Eddie "Cleanhead" Vinson
Jean-Luc Ponty
J.B. Hutto
cleanhead

Called 'Cleanhead' because of his bald pate, Eddie Vinson is still one of the finest alto players and blues singers to some out of the big band era. Born in Houston, Texas, Eddie was in Milt Larkins band (along with Illinois Jacquet, Arnett Cobb, and Wild Bill Davis) when Count Basie recommended him to Cootie Williams who recruited him as a member of his band. With Williams, Vinson rose to prominence as a blues singer. He left Williams in 1945 to front his own big band which lasted till 1949. One of the more noted members of his band was a young John Coltrane. Eddie Vinson was Trane's first job with a name performer and Vinson's superior playing was a model for the young saxophonist. Eddie made a number of recordings that were popular with black audiences through the fifties combining his good-humored singing with some throaty alto. Vinson was one of the first players to absorb the ideas Charlie Parker was putting forth and recently recorded "Now's the Time" at Montreux for Black Lion. Eddie's hiccupping singing is usually combined with humorous bawdy lyrics though some of the tunes "Somebody's Got to Go" and "Just a Dream" date back from the great Big Bill Broonzy who was Eddie's chief influence as a vocalist.

After his popular successes Eddie moved to Houston in the fifties where he resurfaced in the sixties recording for Bluesway and BluesTime. He became increasingly popular overseas and has recorded several albums over there. Oliver Nelson used Eddie on his Swiss Suite sessions. Currently Eddie is centered out of L.A. Undoubtedly Eddie has played Buffalo, either with Cootie Williams or his own band. His dates at the Tralfamadore will be his first visit here in years. Do check the man out as he'll blow you away.

For information regarding his appearance this month at the Tralfamadore Cafe & Bourbon St. see the ads in this issue.

Vinson discography (partial)
Eddie 'Cleanhead' Vinson & Orchestra 1946-47 - Trip Cherry Red Blues - King

new from Gato

Ruby, Ruby

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GATO BARBIERI (caliente)

SP 4655

Cherry Red - ABC Bluesway
You Can't Make Love Alone - Mega
"Jamming the Blues" - Black Lion (English)
"Woo Baby Blues" - Black & Blue (French)

He can be heard on:
Oliver Nelson - Swiss Suite - Flying Dutchman
The Johnny Otis Show Live at Monterey - (2 cuts) Columbia
SuperBlack Blues Vol. 2 (several tracks) - BluesTime
Benny Carter, Cootie Williams - Big Band Bounce - Capitol

J.B. Hutto
Blues at the Bona Vista

J. B. Hutto and the House Rockers will be making their first Buffalo appearance in a few years at the Bona Vista Wednesday, October 12 through October 16. J.B. Hutto is perhaps the finest living exponent of that style of slide guitar associated with the legendary Elmore James and will bring his brand of Chicago blues to the Hertel Avenue night spot.

Born Joseph Benjamin Hutto in Georgia, J.B. sang in gospel groups as a youth. Coming to Chicago in 1949 he started as a drummer. Turning to the guitar he met and learned from Elmore James though J.B. developed his own approach to the blues. In 1954 he made a series of recordings for the Chance label including such classics as Dim Lights, Things are So...
Slow and Pet Cream Man. Years of scuffling in the bar scene led to his retiring from the music scene.

J.B. started playing in the mid 1960s and it was at Turner’s, a small south side Chicago blues bar, that Pete Welding and Charlie Musselwhite discovered the slide guitar master was back playing again. Samuel Charters recorded J.B. for his series of albums Chicago the Blues Today on Vanguard and his five songs were among the highpoints of this historical series.

Shortly after this J.B. recorded an album for Pete Welding’s Testament label that was part of his Masters of Modern Blues series and included the great Big Walter Horton on harmonica. Two albums on Delmark, recorded in 1968 and 1972 followed each showing J.B. to be an artist that was transcending the Elmore James school of blues. His last Delmark album Slidewinder displayed on a track “Too Late” a remarkable lyrical and vocal sensitivity.

J.B. has had several albums issued overseas and his most recent album, a Swedish release Blues For Fontessa was highly rated by Blues Unlimited. Reviewer Dave Williams wrote of J.B. that “It’s so refreshing not to have all those Elmore licks paraded in mechanical sequence yet again ... His (J.B.’s) singing is harsh and declamatory in style and he invests the songs with tremendous credibility. There is no hint of triteness or casualness which unfortunately can sometimes be traced in a lot of modern blues.”

J.B. can boogie a crowd till they are tired, but he can also put over a slow blues with great sensitivity. He will be accompanied by Brewer Phillips and Ted Harvey. They are the House Rockers and were the late Hound Dog Taylor’s band. One can’t find better musicians anywhere to support J.B.’s tough driving music. Shakin’ Smith and his Blues Band will also be appearing, so it should be five great nights of blues at the Bona Vista.

J.B. Hutto discography (selected)
Chicago Blues the Early Fifties - Blues Classics (2 cuts)
On the Road Again - Muskadine (3 cuts)
Chicago the Blues Today Vol. 1 - Vanguard (5 cuts)
J.B. Hutto and the Hawks, Masters of Modern Blues Vol. 2 - Testament
Slidewinder - Delmark

Hawk Squat! - Delmark
J.B. Hutto - Blues for Fontessa - Amigo (Swedish)

FESTIVAL ANNOUNCES OCTOBER CONCERT
Festival Concerts is continuing to present jazz concerts in Buffalo, after recent successes with V.S.O.P. & George Benson.
On October 7 you can hear South America’s tenor wizard Gato Barbieri at Kleinhans Music Hall. As of this writing there’s a tentative booking for The Crusaders for October 29. Vocalist Phoebe Snow returns for a concert on October 28. Both of these events will be held at Shea’s Buffalo Theatre. Look for the ad in this issue for further details.

BRITHDAY GREETINGS
We at the BJR would like to congratulate master drummer Elvin Jones, who celebrated his 50th birthday on September 9. Hope to see Elvin back in town soon.

WBFO Fall Membership Week

presents

Broadcast Concert and Dance
2 Great Buffalo Bands - 2

C.Q. Price Big Band 8-10 pm
Spyro Gyra 11pm-1am

Terrace Room-Statler Hilton
Monday, October 17

$3.00 admission supports jazz on WBFO

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(corner of Windemere) behind jewelry store

Hawk Squat! - Delmark
J.B. Hutto - Blues for Fontessa - Amigo (Swedish)

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CHANGES

Life is full of changes and some of the BJR staff experienced a few recently.

Bill & Paula Wahl have a baby girl. Emily-May Wahl was born on September 8, weighing in at 15 lbs. 2 oz. with a big smile on her face. John Hunt was recently married, as was "Son of Jazz" Bill Beseker.

LIVE MUSIC REVIEW

Due to a shortage of space this month, and the need to cover coming events, there will be no live music reviews. However - a few words have got to be said regarding Joe Henderson at the Tralfamadore. It was a fantastic three nights of music, with powerhouse Joe delivering some top flight, solid, pure mainstream jazz. Pianist Joanne Brackeen was as good or better than anticipated and gave the Tralf's baby grand a supreme workout. Thanks for the tunes Joe!

THAD JONES-MEL LEWIS ORCHESTRA

SAT.,OCT.15
8:30 PM
Nazareth Arts Center
Rochester

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or send check or money order to Jazzscene Prod., Box 3627, Rochester, N.Y. 14609.

son of jazz bill beseker

Sonet Records of London has a series of jazz albums which it terms "Giants of Jazz". It features American artists of various repute in settings appropriate to their own fancies. Some of the albums were recorded in Europe with local sidemen. Others were recorded in NYC with completely American casts. The producer is Sam Charters, a man who has an uncanny knack for creating along with the unscathed transfer of sound quality from studio to vinyl, some excellently written liner notes and attractive concepts of jazz album presentation. One exceptional note in the series are albums by trumpeter, Art Farmer, and a trombonist by the name of Vic Dickenson.

The Farmer LP, A SLEEPING BEE (Sonet SNFT 715) features Art, playing with an old standby, Red Mitchell on bass, and an international crew including Jan Schaffer on guitar and Goran Strandberg on piano. The music is straight-ahead non-nonsense stuff, with good melodies, good solos and a handle on the past. A past from which Farmer still, as Charters says, "glean(s) new bounties from a harvest that's already been marvelously full."

TROMBONE CHOLLY (Sonet SNFT 720) is Vic Dickenson playing Bessie Smith along with Joe Newman, Frank Wess, Ray Tuna, Jackie Williams and Milt Hinton. Though none of the above ever played with the famed Ms., they show an adept awareness of her power and personality. The tunes are not all blues (12 bar), but they do give to each that same "blues" feel that was the spark of Bessie's reputation

Take an all female string quartet, combine them with five male players of more traditional jazz instrumentation and the result is an interesting blend of American style "French" jazz from a group calling themselves, ZAO SHEKINA (RCA/Victor FPL - 1 - 0097). The group, though modern, is not that modern so as to forsake the natural tonality of the classical string quartet for that of a string synthesizer. The breadth of dynamics and color possible from this group is almost limitless, primarily because of the strings but also because of a well knit duo of percussionists. The arrangements are the key to their lovely sound, and despite the sometimes awkwardness in arranging multiple time signatures, the group is very complimentary. Compositions are the work of pianist Francoise "Fatou" Cahen and the reed player, Yochk'o Jeff Selfer.

Janos Gonda is one of the giants of Hungarian Jazz. He has been leading ensembles there since 1962. He has composed for small jazz ensembles, modern dance companies, and films. He is the leading instructor with the Bela Bartok Conservatory since the founding of that institution in 1965. His music is a classic example of the melting pot of the world's music. His latest LP is entitled SAMANENEK, or SHAMAN SONG (Papita SLPX 17484). The title song borrows from Hungarian folklore the image of the "Shaman" or medicine man, who can communicate with the supernatural forces. The atmosphere for this strange vision is set with a backdrop of jazz tonal colors highlighting the mysterious voice of Tamas Berki. Berki conjures visions of pre-histo while at the same time displaying the full gamut of a jazz singers control and technique. The language itself is totally unfamiliar which may contribute a portion of the mystery. The other highlights of the album are Gonda's piano work, the soprano and alto of Peter Kantor, the trumpet of Endre Sipos and the trombone of Karoly Friedich in their initial release in the states, two of the only albums of Michał Urbaniak have been re-released in a double LP set entitled MICHAL URBANIAK GROUP - THE BEGINNING (Catalyst CAX 7909). The albums feature a mixture of unheard tunes along with some familiar Urbaniak compositions under unfamiliar titles. The albums are lacking the over-produced sound which was later developed for his Columbia albums, and this in itself adds more value to the music. Much clearer are the roots of Urbaniak. There are tunes which resemble the tonal content of Miles' "Little Church" and Weather Report's "Morning Lake". Also, the music is much freer. There are more avant-garde pieces. Urbaniak also plays soprano sax, flute, and clarinet for which he was primarily known before his switch to violin. Urszula is here also, a bit less confident of herself but much more exciting because of it. In great form also is Adam Makowicz, who years later admitted his dislike of electric piano, but who here performs with the best of them in what he had termed an exciting learning experience.

B.B.
“ENIGMATIC OCEAN.”
A musical odyssey by Jean-Luc Ponty.

Jean-Luc Ponty takes you on a beautiful and thrilling musical exploration, around, through and beyond “Enigmatic Ocean.”

There is no word for a musical experience as complete, as unified, as exciting as the music of Jean-Luc Ponty.

Listen. And let Jean-Luc Ponty take you to a place you've never been before.

“Enigmatic Ocean.”

On Atlantic Records and Tapes.
An Interview with John Hunt

Jean-Luc Ponty's first Atlantic recording group as a leader had barely been in existence a week when he was booked into Mulligan's night club in Buffalo to a crowd of a couple hundred people in 1975. In the two years since then things have changed greatly for the 34-year-old violinist. He has won Downbeat magazine's critics' and readers' polls as the top jazz violinist and plays to sellout audiences in concert halls over the world. His recent Atlantic album Imaginary Voyage sold more than 200,000 copies and Ponty returned (ed) to Buffalo with all of this success under his belt Sunday, October 2 at 8 p.m. in Clark Gym at the University of Buffalo Main Street campus.

Ponty was born in the small Normandy town of Avranches in 1942 into a family where his mother and father were both classically trained musicians. He began taking violin lessons at age 5. At age 17 he was awarded first prize by the Conservatoire National Superieur and then spent three years with the Lamoureux Orchestra.

While maintaining his classical lessons, the active Paris jazz scene attracted Ponty's attention and soon he was jamming regularly with jazz musicians on clarinet and violin. Those early jam sessions in Paris were the foundation which eventually led to associations with Frank Zappa, John McLaughlin, Stéphane Grappelli, Elton John and George Duke. In an interview for WBFO recently he explained that despite his numerous collaborations with jazz musicians and winning jazz awards, Ponty does not consider himself to be a jazz musician anymore.

HUNT: I left the jazz world a few years ago. I always hated categories but once I really was a pure classical musician, then I was a pure jazz musician and I have suffered of that prejudice in the jazz world. The king instruments were the wind instruments like sax and trumpet and I was being considered to play an odd instrument. That's not the reason why I moved to jazz, rock but I had much more affinity with progressive rock musicians who were dealing with respect and curiosity with electric instruments. I was much more respected and admitted in their ranks than by jazz musicians. I wouldn't say all jazz musicians but most of them had that same prejudice toward the evolution of electric instruments as classical musicians had toward jazz musicians. That kind of prejudice was always pretty stupid to me. That's why now I feel perfectly at ease because I'm in no category at all... and I'm being accepted by more and more people.

PONTY: How do you feel about consistently being at the top of the polls for jazz violin, then?

HUNT: When you talk about innovations and willingness to accept new ideas a musician that comes to mind is Frank Zappa. How was the experience of working with him?

PONTY: It was very interesting and enriching because of his open mind to anything new. It was his professionalism which was the first thing that struck me. Frank Zappa was the first successful rock musician with whom I toured. It was his difference of approach to a show between him and jazz musicians. A greater respect of the audience and much more concern for other people in their attention to sound. There was a tendency among jazz musicians at a certain time to not worry at all how it sounded in the room as long as they could hear themselves well on stage.

HUNT: What you seem to be saying is that you'd like to dispense with all labels.

PONTY: As far as putting a label on it you'd have to put at least classical, jazz and rock. I had been so excited by the energy and rhythm of jazz that was so influenced by the Black culture of the Black Americans which was a totally fresh approach in music and sound. It was pretty exotic and foreign to my own roots and it was lacking the structure and discipline of classical music. Sometimes rock musicians lack the skill and flexibility in improvisation that a jazz musician has. The ideal form of music for me was to incorporate the three forms.

HUNT: Stephane Grappelli is also from France and you've done an album with him. He must have had somewhat of an influence on you.

PONTY: Stephane Grappelli has not really been a musical influence but he has been a very psychological inspiration for me because when I became interested in jazz and I started using the violin then I discovered that other violinists existed and had done that before. The most accessible to me in France was Stephane Grappelli. His music was a completely different style. That is, when I started playing the violin it was attracted by more electric rock, jazz of the early sixties. Stephane was still playing the music of his age, the jazz of the late thirties, early forties which was the swing period. That's still the style he plays but what's fantastic is that he has so much fire and honesty and being so faithful to his own personality. I have seen alot of older musicians trying to adapt to changing times and failing and losing their personality because of that. Stephane is a great example for all the young musicians in that respect. He is a true artist and has been recognized as such by the greatest musicians I've known in the jazz or classical world. Even in the rock world, a group like Pink Floyd calls him to record with them. It's amazing to see how recognized he is by all kinds of musicians. All this to say, Grappelli is too unique to go on - that I had something special and that he never heard anybody use the violin like me in jazz. Which was fantastic because at the same time he could have treated me as a competitor. To encourage me to go on proved how much of a true artist he is.

HUNT: Talking of the violin, I wanted to ask you what kind of self-up you have for your violin in performance?

PONTY: They are Barcus Berry violins. They are not custom made for me they are standard; made and sold by the hundreds. Mostly to rock bands all over the world and country fiddlers as well. It's a violin body, not a solid body. I have one that is a regular violin as far as the tuning is concerned. Then I have a five-string violin. The extra string is lower. It combines the range of a violin and a viola altogether. It's very, very useful for me to play lines with the guitar for instance, which goes...
very low. Then I have a bass violin which Barcus Berry calls a “violectra” - four strings tuned like a violin but one octave lower. It sounds very close to a cello. So I basically use three different violins on stage. All this goes through a custom built device box which has echoplex, phase shifters and all kinds of electronic devices that I had selected over time instead of all those separate units. So I can use them all together, separately or in different combinations. It’s my instrument and I’m a violinist even if I use an electric violin. I’ve has a violin in my hands since I was three years old therefore I’m comfortable with an acoustic violin. I even recorded some acoustic music on the two first albums, Upon the Wings and Aurora. People identify my sound as an electric sound. I can play the acoustic violin but it is not really my major work. I like it just to have the whole spectrum of sound possible on the violin, from the purest old traditional sound to the most perverted electronic sound (laughter).

HUNT: Do purists in either jazz or classical criticize you for your use of electronics?

PONTY: Not too much because not too many classical violinists come to see me. Interestingly enough, it’s mostly in the States that I see young classical players - violinists or cellists or string players in general - being interested by what I am doing. It’s great because I don’t see that very often in other countries. Nevertheless some of those young people say, “Why don’t you play more of the acoustic violin?” I know where they’re coming from because I had to go through the same prejudice myself. When I started being interested in jazz and I heard that Stuff Smith, a black American, had used an electric violin and at least was amplifying his violin and my first reaction when I heard this was, “Oh what is this? Putting a pick-up on a violin?” When I first started playing jazz I realized I couldn’t fight the volume of drums without amplification. I realized I had to buy an amplifier myself and put on a pick-up if I wanted to be heard. But I found the sound was really ugly and different from a classical violin. So rather than trying to reproduce faithfully a real, pure violin sound I got the idea to develop a new sound. In a way, it made me play differently. I got a kick out of it. A bit later I started taking off from the idea of violin and just pioneering and trying to find an electric sound on the violin.

HUNT: Other than Grappelli and Smith there were few other models for you to follow for jazz violin. When you first heard jazz as a young violinist what made you decide to play that form of music?

PONTY: It happened by accident. I started playing jazz on clarinet which was my third instrument. One day I was jamming somewhere and didn’t have my clarinet with me. All I had was my violin so I took my violin and jammed and musicians came to me and asked me where I came from and how I came to jazz with a violin. I said, “I’m a classical violinist but I play jazz on clarinet and picked up my violin tonight.” They said, “But nobody uses the violin like that. There are violinists playing jazz
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- Sale on all brands of guitars, basses and amplifiers - Gibson, Fender, Guild, B.C. Rich, Martin Alembic guitars and basses; Sunn, Ampeg, Music Man, Marshall, Kustom, Mesa Boogie & Polytone Jazz Amps.
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but I’ve never heard anybody like you." Out of curiosity I tried to buy any album by any jazz violinist I could find. I couldn’t find many especially in Paris. I realized nobody was using the violin in a contemporary jazz style which was bebop, you know Miles Davis and that kind of musician. So I discovered since nobody was doing it I had a chance to do something really new on the violin in that field. That’s how I got into jazz on the violin.

HUNT: If you were talking to an audience of young people just getting started on an instrument how would you tell them to approach it, to fulfill their goals in music?

PONTY: To be very dedicated. I had the chance to find one musician like Stephane Grappelli who encouraged me to leave the classical music and to go on because he said I had enough talent to do it. But if I didn’t meet Grappelli and listened only to other guys they would have discouraged me and its very dangerous to listen to other people. I think you have to listen mostly to yourself and find out if you really have enough faith and perseverance. If you really have a strong enough feeling about something you are going to pursue it somehow. Some musicians have become very famous with not much background in music. In my case, everything I’ve done helps me today. The fact that I had a lot of training in writing and reading music and learning the technique of how to play the violin and even piano, everything helps me today. I think it’s good to have as much knowledge as possible in order to be prepared and able to evolve.


CHICK COREA - A.R.C. - ECM-1-1009

Recorded in January 1971, A.R.C. represents a period of major transition for Armando Anthony Corea. It was recorded just after he had been with Miles Davis and before the Paris “Circle” concerts that included multi-reedman Anthony Braxton. Chick’s accompaniment on A.R.C. is bassist David Holland and percussionist/drummer Barry Altschul who have lately been working extensively with Braxton. The association between Holland, Altschul and Corea actually began late in 1970 just after Holland and Corea had left Miles, so there existed a great deal of empathy amongst the trio that allowed them the freedom to musically explore. A.R.C. is more improvisatory than anything Corea’s new fans have heard but there are familiar sign posts. Side one opens with an expansive version of Wayne Shorter’s Nefertiti where Corea swirls in and around the melody, stating it in only the briefest possible terms. Ballad for Tillie and A.R.C. also utilize a very bare structure allowing a maximum of improvisation. Holland’s bass playing prods but also compliments precisely while Altschul uses lody, “Circle” to efficiently communicating with his audience during this “Circle” period although he was musically satisfied. The communication is in abundance between Corea, Holland and Altschul and for those who are only familiar with Chick’s “Return to Forever” efforts you should make A.R.C. part of your collection to gain the proper perspective on his music.

J.H.

MUNDELL LOWE - GUITAR PLAYER - DOBRE 1007

Mundell Lowe is a Mississippi native whose been living in California for the last twelve years doing writing and studio work. He’s a skilled guitarist and it’s a pleasure to listen to him on Guitar Player, as he plays seven cuts with the backing of bassist Nick Ceroli & drummer Monty Budwig.

There’s a lot of guitar to be heard here and the music is pure, clean and thoroughly enjoyable. Although Lowe is a respected composer, only one tune is his - the ballad Early Morning Soft Shoe. The version of Bird’s Scrapple From the Apple is a standout, and two Ellington tunes are on the program. A version of Doll & Priscilla to Kiss, Most of the tracks are quite laid back although Scrapple moves along well. It’s melody that’s the major theme here.

In listening to Lowe, parallels can be drawn to the sound
of other guitarists such as Jim Hall & Barney Kessel. If you want some nice, soft guitar music in your diet - Mundell Lowe can fill your needs.

Bobby Hutcherson is their only remaining artist to keep those memories alive on new recordings. Hutcherson plays both vibes and acoustic piano - using the Fender Rhodes only on the spacey ballad Why Not. A very enjoyable, balanced and full performance from Bobby Hutcherson.

RICHIE COLE & ERIC KLOSS - BATTLE OF THE SAXES
VOLUME 1 - MUSE 5062
RICHIE COLE WITH THE REUBEN BROWN TRIO - STAR-BURST - ADELPHI 5001

These two albums featuring alto saxophonist Richie Cole offer some good music in differing veins.

The Battle album, on Muse, pairs Cole with altoist Eric Kloss for an energized live session at the Tin Palace in New York. Cole's playing is rooted in be-bop, while Kloss' hard, biting sound reflects a contemporary style of his own, which is documented on over a dozen fine records under his own name. Mickey Tucker, Rick Laird & Eddie Gladden comprise the rhythm section, which is well suited for the occasion. Of the four tunes, my favorite is Harold's House of Jazz. It's the longest cut (13 minutes), but it's also the only fast up-tempo cut - which is the best vehicle for a "battle". It doesn't just cook - it burns, offering plenty of room for Cole & Kloss to show their wares and they do. The alto-ists are the only soloists throughout both sides, except for a brief statement from Laidr. This is a good buy for alto freaks!

The Adelphi record joins Cole with the Reuben Brown Trio - a fine Washington D.C. area rhythm section whose sound is tight and well oiled. This music is more bop oriented than that of the "battle" disc - straight ahead and for the most it swings. Cole brings Phil Woods to mind as he rips through such numbers as Bird's Confirmation and the hot title track. There's also a version of Lucy & Desi - the old I Love Lucy theme jazzed up. Bernard Sweetney's drumming is clean, crisp and accurate. Sweetney has always been a tasteful drummer, and can be heard to good advantage discs with Andrew White. This band, called "Alto Madness" can often be heard in the D.C./Philadelphia/New Jersey area and is obviously well rehearsed.

Both of these albums should give you a good amount of pleasure as they introduce Richie Cole. I'll look forward to more from Cole & Kloss soon.

Bobby Hutcherson is their only remaining artist to keep those memories alive on new recordings. Hutcherson plays both vibes and acoustic piano - using the Fender Rhodes only on the spacey ballad Why Not. A very enjoyable, balanced and well performed album from Bobby Hutcherson.

B.W.

Mundell Kloss records has changed direction so drastically over the last few years that this record seems way out of place in their later catalogue. The fact is that its more typical of the quality mainstream jazz the label was known for in the sixties, and Bobby Hutcherson is their only remaining artist to keep those memories alive on new recordings. Hutcherson plays both vibes and acoustic piano - using the Fender Rhodes only on the spacey ballad Why Not. A very enjoyable, balanced and well performed album from Bobby Hutcherson.

B.W.

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MONNETTE SUDLER QUARTET/QUINTET - TIME FOR A CHANGE - INNER CITY 2062

Every now and then an unknown artist comes along with incredible talent sweeping people off their feet. Along comes just that kind of musician - a 24-year old tiny woman from Philadelphia and a hell of a guitarist - Monnette Sudler.

The album opens with Easy Walker & Monnette soon bursts forth with a torrent of technique and energy. She immediately comes across as a blend of Wes Montgomery & Pat Martino. She's fast, quick thinking and sure of herself. Time For A Change is straight ahead, swings and brings a version of Lucy & Desi - the old I Love Lucy theme jazzed up. Bernard Sweetney's drumming is clean, crisp and accurate. Sweetney has always been a tasteful drummer, and can be heard to good advantage discs with Andrew White. This band, called "Alto Madness" can often be heard in the D.C./Philadelphia/New Jersey area and is obviously well rehearsed.

Both of these albums should give you a good amount of pleasure as they introduce Richie Cole. I'll look forward to more from Cole & Kloss soon.

B.W.

MONNETTE SUDLER QUARTET/QUINTET - TIME FOR A CHANGE - INNER CITY 2062

Every now and then an unknown artist comes along with incredible talent sweeping people off their feet. Along comes just that kind of musician - a 24-year old tiny woman from Philadelphia and a hell of a guitarist - Monnette Sudler.

The album opens with Easy Walker & Monnette soon bursts forth with a torrent of technique and energy. She immediately comes across as a blend of Wes Montgomery & Pat Martino. She's fast, quick thinking and sure of herself. Time For A Change is straight ahead, swings and brings a version of Lucy & Desi - the old I Love Lucy theme jazzed up. Bernard Sweetney's drumming is clean, crisp and accurate. Sweetney has always been a tasteful drummer, and can be heard to good advantage discs with Andrew White. This band, called "Alto Madness" can often be heard in the D.C./Philadelphia/New Jersey area and is obviously well rehearsed.

Both of these albums should give you a good amount of pleasure as they introduce Richie Cole. I'll look forward to more from Cole & Kloss soon.
is straight with no effects.

This is a Steeplechase recording issued here by Inner City. Most of the records from that Danish label offer music of extremely high quality. Time For A Change is no exception. B.W.

JOE MORELLO/GARY BURTON/BOBBY CHRISTIAN - PERCUSSION JAZZ - Ovation 1714

First of all, there are a few factual errors which should be pointed out with regard to this album. In looking at the cover - closely - it is apparent that this is a new recording. It is not. It also appears that Gary Burton is heard throughout. He isn't. And who on earth is Bobby Christian?

Half of these cuts come from the Morello disc Another Step Forward - a rather dull 1969 big band release on Ovation. Burton isn't on any of those cuts. It seems that he has a new relationship with three pop cuts with another vibist (Bobby Christian?) in a quintet setting. The remaining tracks could be anybody - any ideas?

It's great to be around during the age of re-issues but don't bother with this one. Side two cut two explains it well - "Give Me a Simple Tune". B.W.

PREVIEW

SPYRO GYRA - SPYRO GYRA - CROSS-EYED BEAR

Although the album has not been released yet, I had the opportunity recently to hear the master tapes of Spyro Gyra - the first album by the group of the same name. Jeremy Wall/ keyboards, Jay Beckenstein/saxophones and Jim Kemerstorfer/bass comprise the nucleus of the group which has been an active force on the jazz scene in Buffalo for several years. Also included on the album are Tom Walsh, the original drummer who has since gone on to become percussionist with the group America, David Samuels participating on vibes on a couple of cuts and pianist Tom Schuman. The album not only shows them to be most able musicians as their fans all over Buffalo will attest but they are clearly in control of all aspects of production as well. Standout tunes include Shaker Song, Leticia, and Pigmy Funk which includes an inspired solo by David Samuels. When the album is released a complete review will appear in the BJR but what I've heard so far indicates it should please their loyal listeners and earn them a great deal more. J.H.

DAVID MURRAY - LOWER CLASS CONSPIRACY - ADELPHI AD5002

This is the long awaited second album and a potent package announcing a major new force in the new music. Murray reminds one of the late Albert Ayler in the width of his tone and the crying, bluesy feeling which characterizes his playing. With very sympathetic support from bassist Fred Hopkins and drummer Phillip Wilson they produce tight, cohesive, free and swinging music. Extremity the opening track is a solo performance which demonstrates his imagination and command. Dewey's Circle features some strong work by Hopkins and Wilson, each of whom are masters of their own instrument. Low Class Conspiracy is reminiscent of the dirges recorded by Ornette Coleman and Albert Ayler whereas B./T. is a very driving treatment of a bozzhie theme. Fred Hopkins does a solo Dedication to Jimmy Garrison completing a most interesting and spiritual album (another aspect of the Ayler legacy). If I have stressed the links of Murray to Ayler it is not to slight his own individual development or a very personal development of a tradition that has been much neglected by other players of the new music. With such an exciting release one awaits the further flowering and maturing of David Murray with great anticipation. R.W.

GARY PEACOCK - TALES OF ANOTHER - ECM 1101

Gary Peacock is one of the most superior bassists in all of jazz, though few people are even aware of him since he has never really gained success on the commercial level - such as Ron Carter and others.

An exceptionally strong bassist and improvisor, Peacock has recently been working as a member of the Paul Bley Trio. Tales of Another is a trio recording with Keith Jarrett and Jack DeJohnette. The two compositions are Gary's, ranging from the gorgeous, floating lyricism of Vignette & Trilogy 1, to the straight ahead Trilogy II, and on to the rocking major Major. Free improvisation comes across in a mild form on Tone Field, and with more intensity on Trilogy III. Unlike many bassist led albums, Gary doesn't grab the spotlight and hold on to it. He and Jarrett are equal partners in the front, with DeJohnette adding percussive color as an omnipresent yet totally unobtrusive drummer. Note his bright cymbal work on Tone Field - a side not nearly as well represented by other players in a solo. This is a Steeplechase recording issued here by CTI - house vibist - and with more quantity than any other players in a solo. This is a Steeplechase recording issued here by CTI - house vibist - and with more quantity than any other players in a solo.

Some of Murray's pieces are rather "crossover" in feel, with a certain amount of melodic content, reminiscent of the classic European interpretations of the 1960s. The music seems highly orchestrated with distinct movements and precise parts for each instrument much, like the classic European interpretations of jazz. In this regard, the music suffers somewhat from a lack of spontaneity but Futures Passed is music that will undoubtedly attract a large segment of the jazz audience. J.H.

DAVID FRIEDMAN - FUTURES PASSED - INNER CITY 3004

Vibraphonist David Friedman has been heard on numerous albums for CTI as their "house vibist" and also worked with Tim Buckley, Horacee Arnold, Hubert Laws, Horace Silver, Jackiie and Roy, Wayne Shorter and others. Recently, however, he's been on his own as a member of a group with no leader as such, Double Image. On Futures Passed Friedman has the room to display his instrumental and compositional skills and make a wise choice of personnel. Bassist Harvie Swartz shows great feeling for Friedman's style and should be able to be just as good as Friedman, if not better. Friedman and pianist Pat Pelaro do not appear at all, although their playing is very much a part of the overall sound of the band. Friedman's, pianist Pat Pelaro do not appear at all, although their playing is very much a part of the overall sound of the band. Friedman's, pianist Pat Pelaro do not appear at all, although their playing is very much a part of the overall sound of the band.
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blues by ron weinstock

The Belle Starr has continued to bring in top blues acts with Edie Shaw and the Wolf Gang in late August and John Lee Hooker in mid September. Hooker who also appeared at the Buffalo State Good Time Festival was enjoyable with a good band. The late Howlin' Wolf’s back up band was a delight with the truly unique guitar of Hubert Sumlin playing some of the most outrageous yet appropriate guitar licks to be heard.

Shakin’ Smith and his band sounded fine supporting the Wolf Gang. One bad note was that Detroit Jr., a fine pianist and singer returned to Chicago from Buffalo and others were leaving after some New York dates so the Howlin’ Wolf’s band is no more. Muddy Waters, James Cotton and possibly Albert King come in October. Check their ad for dates. B.B. King and Bobby Bland appear after this is written so I’ll review next month. Don’t miss J.B. Hutto and Shakin’ Smith at the Bona Vista and keep your ears open for the opening of James Petersen’s New Governor’s Inn.

Speaking of John Lee Hooker, his King album Moanin’ and Stompin’ the Blues (KS-1085) featuring twelve great early sides has been put back in circulation by Gusto Records. Another King set worth checking is Memphis Slim’s Messin’ Around With the Blues (K-1082). This album is mostly jump blues, with a band having some instruments but no guitar. The piano is John Lee Hooker is the most famous blues artist to emerge out of Detroit. Bobo Jenkins founded Big Star Records to help promote himself and other Detroit artists and has just put out an anthology Detroit All Purpose Blues (B.S. 1550) with Bobo and lesser known Detroit bluesmen. Despite sound which is usual for Bobo’s own studio (Don’d expect super hi-fi) this is a pretty entertaining if mixed set. Bobo has five pretty decent efforts and Buddy Folks does two very primitive sounding tunes ala Jimmy Reed. The singer Blind Child has a harsh and limited voice to make what could be interesting songs work. Steel Wheels (Willie Warren) is the top one here as his two songs show him as a fine modern bluesmen who I’d like to hear more from. I wish the organist on most of the tracks wasn’t used as the sound grates after a couple numbers. This is a mixed set which Bobo can supply at Big Star Records, 4228 Joy Road, Detroit, Michigan 48204. Bobo also founded the Detroit Blues Club and organized a blues festival featuring Detroit’s artists and his efforts for the blues deserve the support. His own album, Here I am a Fool in Love Again, he can also supply.

J.B. Hutto’s latest album, Blues for Fonesa (Amigo AMLP-823) shows him to be still one of the most basic Chicago blues artist around. This was recorded with competent, if somewhat stiff, Swedish musicians during a tour in early 1976. J.B. is able to transcend the limits of his backup and produce a completely convincing set of blues. One side was a studio date and J.B. redesos his classic “Things Are So Slow”. Muddy’s “Blow Wind Blow” is freshly recast by J.B. and a hot slide boogie and the title track, a really fine slow blues with great vocal and slide are other strong performances. The other side was recorded live in concert and includes strong and original reworkings of B.B. King’s “Why I Sing the Blues”, (done in a slow tempo) T-Bone Walker’s “Stormy Monday” and Howlin’ Wolf’s “How Many More Years”. J.B. sounds fresh and vital throughout this album. This is a fine record which Southern Record Sales can supply.

Though its been out for some years now I only recently got Son House’s Library of Congress Recordings (Folkluric 9003). Son House is one of the giants of the Mississippi Blues and a great influence on Robert Johnson and Muddy Waters. This album contains all the recordings by Alan Lomax in 1941 and 1942 down in Mississippi and is most highly recommended.

Folklyric is distributed by Arhoolie and another older album I recommend is Earl Hooker’s Two Bugs and a Roach (Arhoolie 1044). John Lee’s cousin, the late Earl Hooker was an incredible guitarist highly regarded by his fellow Chicago bluesmen. The album opens with “Anna Lee” with stunning slide guitar followed by the jazz flavored instrumental “Off the Hook”. Carey Bell’s debut recording follows and “You Don’t Want Me” introduces Earl’s tasteful use of the w-wapedal. This track and two other instrumentals show how he was one of the first to transcend it as a gimmick. Andrew Odom does a B.B. King type tune with Earl’s guitar in support and the title track is a talking blues with Earl and Andrew. The topic is tuberculosis (which eventually took Earl’s life) as Earl taunts the TB bug with a couple of spectacular guitar breaks. Do pick up on this one.

Dr. Ross’s His First Recordings (Arhoolie 1065) collects the earliest and most unissued sides by a fine bluesman. These early sides feature some wild harmonica and touches of Tommy Johnson and John Lee Hooker. Sun Records’ Sam Phillips was the first to record Dr. Ross for both Chess and Sun and these sides come from those sessions. Great examples of the amplified country blues of the Memphis area are included here.

Recorded over a decade ago, Johnny Young and His Chicago Blues Band (Arhoolie F1029) is a fine album of straight Chicago blues. Accompanied by portions of what was then Muddy Waters band, Johnny is heard with James Cotton and Otis Spann. A number of tunes are duets with Johnny on mandolin and Otis Spann on piano. Cotton plays strong in support on sides with a full band which includes the original version of “Wild, Wild Woman”, a song followers of Shakin’ Smith should be familiar with. The title motif is taken at a slow tempo. Arhoolie also has a fine album featuring Johnny with Big Walter Horton (F1037), and there is an exemplary album Johnny Young and His Friends on Testament (T-2226), that provide a fine recorded legacy to a solid traditional bluesman and one of the few mandolinsists in modern blues.

Reminder that my program Old Time Shuffle moves to 10 PM Tuesday night on WBFO. Babe Barlow hosts Shades of Blues Saturday nights at 10 PM also on WBFO.

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Used LP's WANTED: Albums by Lee Konitz on Verve, many Columbia issues (50's, 60's) and items from Jazzland, Riverside, Contemporary, 50's Atlantic and other labels. Send your list and desired prices to B.W., BJR, Box K, 1335 Main St., Buffalo, N.Y. 14209, or phone (716) 883-3909 Ext. 11.

What's happening

Gato Barbieri - in concert at Kleinhans Music Hall Friday, October 7. See ad.
Phoebe Snow - in concert at Shea's Buffalo Theatre, Friday, October 28. See ad.
Crusaders - in concert at Shea's Buffalo - Saturday, October 29. See ad.
At Tinney, Lou Marino & Max Thein - a WBFO Benefit at Tralfamadore Cafe, Friday, October 14, Saturday, October 15. See ad.
C.Q. Price Big Band and Spyro Gyra - Concert & Dance at Terrace Room, Statler Hilton Monday, October 17.
Lloyd's Lounge - William & Pratt - great jazz - See ad for nights and times.
Starvin' Marvin's - jazz Fri. & Sat. nights. See ad.
Zodiac Dance Company - dance piece choreographed to music of Emil Palame, October 3 - Main Place Mall 6:30; Como Mall October 7 - 6:30.
Odyssey - 1005 Tonawanda St. - Jazz Sat. nights.
Anchor Bar - Main & North - Johnny Gibson Trio w/George Holdt on trumpet. Every Fri. & Sat. night.
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D.J.’s Tavern - College & University - Buddy Tate October 3-8. Phone 929-5065 for details.
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