT DICKERSON - PEACE - INNER CITY IC 2042

When I hear the term “mood music,” I usually think of that sonic anaesthetic (anti-aesthetic) known as “easy listening.” What we have here is real mood music played by three very sensitive musicians who create a world of sounds that is at once delicate and intense.

Recorded in Denmark in the fall of ’75, this is Dickerson’s first domestic release since the ’60’s. It contains two selections, each filling a side. On the basis of this record, I must conclude that Dickerson is the vibist in the new black music—I know of no one else working in this area. Most of the time his tone is light, dry, and hot—like a marimba—but sometimes he turns on the motor, bangs out a few double notes, and lets them fade completely before he says anything else.

Dickerson’s cohorts on this date are Andrew Cyrille and Lysle Atkinson. Cyrille, marathon drummer with Cecil Taylor for over a decade, shows us he can whisper as well as shout. Atkinson is a marvelously unorthodox bassist. He plays with the fascination of a child who, upon encountering the instrument for the first time, sets out to discover its vast capabilities.

J.L.

STEVE LACY - RAPS - ADELPHI AD 5004

STEVE LACY, MICHAEL SMITH - SIDELINES - IMPROVISING ARTISTS INC. - 37.38.47

Steve Lacy plays soprano saxophone and has been on that instrument for over twenty years. He has gigged in Dixieland groups and with Cecil Taylor, Thelonious Monk and Gil Evans. Since 1965 he has been living in Europe developing his skills as an important voice of the new music and recently made some North American dates including some in the New York City loft scene. These two new releases will hopefully generate an appreciation of his contributions. The Improvising Artists release is a duet recorded in Norway, while the Adelphi, a quartet date, was recorded in New York earlier this year.

Lacy is the supreme master of the soprano as for most other soprano players its their second instrument. Lacy’s attack on soprano varies being much more linear in conception than most players who play with a circular approach. Compositionally Lacy works off very short angular lines reflecting Monk’s influence (also in his playing). Like much of the new music his compositions lack the readily hummable melodies of older jazz styles or pop music but the playing on both these sets is quite hypnotic, drawing the listener into the textures of the music.

Sidelines, the duet album, is marvelous with Michael Smith adding some dissonant piano to cross with Lacy. “Beeline” is a remarkable exercise in musical coloring as Lacy’s buzzing playing suggest a beehive. Michael Smith’s “Time 2” has a definite ‘Trane flavor with Lacy’s work being quite relaxing. The title track Raps of the Adelphi set is a short blues line with some strong bass from Ron Miller and free drumming from Oliver Johnson. Steve Potts adds some nice alto and soprano throughout this set. “No Baby” opens with Oliver reciting “No Baby” several times before Lacy and Potts state that on their horns. The head is simply repeating the “No Baby” phrase with ascending pitch before breaking into some hot playing with some fine collective improvisation. Those already into the new music should of course investigate Steve Lacy’s music if they as yet haven’t. For others it may be an ear-opening experience.

R.W.

WILD FLOWERS 2 - THE NEW YORK LOFT JAZZ SESSIONS - CASABLANCA 7046

Riffs to Sanity opens Wild Flowers 2 with pianist Sonelius Smiths’ The Need to Smile. There are good solos by Art Bennett/soprano sax, Byard Lancaster/tenor sax, and Smith. Olu Daras’ trumpet playing on the ensemble passages is a plus, and the remainder of the rhythm section, Harold Smith/drums, Benny Wilson/bass, and Don Moye/conga keep the fire burning. This is the kind of music that always leaves you feeling a little...
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Festival produced by Bill Hassett

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better after listening.

Ken McIntyre must have written Naomi for a very graceful and lovely lady, or perhaps an innocently beautiful child. He is careful that his flute treatment be very gentle with her at all times. Pianist Richard Harper compliments Naomi and shows concern for her well being. Percussionists Andy Vego and Andrei Strobert accent her subtle strength and calmness.

This version of Anthony Braxton’s 73 degrees - S Kelvin is an excerpt from the extended performance. Besides Braxton, on reeds the credits list George Lewis/trombone, Michael Jackson/guitar, Fred Hopkins/bass, Barry Altshul/drums, and Philip Wilson/percussion. There is also a piano player involved who is not listed. This version in the Kelvin series is one of the best I’ve ever heard. Braxton plays clarinet and contra bass sax, his alto saxophone solo is a gem. The collective improvisation of the group is outstanding; and the tones created by the ensemble are the colors received during deeper meditations.

And Then They Danced written by Marion Brown is evidence of his tremendous strength as a melodic improvisor. Marion’s sound is a peaceful refreshing breeze traveling through timeless space, bringing joy to those who will be touched by it.

Leo Smith and New Delta Akhri’s elements are Oliver Lake/alto sax here, Anthony Davis/piano, Wes Brown/bass, and Paul Maddy/drums; add Stanley Crouch/drums for Locomotive No. 6, written by Davis. All of these musicians are excellent players. Leo Smith is one of the worlds three greatest trumpet players, in my opinion, but it is the purely musical communion with which these musicians play that remains a part of you after listening.

P.S.

son of jazz  bill beseker

In the past, this column had been devoted only to jazz artists from countries of the European continents who were the first foreign emulators of American jazz. Since it is becoming increasingly evident that the scope of jazz takes us beyond both America and Europe, it has become our intention to increase the scope of this column to include all international jazz artists so that we may present a more comprehensive view of all the musical offspring of American jazz.

A distinct genre of international jazz which we’ve touched upon only lightly in the past is music inspired by and written for a particular American performer. Such is an album released by Argentine pianist Alberto Favero entitled Suite Trane: In memioriam John Coltrane (Catalyst CAT-7014). The suite of five movements, composed and arranged by Favero, features an orchestra of 23 Argentine players, 8 of which are featured soloists in various movements. Texturally, the record lies somewhere between the quartet/quintet sound of Coltrane’s groups and the larger ensemble voicings of Mingus. Favero has attempted to create the memory of the master tenor man without the boldfaced imitation expected but with the subtle nuances of ensemble colors. He succeeds enormously. Inspiration is at the meat of creativity and as Coltrane has inspired many, so has he inspired Favero. The Argentine has created one of the best of the Coltrane memoriums without any of the commercial intentions that may be anticipated. This recording is being released 8 years after its production.

Some musicians look to other musicians for their inspiration. Others look to non musical sources. “Creativity” itself has a tendency to explore both philosophically and musically. An exercise in the “creative process” by two Frenchmen, Francois Auger and Richard Pinhas on the album Heldon: Un Reve Sans Consequence Speciale - Heldon: A Dream Without Reason (Inner City 1021) follows the idea that to create is to do violence to what exists. Despite what activity that little paraphrase seems to conjure, the album sound is smooth and controlled. The instrumentation is quite unique however: percussion and electronics. Actually the record sound like a soundtrack to the real worlds of Nietzsche, Ionesco and Sartre, but if you’ve enjoyed The Surman-Martin duets or the improvisation of the group is outstanding; and the tones created by the ensemble are the colors received during deeper meditations.

Another duo with quite different roots than Heldon features Spanish guitarist/pianist Egberto Gismonti with South American percussionist Nana Vasconcelos. Their effort, under Gismonti’s name, Danca Das Cabeças (SCM 10A01) comprises two sides of the most - ...
of playing multiple melodic lines on this solitary instrument like no one I've heard before. It is amazing. While side one is completely Latin in its basics, side two wanders off on a solo tangent not unlike the efforts of Keith Jarrett or Paul Bley. Egberto extends his maneuverability from the guitar to the piano, which is nothing less than marvelous.

Playing with more traditional instrumentation but not with traditional music forms is Japanese trumpeter Terumasa Hino, whom you may have come to know if you follow Jackie McLean or Larry Coryell. His album, Hino at Berlin Jazz Festival '71 (Catalyst CAT-7910) features some high energy recordings of 6 years ago with his own quintet. The music, like the Favero album above, is admittedly an extension of Coltrane's work of the '65-'67 era. Hino has no reedplayer in his band so he plays all the horn lines himself. Some may find this music more interesting than his work with the Eleventh House, and deservedly so. He is his own player, the best times his emulation of Miles and Hubbard surface. His quintet is a bit foreign sounding, for obvious reasons and may take a little getting used to. I find it strange though that this music could find no American release for such a period of time, but I imagine as we all become more aware of the excellence of international jazz artists, our releases will become more aligned with what is happening at the present time. Bill Besecker

blues by ron weinstock

The Bona Vista will be adding out-of-town blues acts to their line-up of top local bands. October 12 thru 16 Chicago slide guitar master J. B. Hutto and the House Rockers will be at the Hertel Alfaret next month.

John Lee Hooker is coming to the Belle Starr this month. Since the late forties when he made hundreds of classic recordings for a variety of labels, John Lee's has established the '65-'67 happening at the present time. Bill Besecker

His album The Virginian (3309) is another countryblues album worth checking out.

While Roy Dunn and Pernell Charity are new to record, Tarheel Slim (real name Alden Bunn) recorded in New York City during the fifties. His Trix album No Time at All focuses on his Carolina blues roots with a band album promised. Slim plays piano, harmonica and a variety of guitars. The fine pianist Big Chief Ellis joins him on two numbers including a vocal duet "Screeching & Crying". This tune sounds like the duets that Tampa Red and Little Johnnie Jones recorded thirty years ago. Overdubbing enables Tarheel Slim to be a virtual one-man band on the very interesting "Dark Shadows". The title track is an intriguing instrumental and the rest of the album displays his considerable lyrical, vocal and instrumental talent.

Dan DelSanto is a white guitarist who appears on some tracks on the Tarheel Slim and Trix albums by Eddie Kirkland. His album White Feathers in the Coup (3314) features a variety of mostly short instrumentals. The music is ragtime, blues and old-time fun. As with all Trix records a generous portion of playing time and tunes are presented.

The new Advent album Chicago Blues at Home (2086) captures a number of fine Chicago bluesmen in informal settings. Those heard are Johnny Shines, Jimmy Rogers, Eddie Taylor, Louis and Bob Myers, Homesick James and John Littlejohn. The music is relaxed and interesting as the artists have generally been recorded in band settings as either leaders or sidemen. Most of the performances are solid if not spectacular. Eddie Taylor turns in two particularly superb numbers, especially "Greyhound Bus." Louis Myers "Going Back to the Ghetto" is also noteworthy. Don't expect rocking Chicago band blues, just laid-back blues done with warmth.

Advent's sister label Muskadine is a label specializing in reissue of rare blues recordings. Unfinished Boogie: Western Blue S Piano 1946-1952 (304) is my album of the month. A superb disc of barrelhouse blues piano which includes Wilson 'Thunder' Smith on five numbers. "Thunder's Unfinished Boogie" is a breakneck boogie reminiscent of the great Cripple Clarence Lofton, and Lightnin' Hopkins is heard on two tunes.

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TAKE A RIDE TO THE HILLS 941-6655
Little Willie Littlefield shows Albert Ammons influence and one of his first recordings (He incidentally wrote the classic hit “Kansas City” but sold Lieber and Stoller the composer rights). Mercy Dee Walton is one of my favorites and his three tracks include his sparse piano style with his wry lyrics and bitter-sweet singing. The rest of the album maintains this high standard.

King reissues that are back in print again that should also be of interest to jazz fans include Wynton Harris—Good Rockin’ Blues (KS 1086) and Eddie ‘Cleanhead’ Vinson—Cherry Red Blues (KS 1087). Wynton Harris was one of the few shouters to rival Joe Turner and had the nickname of Mr. Blues. Such hits of his as “Good Rockin’ Tonight”, “Good Mornin’ Judge” and “Bloodshot Eyes” are marked by exuberance and humour. Much can be said about Mr. Cleanhead’s album which features not only his hiccupping singing but his Bird-tinged alto playing.

A couple issues back I mentioned several series of blues imports. A Frenchwoman, Marcelli Morgantini, came across with the idea of recording Chicago blues artists at the clubs they work. She has released five albums on her MCM label. A notable one is Ma Bea’s Rock (900.294) which features Jimmy Johnson and Luther Johnson. Jimmy Johnson was recently Jimmy Dawkins rhythm guitarist and with Dawkins on rhythm guitar does a fine interpretation of “So Many Roads” that invites favorable comparison with Otis Rush. He and Dawkins both solo on the instrumental title track and Jimmy turns in two more fine vocals adding some fleet guitar playing. Luther Johnson, Jr. is currently in Muddy Waters band and a fine guitarist in his own right. The instrumental “I Believe My Time Ain’t Long” is a hot Elmore James style instrumental, while “All Your Love” is a fine reworking of the Magic Sam classic. Both of these men deserved to be recorded more.

Willie Kent and Willie James Lyons front the house band at Ma Bea’s where Ghetto and the above album were recorded. Ghetto (900.291) is a superb album of Chicago blues featuring Willie Kent’s growling vocals and Willie James Lyons’ strong guitar. Reworkings of several Chicago standards such as “Little Red Rooster”, “Dust My Broom” and “Nineteen Years Old” are done with considerable enthusiasm and Magic Sam’s influence is heard on “You Don’t Love Me” and “I’m Not the Same Person.” This is strong stuff.

Finally Flyright Records has an interesting anthology Blues From the Windy City (4713) which features a variety of artists including Jazz Gillum, Tampa Red, Walter Davis, Sonny Boy Williamson I and Memphis Minnie. Stylistically this music is the Chicago band blues of the pre-World War 2 era and predates the Chicago blues of Muddy, Wolf, Elmore and others which many of you are more familiar with. The music is superb. All of these imports are available from Southern Record Sales, 5001 Reynard, La Crescenta, Calif. 91214.

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3am-8am “Pulse” - Vincent Jones
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Sunday: Noon-two “Jazz Contours” - Bill Wahl
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Imports from Japan and elsewhere, Sony, East Wind, Trio, BYG, Timeless and many other labels. Albums by Coltrane, Braxton, Miles, Woody Shaw, etc. Free lists - International Records, Box 717, Dept. B, Mentone, California 92359.

WANTED: LPs, VG plus: Phineas Newborn, Contemp. 7622; Paul Smith, Cap. T 757; King Oliver, Decca 79246; Adam Makowicz, Muza SZ 1218; Blossom Dearie, Verve V-62108, V-62125. Names of tunes based on "I got rhythm". J. R. Smith, 716-836-2166.

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what's happening

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Nasara Abadey Modern Percussion Ensemble - at African Cultural Center - Sun., Sept. 18 at 6 PM.
George Benson - at Kleinhans Music Hall - Fri., Sept. 9. See ad.
Jean Luc Ponty - in concert - Oct. 2, 8 PM. Clark Gym - U.B.
Statler Hilton - "Downtown Room" - Kenny Burrell opens fall season. See ad for more information.

Bona Vista - 1504 Hertel - Jazz & Blues - See ad.
Odyssey - 1005 Tonawanda St. - Jazz Sat. nights.
Anchor Bar - Main & North - Johnny Gibson Trio w/George Holdt on trumpet. Every Fri. & Sat. night.
Fieldstone Manor (Lockport) - Dixieland w/Will Alger on weekends.

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Albert's Hall - The Brunswick - 481 Bloor Street, West. - Nightly from 9 pm - Dr. McJazz.
Bourbon Street - 180 Queen St., W. - Marvin Stamm Sept. 5-17; Red Norvo Sept. 19-Oct. 1.
Georges Spaghetti House - 290 Dundas St., E. - great local bands nightly.
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Chelsea Bun - Chelsea Inn - 33 Gerrard St., W. - pianist John Arpin Mon. thru Sat. 9-1
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9 & 10 Butch Watanabe Quartet
16, 17 Maury Kaye Quintet feat. two bop vocalists –
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30, Oct. 1 Carlton Vaughan Quartet
7 & 8 Bobby Fenton Quartet
Sunday Dinner-Concert 6:30 pm to 10:30 pm
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