Chet Baker

Chet Baker gained major prominence at the age of 23, when he virtually became an overnight star as a result of his trumpet solo on Gerry Mulligan’s hit recording “My Funny Valentine.” Baker received a great amount of critical and public acclaim, but he later began a hard, 13 year struggle with drugs, a habit he has kicked coming back on the scene to play some of the finest music of his career.

In 1973 he made a comeback, playing New York clubs. He recorded an album for CTI and played on a Jim Hall album for the same label, turning out exceptional performances for each session. He has a brand new album, “You Can’t Go Home Again,” released on Horizon this month, with such musicians as Michael Brecker, Hubert Laws, Ron Carter, Tony Williams and the last recorded music from Paul Desmond, who died of lung cancer four months after the recording was made.

Chet’s romantic lyricism can be witnessed live this month at Bourbon St. in Toronto. Consult the ad on the back cover for details.

This month’s cover photograph of trumpeter Chet Baker was taken by Toronto photographer Gerry Bahl.

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DANISH WAXINGS

Steeplechase Records of Denmark, quickly becoming one of the world’s leading jazz labels, has recently added some new discs to their catalog.


Some of these are available here on the Inner City label and the others will be out on I.C. soon.

CLUB HAPPENINGS ON THE TORONTO SCENE by HAL HILL

Tuesday nights are my usual club nights, I guess I hate Monday nights as opening nights always seem to me traumatic, but I cannot hold back my curiosity any longer than Tuesday, so here are some observations made in capsule form over the past few weeks. The musicians seen and heard seem to rotate well around the clubs mentioned, thus it would seem possible for you to visit Toronto in the very near future and catch some of the same groups mentioned:

Yellowfingers:

I am always delighted and amazed when I go to see Sam Noto, and I was not disappointed recently when Sam presented his Quintet featuring the alto and tenor playing of Steve Lederer, such flights of Bebop fancy were made with “Green Dolphin Street,” “Act One,” “Round Midnight” and “Bebop” during the set I caught.

Shades of Jay and Kai (J.J. Johnson and Kai Winding) brought the two trombones of Boss Brass leader, Rob McConnell and Ian McDougal to Yellowfingers for a week with a superb rhythm section of Tom Szczyniak on piano, Howie Silverman on drums and Frank Falco on piano. Jazz standards like Bob Brookmeyer’s “Minuet Circa ’61,” Horace Silver’s “Horace-scene,” mixed with McConnell originals made for a very exciting blend. Apart from the excellence in music portrayed here, Rob’s humor made for a very easy rapport between the band and the audience.

Blondie’s:

Past the lineup at the door and into a packed room and there on the bandstand the slim and demure flautist Kathryn Moses is leading a very contemporary quartet in some of the finest music this correspondent has heard for some long time. Rick Homme on bass, Gary Williamson piano and Bob McLean on drums form a vibrant and very tight cohesive group supporting and blending with Ms. Moses flutes and sometimes vocals. “Shine on Me” an original by Kathy smacked of Joni Mitchell in feeling, and her scatting on Charlie Parker’s “Confirmation” was a joy to behold. This is one young lady who should be seen and heard at every possible opportunity. Incredible.

Away from the bigband concept for a week, and also appearing at Blondie’s the week after Kathryn Moses was clarinetist Phil Nimmons and his Quartet. Gary Williamson was again featured on piano along with Stan Perry drums and Dave Fields on bass. Material that stands the test of time “My Funny Valentine” and “In a Mellotone” were interspersed with complex originals from members of the band. Nimmons has been a mainstay of Canadian jazz for some time but remains fresh and ever exciting, probing into new areas that make a visit to hear his small group an event not to be missed.
Another member of the contemporary school is trumpeter Bruce Cassidy, who followed Nimmons into Blondie's with Bernie Senensky on Fender Rhodes and Mini Moog, Dave Young on acoustic bass and Terry Clarke on drums. A formidable group this, playing original music written by Cassidy and Senensky. Two tunes that really stood out were Senensky's "Latin Too" and Cassidy's "Pastels".

GERRY MULLIGAN AT HAMILTON PLACE
On Saturday September 17th, at Hamilton Place, Gerry Mulligan, baritone saxophonist extraordinaire made his local playing debut. The concert also premiered a new work composed by Harry Freedman to commemorate friend Mulligan's 50th birthday. The composition was appropriately titled "Celebration".

The concert opened with Mulligan and the CBC Hamilton Festival Orchestra, under the direction of Howard Cable, playing a Mulligan composition entitled "By Your Grace", originally written for pipe organ, guitar and baritone sax. This first piece, although performed adequately was hampered by tuning problems in the string section. The second number was a Freedman composition entitled "Tableau" (a musical exploration of the Canadian Arctic). Only the strings were used to perform this piece.

Next came the focal point of the whole evening; the performing of the CBC (Canadian Broadcasting Corporation) commis-

The living language of Jazz.
"V.S.O.P.—The Quintet" a unique jazz event. In one month 150,000 people heard Herbie Hancock, Wayne Shorter, Ron Carter, Freddie Hubbard and Tony Williams prove that jazz remains a vital American art form.

The Quintet came together to play acoustic jazz. Despite their separate electronic journeys with their own bands, together they conclusively show that their collective music has gained new maturity and resonance. Besides, master musicians tend to remain masters no matter what style of music they make.

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sioned work "Celebration".

Celebration opened with almost a swing feel and alternated between this and various slow tempos. The composition was obviously meant to swing but it never quite achieved its goal. A touch of well interpreted brass and woodwind lines, a drum part played so rigidly it became ponderous and the strings playing in between these two extremes made a true relaxed swing impossible. Mulligan switched between baritone and soprano effortlessly. Whether it was a difficult twelve-tone passage in 3/4 or a heavy blues his sound sang out over the orchestra.

The "Festival Orchestra" consisted basically of the Hamilton Philharmonic with such prominent additions as the Canadian Brass plus Cathy Moses (flute) and Bernie Pilch (clarinet) two notable Toronto jazz artists.

The second half of the evening was devoted to Mulligan's sextet which consisted of piano (Tom Fay), vibes (Dave Samuels), guitar (Mike Santiago), bass (George Duvivier), and drums (Bobby Rosengarden).

The group sailed through several Mulligan compositions such as "Maytag" and "Taurus Moon". Gerry then explained that since it was his birthday party he was going to have a ball at which he sat down at the piano which Tom Fay had vacated. Mulligan, Rosengarden and Duvivier then laid down some very interesting ad lib musical thoughts. Mulligan then recharged the audience with a bluesy romp through "Out Back of the Barn" followed by "Walk on the Water" featuring an extended solo by Tom Fay.

A standing ovation brought Gerry back to the stage to perform his version of "Satin Doll" as an encore.

The sextet worked very well together. Samuels and Fay never once got in each other's way. Santiago did seem to be a bit lost at times and his amp was over-worked trying to fill the large hall. Duvivier and Rosengarden performed in their usual manner--excellently.

The concert was taped by CBC and will be broadcast on Saturday, November 12 at 5:05 pm on CBC radio 740 (am).

Ron Baker

JONES-LEWIS IN ROCHESTER

On Saturday, October 15, Jazz Scene Productions brought the Thad Jones-Mel Lewis Orchestra to the Nazareth Arts Center. Although Thad was unable to make it (he was conducting an orchestra in Denmark), his presence was very much in evidence, as the entire evening's program consisted of his compositions and arrangements.

Mel, whose intros were as low-key as his playing, chose a well-balanced program, featuring some of Thad's classic charts from the Solid State albums, as well as newer material.

There have been lots of personnel changes in the past year. There aren't as many strong soloists, but the ensemble playing is impeccable as always. Eastman faculty member Bill Dobbins did an excellent job of subbing in the piano chair.

NEW JAZZ LABEL FROM FANTASY

The Galaxy label is being reactivated as a straight-ahead, mainstream jazz label, according to Fantasy president Ralph Kaffel. The first five Galaxy albums, by Hank Jones, Shelly Manne, Richard Davis, Stanley Cowell, and Roy Haynes, will be released this fall.

Ed Michel produced all the albums in the initial Galaxy releases. The sessions took place during the summer at Fantasy's Berkeley studios, and, in the words of one well-known cross-jazz artist, "This is the way we used to make records, and it's a gas. Just got in there and play!"

Producer Michel put it this way: "There is no better way to make records than to acquire great artists, and then let them make music the way they want to. If someone is ready to play, and he knows what it is he's doing, then all you have to do is set up the mikes in the right places and keep everybody comfortable."

Fantasy president Ralph Kaffel feels that there's definitely a market for this kind of mainstream jazz product. "Our two-feet have sold very well, and this newly-recorded jazz will reach those same people. The new Galaxy product will be just as viable 15 years from now as it is today. It's that kind of music."

The Galaxy label was originally used many years ago for r&b product, mostly singles. It has been completely inactive for some time now. The original owners of the company took the name Fantasy from a magazine called "Fantasy and Science Fiction"; Galaxy was yet another popular science fiction magazine of the early Fifties.

BILL EVANS speaks with Paul Fisher

The following is from a brief interview conducted with pianist Bill Evans during Bill's week long stay at Toronto's Paul Fisher (PF): Bill, it seems to me that record companies are a little more generous with recording contracts today than they were in the past. It's been some 20 odd years since you first recorded (for Riverside records) did you have any difficulties getting a recording contract?

Bill Evans (BE): I didn't have too much difficulty at the beginning, but I mean it was what was called a standard Union recording contract. I got double scale and I don't know what the royalty thing was, whatever the minimum was. But at that time of course all I was interested in was getting a record out there and I was happy about that. I didn't really get any money to speak of until I moved to Verve, although Riverside did give me my early opportunities and the money did increase a little bit. That company got in trouble and so the whole royalty thing was, you know, not even thought of. I don't know if it's really more generous now or not. I think the newer talent still...well they want to get on record and start to build a reputation and they have to take whatever they can get just to start. But by now some of the established jazz artists are getting better record contracts. I know my new contract with Warner Brothers which began last June 31st. (77) is the best deal monetarily, production wise, budget wise, advertising and all that I've ever had.

PF: A number of people have recorded a very popular song of yours, one which you wrote for your niece, "A Waltz for Debbie". The idea behind that song points towards family ties. Is your recording and touring schedule set up in such a way now that you're able to spend a little more time at home with your wife and family?

BE: Well, it never seems as though it's enough time but I'm trying to work it out now whereby I don't go out for long periods of time. I might go out for 2 or 3 weeks and then come home for a week. For instance, before this tour started, which was a week and a half ago, we were basically around New York for 2 months. We worked a couple of weeks in New York and a couple of days here and there but basically around for 2 months. Now we're out for 2 weeks, we go home for 4 days then we go...
Elliot has been with me since Marty was around 1958 that you worked with Miles Davis, right, and we had a lot of undoing the album and that's the very fact that he hadn't really started to play bass and should be is yourself and where you're at. It kinda reinforced that and of course it was a great experience to be playing with those guys. In that way it helped me, and it helped me get my trail off the ground. Miles came out for me and that tended to bring the jazz audience to turn their ears towards me long enough to at least consider what I was doing, and make their decision. It helped a great deal in getting my trio going.

PF: Elliot Zigmund is a fairly new drummer for you. Eddie Gomez has been your regular bassist for a number of years. When did Elliot join you?

BE: Elliot has been with me since Marty (Morrel!) left, which has been about 2-1/2 years now. Of course Eddie's been with me over 11 years now so we're pretty well settled in with this trio we've had a lot of good moments. We've done a couple of albums for Fantasy, one trio and one with the trio plus Lee Konitz and Warne Marsh which are unreleased. It turned out really nice so they'll be released on Fantasy. We're doing another trio album for Warner Brothers this month (August) and these records will be coming out in a year or so. Also, the latest release from Fantasy is an album I did with other personnel for a refreshing kind of change of groove. I used a quartet with Ray Brown on bass, Philly Jo Jones on drums, Kenny Burrell on guitar, and Harold Land on tenor and the album is doing quite well.

PF: Oh yes, a beautiful album... Quintessence was the name of that one.

BE: Right, and we had a lot of fun doing the album and that's the latest release on Fantasy. They have three albums in the can, the two I've mentioned and there's also a solo album which is coming out next I believe so there's going to be quite a bit of product coming out in the next little while.

PF: Bill Evans fans are going to be eating that up!

BE: Well yeah, if there isn't too much! (laugh)

PF: I never had the opportunity of meeting Scott LaFaro who was a bassist of yours, I think Paul Motian was your drummer at the time. What sort of fellow was Scotty, he made some great recordings with you.

BE: Well, he was as you can tell from his playing a great bassist and the fact that he hadn't really started to play bass until he was eighteen was really something else. The fantastic accomplishments he made in those few years... he had played a little tenor and clarinet before that. He was a tremendously alive, vital, creative guy very pure and full of energy. It's very hard to describe... a very clean kind of guy. He was a beautiful person to contemplate and watch in action and just to see going through life.

PF: He certainly put forth beautiful images in his playing. The first time I heard Scott was with you on a recording the trio made for Riverside. I think it was Autumn Leaves and sufficient to say he knocked me off my feet.

BE: Yeah! And that was really early one. We started the trio and we worked a job for I think three or four weeks at a...
place called the “ShowPlace” a little, little club in Greenwich Village. Out of that job came the development that accounted for the first album. A lot of that was really off the top of our heads, I mean there weren’t any arrangements and we hadn’t performed a lot of those things except to just do it. We had such a feel for each other by then from having worked those few weeks that already there were nice things happening on that album and the time of about a year and a half later we finally did the Village Vanguard sessions I think what we had been striving for was in a more refined and developed state. It was that kind of trio unified conception of playing together and I still am so happy that we managed to get those things on record because it was only a week and a half later that Scott was killed. (In a car accident). When he was listening to some of the playbacks that night he said “I’m finally happy with something I’ve recorded.” and I just think back to that and feel very thankful that we got it down and those records have been very important so far as my particular output is concerned.

PF: Back up to 1977, who do you listen to now for pleasure?
BE: Gee, well, there’s quite a few. I really enjoy anyone who plays good. For example, the group that’s downstairs from where we’re playing here at Basin St. with Don Menza at Bourbon St. with Bernie Senensky, Michel Donato, and Terry Clark they’re just wonderful musicians, I could just sit and listen to them play all day. I love listening to Errol Garner there are just so many people. There are a lot of players that I enjoy listening to who may not be big names and there seem to be young players coming along all the time who are, you know, really super. It’s really hard to pick out a few. I don’t do a lot of ‘sitting down listening’ because when I’m on the road I really don’t get the chance, and when I’m home the family thing takes over pretty much so it’s more coincidental turning on the radio and hearing a thing here and there.

PF: I’ve noticed a lot of piano players lately turning towards electronics but other than a rare use of the electric piano I don’t think I’ve ever heard you use any electronic keyboards.
BE: Yeah, well I’ve used the Fender (Rhodes) on some records just as an auxiliary to the piano. I have an Omni synthesizer at home which I have just messed around with. I don’t find a great deal of pleasure in it. It’s kind of stimulating because it offers different potential than piano, two voices happening at once is a very easy thing to do on that because the voices sustain and you can make like a string section and so forth and that’s all a lot of fun but I get pretty tired of it pretty quick. Basically I’m out of a certain period and I’m out of a certain kind of conditioning and I’ve gone in-depth into my particular instrument which is acoustic piano. I still find more scope for myself there and more satisfaction. I often say that I don’t think it matters if it’s electronic or not I think it matters who’s involved and how that particular talent has learned to utilize the medium to express himself. I’m sure that much good music is being made and will be recorded in all forms of musical media but electronic and acoustic. I don’t want to take apart in any controversy, but I myself don’t think I’ll ever be an electronic player. I don’t forsee it, I don’t discount it entirely but as of now.. one thing I like is that if the blackout comes (laugh) I call still go play my instrument.

PF: Well, I’ve dug your acoustic over the years and I’m looking forward to many more enjoyable listening experiences from your music. Bill Evans thank you so much for your music, and for offering us some insights into your work.

BE: Well, I’d like to thank you for playing jazz, like I was telling you before I was in my hotel room late at night looking up and down the dial and I came across your show and it was really refreshing. Jazz really can’t exist successfully without air support from the radio stations and you know I really do mean it.

PF: Well, we’re nothing without you guys.

-----Paul Fisher is the host of Music for Night People, a jazz program heard from Midnight to 3 am Monday through Friday and Saturdays from Midnight to 5 am at CKQS FM 94.3 Oshawa, Ontario.

EMIL AT MR. ANTHONY’S - BY GEORGE BECK
That local sensation, Emil Palame, continues to tear it up wherever else his screaming 16 piece ensemble appears. On Tuesday, September 13, Mr. Anthony’s Supper Club on Transit Road departed from their usual format of dinner theater and opened the doors to Emil and his “amazing music machine”. The event was co-sponsored by WADV-FM and drew a fairly good sized house which received the band enthusiastically.

Dick Grillo, back from a stint with the Herman Herd was an excellent replacement for Mike Migliori who was on the band for the previous 3 weeks while on hiatus from Maynard’s group. Bob Leatherbarrow on drums and Howie Shear on lead trumpet continue to spark the band to a near fever pitch every time out.

Definitely a group to catch the next time out as Emil’s writing and arranging talents are sure to take him to new heights and away from his growing and faithful Western New York audience.

Editor’s Note - Geo. Beck can be heard on Jazz Nitely on WADV 106.5 FM every night from 11:30 to 12:30 except Sundays.

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RECORDS


RON CARTER QUARTET - PICCOLO - MILESTONE 55004
NIELS-HENNING ORSTED PEDERSEN & SAM JONES - DOUBLE BASS - INNER CITY 2055

These two newly-recorded albums have a lot in common. They both feature two bassists, they’re both excellent, and each will give bass fanciers many hours of enjoyment.

Piccolo is a two-record set, done live at Sweet Basil in New York. Ron Carter plays piccolo bass exclusively, a smaller, higher pitched instrument than the standard bass - which is played in this quartet by Buster Williams. The two non-bassists involved are pianist Kenny Barron (who's played with just about everyone recently) and drummer Ben Riley - known for his work with Monk. The first cut, Saguaro, runs eighteen minutes.
You might think that a tune this long with the spotlight on the bass would become boring. Far from it. From the start thoughts and rhythms keep changing and the basswork from Carter and Williams (both solo often) is magnificent. Kenny Barron's piano work (all acoustic) throughout the four sides is superb and Riley is a tasteful, versatile drummer whose perfect for this type of work. There are many fine, spirited performances here. Some highlights for me are Barron's colorful Sun Shower (also recorded by Sonny Fortune) and Oscar Pettiford's lightly swinging Laverne Walk, as well as the opener Saguaro noted above. Carter's love for classical and Spanish music are also obvious on some of the cuts.

Double Bass on Inner City offers the work of bassists Sam Jones & Niels-Henning Orsted Pedersen. They each share some of the same distinctions as each is known to be one of the strongest and steadiest bassists around, each is constantly called for session work and each has worked with Oscar Peterson (which is no job for just average musicians). This set is composed of jazz standards such as Coltrane's Giant Steps, Bird's Au Privave, Rodgers' Falling in Love With Love & Kern's Yesterdays. There's also two originals and a brightly chugging version of the villa-lobos classic Little Train. The program of lightly swinging up-tracks and ballads proves to be right for the bassists to show their skill, and the work of Philip Catherine on acoustic guitar and Billy Higgins on drums is as much responsible for the session's success as is that of the leaders.

If you enjoy the acoustic jazz bass you should check out these albums. Should you be in love with the instrument, you've got to have both of them.

B.W.

NIELS-HENNING ORSTED PEDERSEN - JAYWALKIN' - INNER CITY 2041

The first release as a leader by Danish acoustic bassist Niels-Henning Orsted Pedersen demonstrates why he has been much utilized by people like Dexter Gordon, Johnny Griffin and Oscar Peterson. He plays a most expressive bass and his mellow style is usually concentrated in the upper ranges of the instrument. On this date he appears with fellow Europeans Philip Catherine on guitar and Ole Kock Hanson on Rhodes piano. Drummer Billy Higgins provides some crisp precision which is highly complimentary to Pedersen's own sharpness. The title song is a frolicking example of the entire album. Though the cuts range from slow blues to almost flamenco, the basic musical interpretation is the same - that is a tight, mellow instrumentation led by a most able and light fingered bassist.

T.M.

ART FARMER - SOMETHING YOU GOT - CTI 7080
URBIE GREEN - SENOR BLUES - CTI 7079
URBIE GREEN - THE FOX - CTI 7070

The first two records here feature a pair of soloists with the David Matthews big band, engaging in some fine music. The third - well, we'll get to that. The name Art Farmer is almost synonymous with jazz flugelhorn - he's one of the best. His partner here is Yusef Lateef - a multi reedman/flautist who limits his work for this date to his main axe - tenor. Matthews big band has recorded both disco (CTI) and hot, straight ahead music (Muse),
and the title track here is a rather lame funk tune. Then things begin to pick up. The rest of the album is good, solid big band arrangements backing up two gifted soloists, delivering some rewarding music. Chick Corea's Spain and Clifford Brown's Sandu join two Matthews originals and Fritz Pauer's ballad Saudade on a balanced program of music. Its always good to hear Farmer, and its been a while since Yusef has recorded music up to his level.

The Urbie Green record falls pretty much along the same lines, but there's three pop-ish tracks and the intensity level is higher on some of the straight cuts than on Farmer's disc. Tenor/soprano saxophonist Grover Washington, Jr. joins the trombonist and the two offer some superb work. Green is cool and lyrical while Grover is hot and in command. Among the six cuts you'll hear Corea's Captain Marvel, Mingus' Ysabel's Table Dance and Horace Silver's Senor Blues (these last two are standouts). Billy Preston's You Are So Beautiful is a short, sweet ballad; Peter Frampton's I'm In You and Stevie Wonder's I Wish are average funk tracks and seem lost on this otherwise gratifying album.

The second Urbie Green disc, The Fox is another story altogether. This one leans toward disco for the most part and the arrangements (by Matthews) offer little for the soloists to work with. Dizzy's Manteca is done in disco fashion as are the other longer cuts, except for one - a slow, bluesy version of a soul hit. That leaves Goodbye and You Don't Know What Love Is - two short features for Green, without drums (a relief). The Farmer & Green discs with the big band are worth looking into if you dig big band arrangements and you can accept the funky cuts. The Fox would only interest those with commercial tastes. B.W.

MASTER GRADY TATE - IMPULSE 9330

Its no secret that Grady Tate is a good jazz drummer, as evidenced by countless records and live dates. He also has a refined voice, which is the reason for this recording. Thats it for the compliments.

Grady uses none of his resources well on this disc, at least as far as jazz is concerned - and Impulse is supposed to be a jazz label. He doesn't play drums on any of the tracks and he easily could have (it sure wasn't done live). Then there's the material - all pop tunes or pop-ish versions. The arrangements are dull and contrived and Tate is backed by an omnipresent vocal choir which could either be annoying or humorous depending on your state of mind.

Grady does sing, but its not jazz, at least not on this record. B.W.

SONNY STITT - SUPER STITT - PHOENIX JAZZ LP15

Devotees on Sonny Stitt and/or be-bop should get off on this live 1954 Stitt Quartet date. The music was originally heard as a radio broadcast, with Sonny leading a rhythm section consisting of pianist Dean Earl, bassist Bernie Griggs and drummer Marquis Foster.

You'll hear blues, ballads and cookers amidst the seven cuts, and for more variety Stitt employed all three of his saxes - alto, tenor and baritone. This is good Stitt and a lively session, but I find it a bit odd that Stitt is the only soloist on each cut, except for a brief spot from pianist Earl on Pennies From Heaven.

The recording quality is good and the pressing decent. This album should be on special interest to collectors. B.W.

JEAN-LUC PONTY - ENIGMATIC OCEAN - ATLANTIC SD-19110

The latest from jazz-rock violinist Jean-Luc Ponty further demonstrates the high powered, yet flowing music which he has evolved over his last 3 albums. This date is perhaps the most congruous for Jean-Luc in that the entire album betrays a theme - the endless driving force of an Enigmatic Ocean. He is joined by guitarists Allan Holdsworth and Daryl Stuermer. Allan Zavod on keyboards provides a nice compliment to the work of Ponty. Ralphie Armstrong and Steve Smith on bass and percussion ensure continuity. The album should be heard in entirety to appreciate the intensity of the performance. Probably the best jazz-rock Jean-Luc Ponty has shown to date. T.M.
GATO BARBIERI - RUBY, RUBY - A & M SP4655

Gato Barbieri is one of the few jazz musicians who have moved from the hard core ranks to the commercial market and still retain feeling and individuality. Ruby, Ruby is indeed a rather slick production, complete with studio musicians, strings and horns - but there's no disco, background singers, super funk or any of the other excess baggage found on many of today's recordings.

Jay Chattaway's orchestrations do, in fact enhance the mood of the time throughout the eight tracks. Gato's work here is romantic, often downright sexy and sometimes quite hot (hot blooded fits better). The Latin feeling is aided by added drummers and percussionists, such as Paulino da Costa & Portinho. The basic septet includes Lenny White, Gary King and David Spinozza.

If you like jazz commercial vein, I think you'll find Ruby, Ruby to be an excellent example.

B.W.

FRANK STROZIER - DANCE, DANCE - TRIDENT TRS-502

There's nothing wrong with dancing. On the contrary, it is a great form of entertainment and lots of fun. Jazz shouldn't be relegated, however, to a position of background for dancing or anything else. Frank Strozier, a most competent alto saxophonist and flutist, has assembled a group called the Rhythm Machine to produce an album called Dance, Dance which he says on the liner notes, "... is what you'll do when you hear this album." In it we get only a glimpse of Strozier's talent and the talent of pianist Harold Mabern and bassist Lisle Atkinson. Strozier's selection of material seems aimed at an M.O.R. (middle-of-the-road) audience both in the way they're arranged and by the inclusion of pop tunes like I Won't Last a Day Without You, I'm Getting Sentimental Over You and Shine On Harvest Moon. You get the impression that the session on the whole is uninspired to say the least. There's very little real swinging here and the players seem far too mechanical to enjoy themselves. The standout tune and the one that seems most inspired is the latin-flavored Brazil, so if you can dance the samba you're all set. It may be aimed at an M.O.R. audience but at least it's not disco.

J.H.

RALPH TOWNER - SOLSTICE/SOUND & SHADOWS - ECM 1095

Guitarist Ralph Towner recorded five original compositions for this album - his fourth on ECM as a leader. The quartet is the same as is heard on his previous Solstice (ECM 1060) - Jan Garbarek/saxes & flute, Eberhard Weber/bass & cello and Jon Christensen/drums. The music however is much lighter and more open sounding for the most part, much like the classical oriented sound often associated with Towner's regular group Oregon. Thus, there are times on side 2 when the music is free without sounding at all "out". Distant Hills, a tune recorded by Oregon is a lovely, floating ballad highlighting Towner's guitar, while Balance Beam, the most energetic cut, moves the spotlight to Garbarek's tenor.

This is very much the clean, crisp ECM sound and a good release for Towner & friends.

B.W.

JACKIE McLEAN:
W/COSMIC BROTHERHOOD - NEW YORK CALLING - INNER CITY 2023
W/MICHAEL CARVIN - ANTIQUITY - INNER CITY 2028

If it wasn't for Danish record producer Ni Winther, there might not be any recent recordings from the great alto saxophonist Jackie McLean. These two are among the seven new albums on Inner City.

New York Calling was done in '74 in Denmark by Jackie's regular working group The Cosmic Brotherhood. Two Buffalarians are in this band - trumpeter Billy Skinner and pianist Billy Gault, along with Jackie's son Rena/tenor, alto & soprano sax, James "Fish" Benjamin/bass and Michael Carvin/drums. This is a fine band, very together in the ensembles and strong soloists. The music consists of five modal compositions, all written by the Buffalarians Gault & Skinner.

Carvin is a very musical drummer and a creative percussionist. He really has a chance to show his stuff on the duo album Antiquity, also recorded in '74 in Denmark. Carvin can be heard on all sorts of percussion instruments, as can McLean in addition to his alto sax, bamboo flute and piano. You'll hear a flute duet, alto/drums bashes, percussion duets and spiritual - like De I Comahlee Ah sung by Carvin. It's all very well...
done, but I'd say that a strong pre-requisite would be that you have to love percussion.

Both albums are recorded well, an area where the Danes excel. B.W.

SUN RA - SOLO PIANO VOLUME I - IMPROVISING ARTISTS
37, 38, 50
What would you expect to hear on an album of solo acoustic piano music from Sun Ra, recorded in May of this year? Chances are good that your answer is way off.

This one really took me by surprise. The Mysterious Sun Ra has been working in the avant garde and far beyond for some time. He and his "Arkestra" have produced some of the strangest sounds known to man in recent years, but his solo piano album tells a different tale. By many peoples standards, this music is relatively tame and straight. In fact, his version of Yesterdays, the Jerome Kern standard adheres closely to the melody from start to finish. There's also a rendition of Sometimes I Feel Like a Motherless Child with a rocking flavor and some brief "outside" excursions. The other four tunes are Sun Ra originals offering a look into a man we know little about. You'll probably find out more here than anywhere else. Its serious, reflective music played with feeling, imagination and technique; and you can't help but feel Ra's mysticism - check out the haunting lyricism on Irregular Galaxy and To A Friend.

I'll be the first to admit that there is a ridiculous quantity of solo piano albums on the market today. A few are great, many are average and many fall short of that. Sun Ra's contribution is one of the few that make it to the top and is deserving of your attention if you're willing to listen attentively.

By the way, according to the Encyclopedia of Jazz we do know that Sun Ra's zodiac sign is Gemini; month of May; arrival zone U.S.A. birthdate and birthplace unknown. B.W.

KEITH JARRETT:
THE SURVIVORS' SUITE - ECM-1085
BYABLUE - IMPULSE AS-9331

These two albums offer the music of the Keith Jarrett Quartet - a long standing unit consisting of Dewey Redman, Charlie Haden & Paul Motian.

The Survivors' Suite is the quartet's first for ECM after a series of discs for Impulse. As the title suggests, its a suite, with the only break in the music being the separation of the two sides. Beginning (Part I) opens with Jarrett playing bass recorder mixed with various percussion textures from Redman and Motian. Haden joins in as the music continues with an Eastern (Indian) tone. The melody is stated repeatedly with Jarrett on soprano sax and Redman on tenor playing in unison. The music continues to build slowly - Keith switches to piano and Redman takes off for a swirling yet controlled solo. From this point, you'll hear solo piano, more from the quartet, a bass solo from Haden and a piano/bass duet before the end of the side, which runs close to 28 minutes.

Side two - Conclusion begins with a free form blowing section, settling into a piano trio interlude with Haden on bowed bass. The music that follows alternates between trio and quartet in the rocking fashion this band is known for. Haden solos again and Jarrett switches back to soprano briefly before the full quartet states the melody (head) and builds to a closing.

Survivors' Suite is the best from the Jarrett Quartet in some time. The mood changes often, fresh ideas are always popping up and these four men need no resume of their ability - it's common knowledge.

The second release, Byablue, comes from Impulse records and appears to have come from the same 1974 session that produced his previous four impulse albums. The composing was spread out here, rather than the usual all Jarrett free. Motian's Byablue is a free affair, while Margot Jarrett's Rainbow is a lightly swinging ballad, done trio (Redman out) with Motian using brushes. All of side 2 was composed by Motian offering a variety of colors from the full quartet, except for a second take of Byablue - this time solo piano! This could've been Paul's album - in fact the only Jarrett tune is the short Konya. Here Keith & Dewey are on saxes, with bowed bass and gong. I find this album a refreshing relief from the rather repetitious sound of Jarrett's last few Impulse dates.

In closing this longer than usual review - these albums present the quartet in good form with a needed change of ideas, progressions and, in the second case, composers. Much of the Impulse release may demand more attention and there's nothing wrong with that. If you need to choose, try the order in which they're reviewed.

If you can - get 'em both. B.W.

TONY RIZZI & PACIFIC - SURFIN' - MORRHYTHM 010

West Coast guitarist Tony Rizzi has assembled five additional musicians, piano, bass, drums and Latin percussion for this date - playing a program of ten tunes. Think of what could be done with six guitarists! It's no wonder that Surf-in' is on this band's minds - the music is so watered down that the only place it could keep from drowning would be on Muzak stations. The choice of songs is as bad as the performance and the few decent compositions don't survive Rizzi's arrangements.

Rizzi does have a much better album out based on the music of Charlie Christian (Milagro 1000). If you hear that one, don't buy Surf-in' by mistake. In fact do your fellow jazz fans a favor and remove it from the jazz bins. B.W.

STANLEY TURRENTINE - NIGHTWING'S - FANTASY 9534

Stanley's fifth for Fantasy Records continues in the rhythm & blues style of its predecessors. Most of Stan's discs offer quality R&B/jazz and Nightwings is a good example of both his recent recording work and live appearances. Its funky, slick and soulful. Strings and horns don't always come off well with this type of music, but Claus Ogerman did a decent job for this one. The best cuts are probably Turrentine's Papa I, and Joe Zawinul's Birdland - which was recently recorded by Weather Report. If you're into Stans' ballads try If You Don't Believe; and there's a Latin cut - Tommy Turrentine's Joao.

His group includes Paul Griffin/keyboards, Eric Gale and Cornell Dupree/guitarists and others, but Stan plays straight through each cut, aside from some interludes from the orchestra.

Nightwings could easily have been ruined with the inclusion of background voices and disco drums, but there are none. It probably could've been better with just the horns and no strings but I guess, violinists have to work too. It's better than most albums in this vein, and perhaps that's because Stan produced it himself. B.W.

New Directions

DONALD KNAACK - DONALD KNAACK/Percussionist - FINNADAR (ATLANTIC) SR 9017

Percussionist Donald Knaack may be a familiar name if you've been aware of the activities of the State University of New York at Buffalo's Creative Associates over the last several years. The Creative Associates have been performing, writing and promoting what for lack of a better term has been referred to as "new music" or avant garde classical.
A NEW QUARTET OF ALBUMS
from
HORIZON

Five selections arranged by Thad Jones, including two of Thad’s compositions, recorded live in Sept. 1976 at the Domicile in Munich – during the last week of a sixteen week European tour.

Haden sounds out deep new directions, drawing from his unified perspective on politics, art & the human spirit. This album is dedicated to Hampton Hawes.

Chet plays four compositions, including two by Don Sebesky, with Hubert Laws, Ron Carter, Michael Brecker, Tony Williams and others.

Moving with ease from flowing lyricism to pure musical fire within a versatile series of provocative improvisations, the album is far from being another blowing session.

Available at fine record stores everywhere.
Knaack's experience as a percussionist comes from being a
graduate of the University of Louisville, earning a masters
degree in music from the Manhattan School of Music and for
a time freelancing around New York City before coming to the
University of Buffalo where he became a member of the Creative
Associates.

Donald Knaack/Percussionist represents the first record­
ings of two pieces; one by Marcel Duchamp and one by John
Cage. The pieces are The Bride Stopped Bare By Her
Bachelor's, Even. Erratum Musical by Duchamp and 27'10.
554" by Cage. Both pieces take into play the DaDa theory of
art where technique is being suppressed or as Knaack des­
cribes it, "...an in the raw approach to music."

In addition to being first recordings of these pieces it is
also the first album by Knaack and it is a solo percussion
album. Although these works are placed in the category of
avant garde classical music, there has been an increasing
closeness lately between avant garde classical and avant garde
jazz. Within both pieces the freedom of jazz is tempered by
the structure of the compositions. So much is left to Knaack
in the realization of each piece that it's apparent that he is to a
large extent on his own. In fact, both pieces called for Knaack
to actually create the instruments he would perform on.

The liner notes explain how each work was realized by
Knaack which in both cases was quite an elaborate process.
The Duchamp piece was performed on glass instruments ex­
clusively. They included twelve types of wind chimes, a
xylophone made of glass rods, wine glasses, and glass maracas
and many other glass instruments for a total of 24 in all.
Those of you who are amazed at the number of instruments
utilized in today's jazz by people like Anthony Braxton, the
A.A.C.M. and other avant garde artists, the Knaack album will
prove stimulating and provocative.

Knaack is no stranger to jazz and acknowledges the simi­
larities between classical avant garde and jazz avant garde. As
a youngster Knaack "...got very interested in jazz and began
playing the drum set around the age of twelve. By the time I
got to college I was still playing a lot of jazz and became in­
terested in symphonic playing." He went on to say, "My three
years as a member of the Creative Associates has given me an
impetus to change direction and to go back into a more jazz
oriented situation and carry certain things I got in the three
years in classical avant garde over into a more synthesis
situation." Don is currently in California where he and his
wife gave birth to a baby boy and where he will try to take his
brand of avant garde classical/jazz/new music into night clubs
and other locations that were previously unexplored to it.

Describing the album within Don's world, "Knaack/
Percussionist is difficult because there are few points of re­
ference and/or comparison. The best that can be said of this
ground-breaking album is to open your ears and be your own
critic."

J.H.

son of jazz

bill beseeker

October had the potential for been an eventful month of
international jazz in Buffalo. There were not one, but two ma­
jor concerts featuring "foreign" jazz artists scheduled. It
would have been Gato Barbiere's second Buffalo appearance,
and his first in three years. But lo, it was cancelled because
of poor ticket sales. It was a concert I had been looking forward
to with great anticipation.

Jean-Luc Ponty had been to Buffalo many times before (with
Zappa, Corea, Mahavishnu, and his present band at Hertel Ave.'s
"in-spot"). His appearance in Clark Gym was less impres­sive
than I had anticipated. Most of the blame should be directed at
the sound in the gym (it's abominable what Clark can do to a
good band), but another situation I feel I must comment upon
is his choice of personnel in his current band. Only two of his
sidemen seemed to contribute to the sound. Pony was reaching
for: guitarist Darryl Shuermer and drummer Steve Smith. Their
playing was together and always tasteful. The second guitar­
ist, a Long Islander whose name I cannot remember, and the bass
player, Ralph Armstrong, I found to be quite distracting when­
ever they over-gimmicked their solos. The Australian key­
board player just didn't seem like he wanted to "get involved." He
were better when he wasn't playing "Milky Way" which
had the potential to become mundane via its electronics but never
did. It was executed without excess cliches and therefore suc­
cessful. Pony provided what I like to hear from a "foreign"
ensemble: something "foreign"! In this case, Pony's violin, though
not a new instrument to Jazz, is definitely not its usual fare. For foreign musicians to combine something
foreign with jazz shows that their music is more than just
mirrored imitation of American jazz. It's what I look for from all "foreign" groups.

Turning to the new releases of late, I can't find anything
"foreign" about the MASABUMI KIKUCHI SEXTET and their
album, MATRIX (Catalyst Cat 7916). Without any knowledge
of the nationality of the musicians, a critic would have to be well
versed in the minute idiosyncrasies of foreign players to
guess from which land this mainstreamish music would have
originated. No one musician's playing predominates the almost
40 minutes of music on this album. Probably the least featured
soloist is the pianist/leader of the sextet, Masabumi Kikuchi.
Two of his own compositions are featured, and he has un­
doubtedly masterminded the arrangements of the rest which appear
like Corea's "Matrix", and the often performed "On Green Dolphin Street".

The album sounds very American and resembles the Herbie
Hancock quintet of the late '60's. The only tune which has some­
things "foreign" is "Don't Let the Sun Go Down on Me" featuring Masabumi on harpsichord. The album
almost sounds too American for its own good. As I said, what I
like from foreign musicians is that added voicing or extra
folksy harmonic which combines jazz with the entire histo­
sical spectrum of music.

Apother album, although possessing much foreign atmos­
phere, succeeds only at points. It is Argentine CHIVO BOR­
ARO'S release, BUENOS AIRES BLUES (Catalyst Cat 7917). With
futuristic overtones prevalent in such compositions as
"Blues for an Astronaut" and "Cradle Song for a Baby of the
Year, 2,000", the album almost appears to be one conceived
with joke-in-cheek. The identifiable key sound comes from South America is the suggestive rhythms of
the strumming of the<br>sound
of the graviola serves only as a contrasting sound from which the band springboards into the more contemporary sounds obtainable by multi-instrumentalist Borraro and his five sidemen.

Side one has the two futuristic pieces mentioned, but side two is the side to listen to. The band appears more serious about playing good music here. Much of what these musicians do has been done often enough, and probably by more skilled musicians, but there is sign of promise. Mendes does at times (and I emphasize "at times") sound like a Latin Ralph Towner, especially during the introduction to his composition, "Monk's Invasion", which is probably the best cut. Borraro is not the musician fellow Argentine Gato Barbieri is, but nonetheless his band can cook when they feel like it. I'd probably want to wait to hear a second album before I'd make a final judgement.

blues by ron weinstock

Quite a lot of blues in the Buffalo area. Despite the cancellation of Eddie "Cleanhead" Vinson at the Tralfamadore. The Belle Starr had return visits from Muddy Waters and James Cotton with Albert King scheduled after this is written. B.B. King and Bobby Bland gave a satisfying night of blues at Melody Fair and J.B. Hutto and the House Rockers gave an exhilarating five nights of blues at the Bona Vista. J.B. played straight Chicago blues with tight backing from Brewer Phillips on guitar, Mark Hatris on bass and Ted Harvey on drums. Brewer turned in some nice vocals and exciting guitar work on his own while Mark and Ted kept a good groove going. J.B. and the House Rockers made a lot of friends in Buffalo and since many people asked J.B. about his records you might write either Southern Record Sales (see their classified ad) or Delmark Records at 4243 N. Lincoln, Chicago, Ill. 60618. Brewer Phillips and Ted Harvey can be heard on all three albums by the late Hound Dog Taylor on Alligator Records which should be in the local stores. Next issue I'll have reviews of Albert King and Sunnyland Slim (who will open for Captain Beefheart at Buffalo State College after this is written).

A lot of good new records to review this month. Blind Willie Johnson is one of the great names in the history of black American folk music. A singer of mostly sacred material, Johnson was a stunning guitarist and exerted great influence on many blues artists. Praise God I'm Satisfied (Yazoo L-1058) collects 14 performances by him and displays his bluesy accompaniments as well as his intense vocals and those of his wife. Especially when he played bottleneck guitar he was a most remarkable musician and anyone interested in folk blues guitar styles should pick up this album, as one will find no better examples of bottleneck guitar anywhere.

I've been reviewing the repressings of the King Bluesmasters series over the past few months. Gusto Records which owns the King catalog has just issued 12 albums of rhythm'n' blues classics which look even better containing great music, informative notes and a generous amount of music. Freddy King (King-501 X) has 17 great performances by the blues guitar innovator. Even those possessing the available King albums by Freddy will want to pick this up as it includes many hard to find sides with some stirring vocals and crisp instrumentals. This is essential Freddy King.

Ray Charles (King-5011X) was in his earliest recordings heavily influenced by Charles Brown and Nat King Cole. The 14 sides on this King issue, while in a derivative style give some good examples of the "West Coast" blues style with some very nice performances. Ray would in a few years after these sides were made establish himself as a major innovator in popular American music, though these sides possess more than historical interest. Other King albums will be dealt with next month.

Speaking of West Coast Blues, Southern Record Sales sent me a review copy of Central Ave. Blues (Ace of Spades 1001). This album collects 16 rare blues recordings from L.A. in the late forties and early fifties including Amos Milburn, Pee Wee Crayton, T-Bone Walker and Roy Hawkins. Highlights include "Highway 59" by Roy Hawkins with lovely T-Bone style guitar from Ulysses James. Some fine T-Bone and Pee Wee and two sides for Amos Milburn a fine pianist and singer whose classic

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Stereo Report

The following is the beginning of a monthly column which will include such information as stereo equipment reports, recording history, a look at the pressing of records and more. We hope you’ll find this an interesting addition to BJR.

HISTORY OF SOUND RECORDING
Creating a Recording: Then and Now

Picture a typical recording session some 90 years ago: A singer stands facing the large end of a recording horn. Bunched behind her are the musicians. On cue, a studio attendant starts up the cylinder recorder, announces the title of the recording, and the singer and orchestra go into their performance. At its conclusion, another cylinder is placed on the recording machine, the title announced, the performance repeated. Every cylinder record made in those days required a separate performance because there was no way then of mass-duplicating cylinders.

In time, it was found that up to three cylinder recorders could be run simultaneously to record a singer, up to ten for a brass band. But performers still had to repeat the selection over and over again to produce the required number of cylinders. Each performance was called a “round,” and, to encourage the top artists to make as many rounds as were needed, they were paid the then handsome fee of $5 per round.

The use and positioning of instruments was critical. Tubas and trombones, for example, had to be placed well away from a recording horn so as not to drown out the singer and the other instruments. Low-pitched string instruments -- cello, viola, bass, viol -- could not be used because the cylinders could not pick up low-frequency string sounds. An acoustically-amplified violin, called the Stroh-violin, was about the only usable string instrument. In most cases, brass and woodwinds were substituted for strings.

Singers had to move back and forth during a performance to create an illusion of dynamic shading. Orchestral tone colors were almost non-existent because of the limited dynamic range of acoustical recording. The human voice, which covers a narrower segment of the audio spectrum than most musical instruments do, was therefore reproduced with greater fidelity than the orchestral background.

A few years later, the development of the disc record made it possible for the first time to mass-duplicate recordings from a wax master. These records suffered from the same dynamic range limitations as the cylinders but produced higher levels of sound. It was not until 1925, when electrical recording came into use, that the audio spectrum was extended upward from 2,000 to 5,000 cycles, permitting the reproduction of orchestral sounds with a reasonable degree of fidelity. Moreover, musicians no longer had to sit bunched together in front of a recording horn. Greater fidelity was achieved through the judicious placement of microphones and the improved design of physical acoustics in the studio.

What did not change until the late 1940’s, despite the improvement of recording techniques and the enhanced reproduction qualities of 78-rpm shellac disc records, was the requirement that the 3- or 4-minute performance that went on one side of the record had to be done perfectly in one take. Even a small mistake meant scrapping the entire take and doing it all over again.

The advent of tape as a recording medium after World War II changed all this. There is no longer any limitation on the length of a “take.” If a note is played wrong or is slurred, if someone is off key, only that bar of music has to be redone and the corrected version spliced into the tape.

Music can be “sweetened” by overdubbing additional instrumentation. A single performer doing the melody of a song, and then laying down separate harmony tracks, can, when the tracks are combined, be made to sound like a vocal group. All sorts of effects can be created by the mixing of the individual tracks on the master tape. A typical recording studio today can record from 16 to 24 separate channels of sound on a tape. The editing and mixing that takes place after the recording session is an important contribution to the finished recording offered to the public.

The producer of a recording functions somewhat like the director and producer of a motion picture. He chooses the material to be recorded, commissions the orchestral arrangements, arranges for studio dates, supervises the recording session, and is in charge of the post-recording editing, mixing and mastering. He determines the kind of sounds he wants and the effect he wants to highlight or subdue, the amount of reverberation that should be added in the production of the finished recording. The producer and the engineer can be as important in creating the final recording as the recording artist.

Little wonder that an engineer recently remarked: “Years ago we used to try with every bit of science and technology available to us, to produce a recording that was most faithful...”
to the live performance. Today, you go to a concert by a pop artist or group and the vast array of electronic equipment they carry with them has only one purpose -- to try to recapture in a live performance the same sound that was originally produced on records.

classified

This space is available to private individuals, organizations, mail-order houses, etc. The cost is 10¢ per word -- minimum charge $3. Send copy and payment to BJR - 1335 Main Street, Buffalo, N.Y. 14209.

DRUMS FOR SALE: Gretsch - 1 year old. 20" bass, 14" chrome snare, 16" floor tom, 12" hanging tom, 18" zildjian ride cymbal, 16" sizzle, stands plus hi-hat stand and accessories $350.00 or best offer. 885-9226.

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RARE & Out of Print Jazz LP's, price lists and auctions. Wm. Carraro, 25 Aberdeen St., Malverne, N.Y. 11565

IMPORTS from Japan and elsewhere. Sony, EastWind, Trio, BYG, Timeless and many other labels. Albums by Coltrane, Braxton, Miles, Woody Shaw, etc. Also College big bands, Vintage big band and traditional. Send for free lists and specify item. (Mainstream, Big Band, etc.) - International Records, Box 717, Dept. B, Mentor, California 92359.

FOR SALE: Sansui 2000X Receiver 40 watts RMS per channel - $230 or best offer. Phone 875-3256.

BLUES, JAZZ all labels including imports - write for list. Southern Record Sales, 5001 Reynard, La Crescenta, California 9124.

JAZZ LPS FOR SALE. Many out-of-print. Craig Recording, 700 W. Main, PO Box 943, El Dorado, AR 71730.

what's happening

BUFFALO

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

NOV. Tralfevents

Weekends

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20th - closed

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Bourbon St. - 180 Queen St., W. - Chet Baker Nov. 7-19; Blue Mitchell Nov. 21-Dec. 3; Slide Hampton starts Dec. 5. See ad.

George's Spaghetti House - 290 Dundas St., E. Gary Binstead Nov. 7-12; Moe Koffman Nov. 14-19; Bernie Piltch Nov. 21-26. See Bourbon St. ad.

Basis St. - 180 Queen St., W. - above Bourbon St. The Boss Brass Nov. 21-Dec. 3.

C.C.M.C. - (Canadian Creative Music Collective) Tues. & Fri. nights 9 PM. The Music Gallery - 30 St. Patrick St. Phone 598-2400.

Eastman School of Music - (all Concerts 8 P.M. - Free).

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