Buddy Tate

Tralf Jazz Festival: Mose Allison, Eddie Henderson, Leroy Jenkins & more...
Sonny Criss dies...

Alto saxophonist Sonny Criss died of a gunshot wound on Saturday, November 19. He was to leave for a concert tour of Japan and a new album was scheduled to be recorded. He was 49.
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Interview with HAL HILL
Transcribed by Bill Wahl

The following is a condensed version of an interview with tenor saxophonist Buddy Tate.

Hill: I’d like to go back a little bit - you were born in Sherman, Texas? I won’t hit the date, we’ll forget about that.
Tate: Some time ago. (laugh)
Hill: From about 1939 you spent approximately 10 years with Basie.
Tate: Yes - I had worked with Basie in his first band, which was around 1933, I believe, and then I replaced Lester (Young).
Hill: But you also worked with Lester.
Tate: Yes, when I came back - I worked alongside Lester.
Hill: You had a long tenure - was Basie just a good boss or...?
Tate: One of the best. And, Basie is like one of the sidemen in his band, but he gets a lot of respect as a leader because he won’t tolerate a lot of things I’ve known other bandleaders to tolerate. He’ll hang out with you at night, but he expects you to play when you hit the bandstand - you’ve got to produce - its business! After that he’s just like one of the guys in the band. I love him, he’s really a nice guy!
Hill: You had one heck of a saxophone section too at that time.
Tate: Yes, we had a good reed section all the time, and good saxophone players - good tenor players. I’ve had the pleasure of working with all the good ones that come in and out of the band.
Hill: People like Preston love on alto.
Tate: Yeah! Preston’s out in Omaha now. He’s got a radio show.
Hill: You formed a small band of your own - I think that was at the Celebrity Club in Harlem.
Tate: Yeah - those were the days, that was really swingin’ band you know.
Hill: This is where your arranging ability came into being.
Tate: Right, we knew what we were doing and people used to say the band sounds like ten, twelve pieces. It was only seven, or when we’d have a singer it’d be eight. We stayed at the Celebrity Club 21 years and after it had become all rock n’ roll we just left because people really weren’t enjoying what we were doin’ you know.

Tate: The days of Bo Diddley!
Tate: I went to work with Lucky Millinder’s big band immediately after Basie, and I did a lot of recording in New York. I worked with Lips - Hot Lips Page and Emmett Berry.
Hill: You had a lot of recordings under your own leadership with sidemen such as Chico Hamilton, Jo Jones...
Tate: The first one. My first recording date was with Chico Hamilton. I was still with Basie’s band. We made a 78 in California with Emmett Berry and Bill Doggett. That was the first one - Chico and I were just talking about that in Chicago.
Hill: He’s in Buffalo right now, at the Statler Hilton.
Tate: Is he? That’s where I’m going in December - I open December 13th through New Years - Jimmy (McPartland) and I will be co-leaders.
Tate: You also had people such as Earl Warren, Rudy Rutherford, Clark Terry, Tommy Flanagan, Joe Benjamin all through this period spanning the years from ’47 through I guess ’62.
Tate: Yes, I’ll tell you, in New York when I had my band I played out of the Celebrity Club often. I played a lot of dances, and with only seven pieces sometimes I’d have to augment the band and I’d bring it up to 12, 14 pieces. Just about every musician in New York had played in my band over the span of the 21 years. There was some good music in that band.
Hill: You have that Texas sound - it’s a warm, full bodied emotional sound. I can think of numerous tenor players - Booker Ervin for example.
Tate: Yeah, did you know Booker? Now his Daddy used to play with our family band - Booker Ervin Sr. He was older than I and I was a lot older than Booker. He was from a town about six miles from my home.
Hill: That Fat tone!
Tate: Yeah Booker was quite a, it’s too bad about him, he was quite a player. He once told me “I remember that family band y’all had and I used to come up and say someday I want to play tenor.” He was quite a guy.
Hill: You’ve done some albums, one with Dollar brand -
Tate: Yeah, recently - tenor, piano and rhythm - I think there was a guitar.
Hill: How did you like playing with Dollar?
Tate: Alright! I enjoyed it, had fun doing it. I didn’t know how it would go, but it worked out real well. A lot of his tunes I didn’t quite understand at first because they had a different way. Sometimes it didn’t look like there’d be ending to them, they’d just keep goin’ and goin’ and goin’, but I got with it.
Hill: You don’t stand still.
Tate: No, I got with it and it really worked out fine. He was tickled to death man - and I was too.
Hill: We’ll look forward to that one, Warner Bros. I believe isn’t it.
Tate: I think so. I’m doing an album for Chiaroscuro with Arnett Cobb and Budd Johnson as soon as I get back from Switzerland.
Hill: And you’ve recently done a quintet session with Jay McShann and Paul Quinichette.
Tate: Yes, in June - that’s on Atlantic. We were playing Michael’s Pub at the time. That’s a good album. I’m sure it’s going to be good. I heard the playback; we recorded three days. We had Joe Neuman, Milt Hinton.
Hill: The one we’re all raving about here is Crazy Legs & Friday Strut on the Sackville label with just Jay McShann and yourself.
Tate: I like that! It really worked out fine. Jay says “Man, I think we should have a bass or a drum, don’t you think so?” I said - not necessarily (laugh), we’ll make it alright and he said “OK”. And I think it’s real nice.
Hill: A beautiful album, the Ellington medley in particular is my favorite.
Tate: Oh I like that! We would do it and the reactions from the people, like in Michael’s Pub, they would completely well they just absolutely dug it, you know? So I figured it should go on the record. I’m very pleased with that album.
Hill: And it’s really selling well. Can we talk a bit about Benny Goodman? You do some work with Benny?
Tate: Yeah, I’m doing some work with Benny now. I’ve been with him two years this time, when he works and I’m available, and I like it very much. I admire him and he’s a great musician.
and a great man, I cut my European tour short because he asked me if I could, and I can and nobody gets hurt - I just like postpone my stay in Europe, to come back and work with him because he's got about ten dates he wanted me to be on.

Hill: ... Have you noticed that people will hear tunes on records or the radio and associate a certain orchestra or artist playing that particular song; and, if they don't hear it note for note they don't recognize it.

Tate: That's right. It's like guys playing Body and Soul. Now there are beautiful versions, and beautiful tenor players that've played so many things, but the first thing you think about is Coleman Hawkins! It's Coleman Hawkins' Body and Soul. I remember even with me with Yesterday. The first thing I think of is Charlie Ventura - I loved his version of Yesterday with Gene Krupa. That was one of the prettiest things I've ever heard, and nobody's ever really killed me like that. And I remember one time we were playing theaters, this was when the kids were really listening to jazz - they'd hum those solos with you. And I had made Rock A Bye Basie and I had played five or six choruses and there was only one on the record. And when the kids met me back stage and asked for an autograph they'd say "I thought you made Rock A Bye Basie." I says "Yeah, I did". They'd say well you didn't play that solo you made on the record, we kept waitin' for that solo" (laughter) They knew you know, and they wanted to hear that!

Hill: Who are some of your favorite tenor players?

Tate: Oh, there are so many - now I don't know anybody I really don't like because really I've got an open mind - I listen to all styles, and just about understand what they're all doin'. Not that I can play like that but I know what's goin' on. There are so many great players and it's really interesting. The worst thing, I think, for a musician to do is close up and don't listen. As a little boy they used to tell me "Don't get a big head, now don't get too chesty because there's a little boy around the corner nobody knows about that can make you feel bad sometime" (laughter) - and that's true! There's no room for a big head!

Editor's Note: As Buddy mentioned during the course of the interview, he'll be playing at the Statler Hilton's Downtown Room from Dec. 13 thru New Years Eve. Drop down and see him.
SPYRO GYRA-CROSSEYED CRAZY LEGS

Jim Laniok (J.L.).

RECORD REVIEWERS: Bill Wahl (B.W.), John Hunt (J.H.),
Tom Mazzone (T.M.), Ron Weinstock (R.W.), Paul Smith (P.S.),
Jimm Laniok (J.L.).

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Some

This wonderful record is a series of duets between pianist

McShann and tenor saxophonist Buddy Tate. Musically it ex­

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corded live at Birdland in New York in 1951 & 1953 and were radio broadcasts captured on tape by Boris Rose. The band on side one consists of Bird, Diz, Bud Powell, Tommy Potter and Roy Haynes and they’re hot. Check out Anthropology and the 7 minute version of Blue n' Boogie. Side two contains one track with Bird and the Milt Buckner Trio and four by the Charlie Parker Quartet - w/John Lewis, Curley Russell and Kenny Clarke. Candido (congas) is added for Broadway.

Much of the music on these albums has been previously released, with the exception of the Miles/Dameron. More in this series is due out soon.

B.W.

PAT MARTINO - EXIT - MUSE MR 5075

There are two basic guitar styles in jazz today, those that have not been influenced by rock (or should I say corrupted by). The first is the classic Charlie Christian as emulated by Benny Kessel, Tal Farlow, Herb Ellis and Joe Pass. The other is by Wes Montgomery and perhaps best emulated by Pat Martino. Exit is Martino's fifth issue on Muse and once again he attempt to capture the intense creativity of Wes. Side A is a heavy be-bop on which pianist Gil Goldstein along with the very capable bassist Richard Davis and drummer Jabali Billy Hart provide Martino with all the background he needs to give you the feeling he's not limited by, but actually strives upon bop for his ingenuity. Side B is enchanting with Martino going out on Blue Bossa. Perhaps Martino will be recognized as one of the truly fine guitarists whose technique and imagination are imbedded in jazz tradition. He deserves it. A fine release.

T.M.

PIANO TRIOS, SOLOS


Tommy Flanagan has a classic album to his credit on Prestige, done back in 1957 titled Trio Overseas. That particular trio included bassist Wilbur Little and a 29 year old drummer named Elvin Jones. Now, twenty years later, Flanagan sort of re-creates that session. ECLYPSEO - Inner City 3009 is another trio date featuring, with bassist Geo. Mraz & Elvin, who turned 50 last month. Jones plays with brushes most of the disc and his work is masterful. Though Elvin is known as a powerhouse drummer, he handles brushes with incredible sensitivity and technique. Propelled by Jones & Mraz, Tommy solos well up to the level of musicianship and creative ability often associated with him. This adds up to a strong, interesting, first class trio album. Two cuts from the '57 disc are done again here - the Latin style title track, done in an extended 12-minute version and Bird's Relaxin' at Camarillo - a burner. The only drawback is the recording quality - its dull and the drums suffer the most.

Duke Jordan is a pianist known mostly as an accompanist. He's worked with a long list of giants, such as Bird, Miles, Max Roach, Dexter Gordon, Art Farmer and Coleman Hawkins.

TWO LOVES - Inner City 2024 is a trio date with Danish bassist Mads Vinding and drummer Ed Thigpen. There's a good melody and beauty here, but I personally need some excitement and surprise to really enjoy a piano trio and I don't find it here. I keep wanting to hear a horn and there's none to be found. I'll be interested to see how the trio does on his forthcoming live disc.

Horace Parlan's new release does more for me than Jordan's. NO BLUES - Inner City 2056 offers music that's more powerful, slightly more modern, and includes some fine basswork from Niels-Henning Orsted Pedersen. Tony Inzalaco is the drummer here and he keeps it together quite well. Standouts are Miles' No Blues, Have You Met Miss Jones & Randy Weston's Hi-Fly. Although its far from the "definitive trio record", its a decent release from Parlan.

Friends of Teddy Wilson should check out his latest release. REVAMPS RODGERS & HART - Chiaroscuro 168 is a solo piano outing on which he does thirteen R & H standards in form true to his repuation. Wilson has had many fine solo discs recently, including a great Tokyo recording available on Sackville.

Another piano giant known for his solo work is Earl Hines. This one's titled LIVE AT THE NEW SCHOOL - Chiaroscuro 157. Recorded in 1973 this is the fourth solo Hines LP for Chiaroscuro, and will please those who enjoy his music. Note the Fats Waller Medley and Boogie Woogie on the St. Louis Blues. In fact note them all. Good Hines.

B.W.
Alto saxophonist LEE KONITZ is joined by pianist HAL GALPER for the long awaited Steeplechase recording WINDOWS (IC 2057). Konitz, a master improviser and one of the innovators of the "cool" sound some three decades ago has been recording a good number of albums recently, all in different formats from solo to his Nonet disc. Windows is an informal session with Galper - a most able modern pianist known for his work with Cannonball and others. They cover a variety of tunes - Chick Corea's title track, Miles' Solar, Stella by Starlight, Sweet & Lovely and more. Each also has a solo track - Galper's Villainsque & Konitz' Soliloquy. The key for enjoyment of this album is simple - listen attentively. Its a first class performance which grows better with each listening.

Some gutsy tenor sax can be heard from EDDIE "LOCKJAW" DAVIS on his latest release SWINGIN' TILL THE GIRLS COMES HOME (IC 2058). This is another Steeplechase date done in March 1976. The Danish rhythm section of Thomas Clausen, Bo Stief & Alex Reil is strong and steady, allowing Davis to wail, shout, honk, whisper or chug along with a most important element - swing. Much of Lockjaw's best playing has been in tandem with his sparing partner Johnny Griffin. This disc is one of his finest as the only hornman. It's full of soul and good feelings.

THE NEW YORK JAZZ QUARTET offers some melodic, good listening music on SURGE (IC 3011). This is a German ENJA recording that surpasses their previous LP on a CTI subsidiary label, with some good strong soloing - especially from Roland Hanna on piano and Frank Wess on flutes, tenor and soprano saxes. The program is well balanced - from the powerful title track, to the straight ahead Tee Piece; the lightly swinging 87th Street to the funky Big Bad Henry. Two very sweet ballads complete the set. The bassist here is George Mraz, the drummer Richard Pratt.

Ken McIntyre

Multi-reedman KEN McINTYRE has been well documented on Inner City's Steeplechase line. OPEN- HORIZON finds McIntyre joined by Kenny Drew, Buster Williams & Andrei Strobelt for eight cuts, each of which is a McIntyre original. Ken not only plays a lot of instruments (alto sax, flute, bassoon, oboe & bass clarinet) but he covers a lot of ground - bop, Latin, Afro-Caribbean and avant garde. He's a master of each instrument and everyone interested in many different styles of jazz should own at least one of his records and take it from there. This album or Hindsight (also on Inner City) are good places to start. Also - Ken's got plenty of fire.

Guitarist ATILA ZOLLER is a Hungarian-born monster (on his instrument that is), known for his work in the avant garde and well respected throughout the world. He's also very capable of playing with romantic lyricism and he does both with class on DREAM BELLS (IC 3008). Its a live trio date, recorded for ENJA at Munich's Domicile Jazz Club with bassist Frank Luther and drummer Sonny Brown. Side one is inside, side two outside and both sides are excellent and should be of special interest to guitar fanciers. If you're not familiar with Zoller (and many aren't), you really should check him out. This is his only currently available American release.

BETHLEHEM RE-ISSUES

Bethlehem records, a label affiliated with the R & B company King during the 1950's, is back in the form of re-issues. At the time Bethlehem originally released these sides, they were somewhat difficult to obtain due to less than adequate promotion. Twenty-two years ago, August 12, 1955, bassist/cellist Oscar Pettiford led an octet in a session for Bethlehem, The Finest of Oscar Pettiford (BCP-6007) that included a 22-year-old trumpeter, Donald Byrd, Bobby Brookmeyer on trombone and Jerome Richardson on tenor sax and clarinet. The music is a good example of modern jazz: well-executed with great spirit and with the steady bass of Pettiford leading the way. Selections here include Pettiford's Bohemia After Dark, Oscalypso and Don't Squawk. Rahsaan Roland Kirk's first album as a leader was for Bethlehem (King) and was recorded November 1956 under the title Introducing Roland Kirk and now retitled Early Roots (BCP-6016). His main horn is and was the tenor sax but even at this early date (20 years old) he was already employing the manzello and stritch, and at times playing two or three of these reed instruments simultaneously. Rahsaan's always been into the blues and Early Roots will
give you a good idea of where he’s coming from. Vocalist Mel Torme also recorded for Bethlehem in November 1956 in a session with the Marty Paich Dek-Tette that includes Herb Geller on alto and Pete Candoli on trumpet. They’re all show tunes by Berlin, Gershwin, Johnny Mercer and Jerome Kern made famous by the movies and stage appearances of Fred Astaire. The album is aptly titled Mel Torme Loves Fred Astaire (BCP-6022) and contains some nice instrumental blowing besides Mel’s vocals. Give it a listen. Baritone saxophonist Pepper Adams and trumpeter Donald Byrd got together for a recording session during this same period. The other personnel are Kenny Burrell, Tommy Flanagan, drummer “Hey” Lewis and Paul Chambers/bass. The album called Stardust (BCP-6029), is in a relaxed groove with Adams and Byrd in fine form. Some of the ensemble passages on The Finest of the Art Blakey Big Band (BCP-6015) sound more like the Billy Eckstine band of the middle forties than a modern jazz big band of December 1957. You’ll be snapped back to reality by the solos of Coltrane on tenor. That’s a treat in itself - Coltrane blowing with the dynamic drumming and big band of Blakey - but don’t forget Al Cohn, Walter Bishop and the others that gave the Blakey big band its punch and drive. The Bethlehem re-issues, which include other albums, represent a long needed collection of material which regrettably has been unavailable too long and didn’t reach enough ears when it was originally released.

Herbie Nichols, The Bethlehem Years (Bethlehem BCP-6028) is especially important in that it makes available along (with a double album reissue on Blue Note) nearly all the recordings this great but unknown pianist made. Accompanied by George Duvivier on bass and Danny Richmond on drums this is wonderful music that suggests to my ear the angularity of Monk and the joyfulness of stride piano with touches of Art Tatum. This music speaks of great joy, yet possesses a rich structure and reveals the fertility of Nichols’s skill and imagination. This is one of the most important albums available from Bethlehem and you would be advised to pick it up on it. Herbie Nichols’ recorded legacy is little enough and what is available belongs to all seriously interested in jazz. R.W.
SEASON'S GREETINGS
from the bjr staff

together frequently over the last several years. Karush wrote most of the music on the album with two contributed by Moore and one by Benny Wallace. Besides the influence of Jarrett you might also discern a trace of Bill Evans but it all boils down to evolution of a new style with excellent recording quality as well.

J.H.

STEVE KAHN - TIGHTROPE - COLUMBIA JC 34857

This is the first solo release by jazz-rock guitarist Steve Kahn. He has performed on past issues by Larry Coryell and Steve Marcus. The band featured here is similar to that Marcus used, with his exclusion. Notables appear like Don Grolick and Bob James on keyboards, Steve Gadd and Ralph MacDonald on percussion, Dave Sanborn and the Becker Bros. on horns. The outcome is a fine example of textured jazz. Decent to listen to in a bar or party but relatively bland for straight listening. T.M.

Dexter follows his previous live quintet recording, "Homecoming", with a smooth studio date, featuring an eleven piece band. Gordon regularly will find this album to be quite a departure from many albums he has done, as well as a must for their collection. Two cuts are standard Gordon fare - the lovely ballad Laura and Gordon's "personal favorite original" Fried Bananas. Woody Shaw's The Moontrane is given a new arrangement (all are by Slide Hampton) and it comes of very well. While Bananas and Moontrane are the albums cookers, Red Top is taken at a relaxed, light swing. The rest are ballads - You're Blase and The Bossa Nova How Insensitive, with Dex on soprano.

The soloists heard with Gordon on various tracks are Woody Shaw, Bobby Hutcherson, Slide Hampton, Benny Bailey, Rufus Reid and Geo. Cables. You won't find the definitive Gordon solos here, but rather colorful arrangements, full, flowing ensembles and tasteful solos from everyone. A fine "little big band sound" that is in fact quite sophisticated.

Dexter Gordon's current popularity is well deserved, and I'm glad to be able to be around for the benefits - an enormous amount of Gordon records and concerts. B.W.

JACK DEJOHNETTE'S DIRECTIONS - NEW RAGS - ECM-1-1103

Jack remains true to himself with New Rags. You'll find no funk here. DeJohnette's drumming is crisp and accurate. No matter what tack they're taking he's always right there to bring out the most of the quartet. If you've forgotten that Jack can play the piano as well, listen to the beautiful rendition of Lydia on side one. As Alex Foster enters lyrically on soprano and Mike Richmond slides in gracefully on bass you'll hear how well Directions works together. Except for Lydia the unsurpassable presence of John Abercrombie on guitar is felt throughout and by paying attention to John you'll discover where Pat Metheny got many of his ideas. The titlepiece New Rags starts out as a loose swing and quickly develops into a free exchange of ideas with much of the feature soloing going to Alex Foster's tenor. It's like full of surprises like the unexpected breaks and then into almost Zappaish extensions of their ideas. But none of these detours last for long as they quickly get back to out and out swinging at a brisk tempo, this time with Abercrombie's guitar leading the way. The key ingredient here is taste. Free music should be predicated on a mastery of each instrument that enables the players to go out and be able to come back again as they see fit. There are even moments of light hearted Latin stylings here. This is May 1977 music by four highly energized jazz musicians and as such Steppin' Thru, a jazz/rock oriented number written by Foster, seems appropriate although somewhat less inspiring than the other compositions and it reveals a less tasteful side to Abercrombie's playing. J.H.

JIMMY RANEY - SOLO - XANADU 140

Jimmy Raney has been weaving straight-ahead jazz on his guitar for the last 20 odd years. His contribution to the tapestry of jazz today probably will never be realized (who's is?) This effort, his second on Xanadu, is solo in the sense that it is just him, but he overdubs on almost every tune. The best explanation of the overdubs are in the liner notes (penned by Raney himself) so suffice it to say, if you appreciate ageless innovation coupled with a natural sense of swing, pick this album up, sit back and enjoy. T.M.

V.S.O.P. THE QUINTET - COLUMBIA C2 34976

One of the most memorable jazz events of 1977 for this area was the appearance of "The Quintet" in early July - Herbie Hancock, Wayne Shorter, Freddie Hubbard, Ron Carter and Tony Williams assembled together on stage. This two-record set was recorded live in California about a week after the Buffalo concert and contains more of that great all acoustic mainstream jazz. In the fashion offered by these musicians and Miles during the late 60's, early 70's, among the eight cuts are Hubbard's One of a Kind & Byrdlike, Herbie's Darts and Jessica & Shorter's Dolores. Everyone gets his chance to play and there's a lot to be heard on these discs. The only drawback here was also the biggest problem with the concert - it's too short. The two discs combined run just a shade over 70 minutes. The music, however, is superb and the album is high rec-
MONTREUX '77 SERIES - PABLO LIVE

If there is anyone whose name is synonymous with jam session it is Pablo owner/producer Norman Granz. He's organized an incredible amount of jams through the years - such as the famous J.A.T.P. Series, much of which he recorded during his years with Verve.

MILT JACKSON (2308 205) is a rather laid-back set, with Monty Alexander, Ray Brown, and Jimmie Smith providing the rhythm. Clark Terry and Eddie "Lockjaw" Davis join Bags on the front line. Nothing very exciting happens here, and as far as Milt goes - he can be heard to better advantage on other jams in this series and his previous 2-record, live set from Japan (also Pablo Live). "Lockjaw" actually comes off the best on this session.

Milt sounds better on PABLO ALL STARS JAM (2308 210). This concert featured Clark Terry, Ronnie Scott, Joe Pass and Bags with a fine rhythm section - Oscar Peterson, Niels Henning Orsted Pedersen and Bobby Durham. The music is more inspired and often hotter than on Milt's disc. Of course, we must remember that a band billed as all stars had better live up to that title. High points are the quick paced Samba De Ousley, and God Bless The Child - a feature for Clark Terry.

One of my favorite of the series is COUNT BASIE (2308 209). This is an eight-piece band that shines both on up-tempo tracks and ballads, with plenty of spirit - all true to Basie form. Some marvelous work comes from Benny Carter, Zoot Sims, Roy Eldridge, trombonists Al Grey and Vic Dickenson - and of course the Count. Bookie Blues is the long jam tune with a round from each soloist. The remaining six tracks each feature one or two soloists. Basie, Ray Brown & Jimmie Smith get their turn on Trio Blues. If you're into Count Basie, this one should join your collection.

DIZZY GILLESPIE (2308 211) employs a second trumpeter, Jon Faddis, for his jam - with Bags, Brown, Alexander & Smith. The best tracks here are the up-cuts - Get Happy and The Champ. Faddis is very much a protoge of Diz, and in fact he often sounds too much like him. Neither trumpet player does anything amazing here - in fact, I find the real stars of this set

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Diz cooks on OSCAR PETERSON (2308 208). Ali and Frazier is hot, opening with a statement from Clark Terry (in great form), followed by some hard blowing from Lockjaw. Diz, Oscar & N.H.O.P. follow suit before the fanfare closing. The rest of the program - If I Were a Bell, Just In Time and Things Ain't What They Used To Be are done in varied tempos offering a balanced album of fine jams. I find this to be one of the better discs in the set.

If you want some of each of the above jams, or you're intending to get them all and want more - get THE JAM SESSIONS. This is a 2-record set with tunes from each session, but they are new tracks not heard on any of the individual records.

Overall, this is good jam style music typical of the many J.A.T.P. sessions Granz has produced through the years.

I found last year's Pablo Montreux set to have some more dynamic moments, possibly due to the inclusion of Joe Pass and Toots Thielmans on many of the discs. But, if you're into jam sessions you'll want to look into these, mostly the all-stars, Basie and Peterson.

By the way - with this series Pablo should win an award for ugliest album covers of the year.

More Pablo live at Montreux has just arrived - small group recordings by Benny Carter, Lockjaw, Peterson, Roy Eldridge and others. Same covers! These'll be in next month's issue.

B.W.

BOB JAMES - HEADS - COLUMBIA JC 34856

MAYNARD FERGUSON - NEW VINTAGE - COLUMBIA JC 34971

...Bob James has become well known through his albums for CTI, and his work as an arranger, producer and session man for the same label. His recent switch to Columbia has produced Heads - by far his best release since his first CTI disc One, which included his "hit" version of Feel Like Makin' Love. Heads deals with commercially accessible, funky, easy listening, often soulful music, where many of his previous albums dealt out disco of little or no musical merit. Its a large production - strings, horns and an impressive list of studio musicians. Some of the soloists on hand are Grover Washington, Jr., David Sanborn, Eric Gale & James, who plays a variety of keyboards including a good amount of acoustic piano. James' fans who feared he lost might find him again on Heads. Perhaps. Maynard Ferguson lost a portion of his following a while back when he turned to disco. New Vintage won't renew all his old friendships, but its certainly a step back in that direction.

He limits his disco output to two tracks here - Star Wars and Scheherazade; and Maria comes close - a lot of funk. El Vuelo offers some screaming Maynard with a Spanish flavor - nice. The best cut is a powerful, straight ahead version of Sonny Rollins classic Airegin, with a fine alto solo from Mike Miglio. Although drummer Peter Urrskin's talents are wasted on half of this record (guess which half), this is Maynard's best since Chameleon - which was three releases ago.

B.W.

RAY CHARLES - TRUE TO LIFE - ATLANTIC (CROSSOVER) SD 19142

Ray Charles has had quite a prolific recording career and his latest album shows the genius to be as top drawer an artist as ever. Ranging from a version of "I Can See Clearly Now" to a talking blues "Game Number Nine", this album presents a fine sample of the genius' present work and is well worth a listen.

The album features good big band charts and a varied setting include some disco rhythms on some tunes. However Ray Charles is never lost in the production and the touches of gospel and country music which led to him being perhaps the greatest individual contributor to modern popular music are always present.

R.W.

New Directions

THE GREAT CONCERT OF CECIL TAYLOR - PRESTIGE 34003

In 1968, the French Shandar label recorded a complete hour-and-a-half Cecil Taylor performance PLUS a twenty-minute encore, and eventually released the whole thing in three separate volumes. The mixing was sloppy in parts, and someone may have tripped over the plug on at least one occasion, but at long last, here was UNABRIDGED Taylor.

With the release of this concert as a boxed set, Prestige has filled an important gap in the U.S. Taylor discography. The length of a Taylor piece is an integral part of the music. Cecil's intent is to break down our objective, detached, Western way of listening to music by simply giving us more than we can handle. Ideas explode from the keyboard with lightning speed. You can't possibly process them all. The conversation among the players is gaining momentum - no time to explain the references to the audience. Phrases imply paragraphs when you've known someone for years.

Gradually the assault proves too much, and the rational mind starts to spring leaks. The music first trickles, then flows, and finally rushes in to take over every level of feeling and perception. This is the only recording of the Unit with Sam Rivers. Long-time associates Jimmy Lyons and Andrew Cyrille round
out the quartet. Rivers plays mostly tenor, but at the beginning of Side 4, there is a lull in the storm, and he contributes a mournful, oboe-like soprano solo.

**WILLEM BREUKER AT THE TRALFAMADORE**

Anyone who is a regular BJR reader should be well aware that new directions in improvised music are being explored all over the world, not just in the U.S. This month, area listeners will have a rare opportunity to see and hear one of the most unique aggregations to be found anywhere, the Willem Breuker Kollektief from Holland. They will be at the Tralfamadore December 18.

Breuker has recorded with Anthony Braxton, Don Cherry, Gunter Hampel, and a host of lesser-known European innovators. He is a highly original composer-arranger whose music includes elements of ragtime, swing, free group improvisation. Kurt Weill, Eric Dolphy, modern and ancient classical music, electronics, and European folk songs - sometimes all in the same piece! He is also a virtuoso saxophonist and clarinetist, and has developed a very personal style, particularly on tenor.

His band, the Kollektief, consists of ten or eleven top-notch Dutch players, all accomplished soloists. Their music is always very witty, and sometimes quite powerful, as well. Breuker's most recent recordings are on his own label, BVHAAST.

Many thanks to Art Grimwood of the Record Grove for supplying the above information, some of which I plagiarized outright.

**blues by ron weinstock**

Both Albert King and Sunnyland Slim put on excellent performances during their recent Buffalo area appearances. Albert King appeared at the Belle Starr. After a typically nice set from Shakin' Smith and his Blues Band, Albert and his band (led by Albert's son) put on a totally satisfying two sets of modern blues as his gritty singing and distinctive guitar playing were well to the fore. Albert was simply among the best acts I've seen and you should check out his live 2 album set on Utopia for a momento if you were there, or a sample of what you missed if you weren't.

Sunnyland Slim opened for Captain Beefheart at Buffalo State on Halloween evening. Not exactly the most obvious booking but Slim was well received by the rock-oriented audience. I was surprised because Slim was accompanied only by a drummer and one doesn't expect the subtleties of blues piano to score with a young partying-mood crowd. Yet they responded. Slim was truly marvelous as a pianist and vocalist and any blues buff who missed him missed quite a show. Incidentally Slim has produced a record by his wife Big Time Sara. A 45 on Airway Records, Big Time Operator/Long Tall Daddy has a decent vocal and some really excellent guitar from Magic Slim and piano from Sunnyland Slim. Various mail order places can probably supply and it's well worth it.

Since Christmas is coming you may want to check out Charles Brown Sings Christmas Songs (King 901) and Merry Christmas Baby (Hollywood H-900). The first album features twelve holiday season blues from the legendary pianist and blues pianist. The other record is a nice anthology including tracks from Brown, Lowell Fulson and Lloyd Glenn.

Arlean Brown is a fine woman blues singer who has recorded a number of 45s in Chicago. These have been collected on The Blues in the Loop. She is an exceptional good singer accompanied by a Chicago band which has Little Mack Simmons on harp and Lonnie Brooks (aka Lee Baker & Guitar Jr.) on guitar. Unfortunately the band on some tracks sounds uninspired though this might be partly due to LittleMack playing unamplified unaccompanied harp. Arlean is a really good singer and performances such as "I'm a Streaker Baby", "EagleStirs Her Nest" and "Pushin' Our Love Aside" are quite good. Arlean is so fine that you shouldn't miss this. With stronger backing it could've turn out the blues album of the seventies. Living Blues can supply at 2615 N. Wilton Ave., Chicago, Ill. 60614. (Everyone's Bookstore on Main Street is carrying current issues of Living Blues).
A number of fine imports have come my way. Charly Records has been issuing sides from Sam Phillips’ Sun Records, Memphis Blues Sounds (CR 30126) and Union Avenue Breakdown (CR 30127) are Volumes 11 & 12 in Sun the Roots of Rock. Vol. 12 is the stronger collection with great Memphis country boogies from Willie Nix, Walter Horton and Albert (Joiner) Williams. Pinetop Perkins turns in a great “Pinetop’s Boogie Woogie” and Boyd Gilmore sounds like the Howlin’ Wolf. Other down-home stumps can be heard here. Vol. 11 includes a really nice “Hucklebuck” by Earl Hooker, however it includes some mediocre jump blues from Eddie Snow and less from Raymond Hill (his sides are more interesting but there are better jump blues available including an unusual early James Cotton tune). Both Shy Guy Douglas and Guitar Red have a pair of good solid blues. The album includes four non-blues which are nice in their own way but not as good as other sides. A more mixed collection. Both of these albums have good annotation and contain many unissued sides, and are collectors dreams.

Another notable import is the debut album of San Franciscan guitarist Sonny Rhodes. His Swedish Amigo release, I Don’t Want My Blues Colored Bright (AML-P-821) features solid singing fashioned after Junior Parket and assured, fleet guitar playing. J. J. Malone takes two vocals, plays nice piano in support and even plays strong guitar behind Sonny on “Country Boy”. Only one track and over 40 minutes of music by a man who should get better known. This is my album of the month.

Earl King’s new album New Orleans Rock ‘n’ Roll, English Sonet (SNTF 719) provides a welcome sample of New Orleans music which ranges from 60s R ‘n’ B and rock and roll to a fine blues “Baby Sittin’” Earl re-does his hits including “Mama and Papa”, “Trick Bag” and “Come Let the Good Times Roll” (Jimi Hendrix did this tune). Earl is a warm singer and a generally understated guitarist but more effective because of it as on the bluesy “Time For the Sun to Rise”. Quite a nice set. Also from Sonet is Doin’ the Zydeco (SNTF 718) by Rockin’ Dopsie & the Twisters. Dopsie like Clifton Chenier plays the piano accordion and sings both in French and English. An enjoy-

able album which is a little rougher than Clifton and perhaps doesn’t rock quite as hard but still quite enjoyable. All of these imports can be supplied by Southern Record Sales. (Check their classified ad).

**Stereo Report**

**HISTORY OF SOUND RECORDING**

The previous segments of this feature have covered the original recording sessions and the advancement of sound-recording, as well as the earliest sound reproducing devices. The evolution of these devices and the actual cylinders and discs and tapes to the present day is a long but interesting story.

Thomas Edison’s original phonograph (a Greek word meaning sound writer) was first demonstrated at the offices of the Scientific American magazine in New York. The 30 year old Edison was lionized by an adoring public. Soon after, eager crowds flocked to theatres and concert halls to witness the sensational new invention in action. Ironically, Edison was never able to fully enjoy his “talking machine” as he was chronically hard of hearing. After the public’s enthusiasm began to die down, Edison realized that the phonograph needed a good deal of further development. But by the end of 1878 he had become so engrossed in his work on the electric light that he could not devote the time or resources to his machine.

Alexander Graham Bell, who had followed the progress of the phonograph hired men to improve upon Edison’s invention. His machine, called the “Graphophone” had a smoother and more pleasing sound, but needed ear tubes for further amplification.

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**Mule Records**

Hearing of the rival machine, Edison came back into the picture and the two prepared to engage in a commercial battle. Edison however did have one advantage - electrical power via wet-celled batteries.

Phonographs were later used in “phonograph parlors” where people could be privately entertained for two minutes by depositing a nickel and listening through tubes. This was quite the fad.

The years to come saw the cylinders replaced by the disc, the founding of the Columbia and Victor companies, the advent of the tone arm and the introduction of the victrola - the first record player to incorporate the reproducing horn into the body of the player. The two-sided record was originated by a European firm and was immediately adopted by Columbia, though Victor resisted it until 1923.

The first electrical recordings came about in 1925, making acoustical recordings obsolete. The fully electric radio-record players came in 1926 marketed by Brunswick. Victor followed with their unit - the Electrola.

**First Attempt at Long-Play Records**

RCA’s move was ill-timed. The stock market crash in 1929 dashed all hopes for continued industry prosperity and the recording industry embarked upon the darkest chapter in its history. Hard times, coupled with radio’s commanding lead in home entertainment - free entertainment at that - suddenly devaluated what had been a thriving industry. Skeptics were quick to predict the demise of records as an entertainment medium. Statistics seemed to bear out their contention. The retail value of records sold in the United States dropped from $75 million in 1929 to $46 million in 1930, and to $18 million
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in 1931. In an attempt to stem an accelerating decline in record sales, RCA Victor introduced a longer playing record in late 1931. It was a 12-inch disc with a playing time of about eight minutes on each side. The record played at a speed of 33-1/3 revolutions per minute rather than the standard speed of 78-rpm.

But the attempt proved abortive for two basic reasons: there were too few turntables in circulation that operated at 33-1/3-rpm, and the records were pressed on a soft plastic compound called Vitroloc that wore out after only a few plays under the extremely heavy tone arms of the day. The new records were withdrawn from the market in 1932.

The abrupt demise of the longer playing records reinforced the opinion held by the top echelons at RCA, who were for the most part very much radio oriented, that the “live” entertainment provided by radio would never be challenged by the “ canned” fare offered on records. The mood of the public seemed to bear out this contention. By this time record players had virtually disappeared from front parlors and in most households records were stored away in the dusty recesses of cellars and attics. Millions of Americans flocked to motion picture theaters to escape the grim realities of the deep depression; those that stayed at home immersed themselves in the dramas, serials and variety shows emanating from their radio sets.

The industry hit rock bottom in 1933. That year retail record sales totaled a mere $5.5 million. Many foresaw the end of records as a home entertainment medium.

But slowly, almost imperceptively, conditions in the beleaguered industry began to improve. The repeal of Prohibition in 1933 stimulated the opening of thousands of bars and cocktail lounges across the country, most of which were equipped with juke boxes. For the record companies, juke boxes were simultaneously consumers and promoters of records.

The Long Road Back

As the 1930’s progressed, the juke box played an increasingly important role in the renaissance of the industry. Twenty-five thousand machines were in operation in the United States in 1934. Five years later there were ten times that many accounting for sales of about 19,000,000 records and stimulating the sales of millions more.

There were other important milestones on the industry’s long climb to recovery. E. R. Lewis, the head of the Decca Record Company in England, failing in an attempt to purchase Columbia Records, bought a portion of the Brunswick Records catalogue and used it as the foundation for an American Decca operation. Lewis chose Jack Kapp, creative director of Brunswick Records, to head the fledgling company. Besides opening wholly new channels of record distribution, among them chain and department stores, Kapp lured some of the top stars of the day to Decca. Bing Crosby, Guy Lombardo, the Dorsey Brothers, Louis Armstrong, Arthur Tracy and the Mills Brothers appeared on Decca Records selling for 35 cents rather than the 50-cent and 75-cent price tags normally affixed to popular records.

RCA Victor, in an effort to place more record players in circulation, promoted the Duo Jr., a small turntable designed to be jacked into radio sets. The player was a virtual giveaway at $9.50. But it created thousands of new record fans. Record sales continued to show healthy gains, spurt ing from $13 million in 1937 to $26 million in 1938, a fact which helped persuade the Columbia Broadcasting System to purchase the Columbia Phonograph Company.

Following the Japanese attack on Pearl Harbor in 1941, the manufacture of record players, radios and other consumer products required electronic components was halted as the United States went on a full-scale war footing. Shellac, of which records were then made, had been imported primarily from Singapore which had been overrun by the Japanese. Faced with the dilemma of serious shortages, record manufacturers sought means to stretch their limited supply of shellac to keep pace with an increasing demand for records as sales rose from $50 million in 1941 to $66 million in 1944 and then to $109 million in 1945, the year World War II ended. Manufacturers resorted to grinding up and re-using old records and other material as “filler” just to stretch their supply of shellac.

Curiously, it was in the midst of this turmoil that Glenn E. Wallichs, at the time the owner of a record store in Los Angeles, and songwriters Buddy DeSilva and Johnny Mercer, founded a new company, Capitol Records, in 1942.

The Musicians’ Strike

That same year the American Federation of Musicians decided to try to curb the rapidly increasing use of records by radio stations and in juke boxes which, the union said, was jeopardizing the employment of live musicians. James Petrillo, the union’s president, demanded that the record companies restrict the use of recordings by commercial establishments, a demand with which the record companies were in no position to comply.

The resultant strike paralyzed the industry for more than two years. Finally Decca, which had severed its ties with British Decca because of the war, agreed to pay royalties into a union fund that would be used to sponsor the employment of musicians at live concerts. Months later Columbia and RCA Victor agreed to the compromise.

The Hi-Fi Era: 1946-1950

One of the most significant industry developments of the post-war years was the emergence of tape as a recording medium. American engineers following the Allied advance into Germany were amazed at the high level of efficiency German science had achieved in tape recording.

But it was the American recording companies that showed the world how to take full advantage of tape’s capabilities. Up to that time, recordings were made on wax blanks that were only able to accommodate three or four minutes of playing time. Mistakes could not be corrected; one wrong note, the cracking of a voice, missing a beat meant having to repeat the entire passage. The tape recorder made it possible to record entire movements of symphonies and, indeed, many complete musical works without interruption. Moreover, mistakes could be corrected right down to a sixteenth note and re-inserted into the tape, thus eliminating the necessity to re-record entire three- or four-minute segments.

The other development of enormous consequence for the future was the introduction by Columbia Records in 1948 of a 12-inch long-play record with a playing time of up to 23 minutes on each side.

Actually, research work on the revolutionary new disc had begun before World War II, soon after CBS had acquired Columbia Records. The project had been recommended by Ted Wallenstein, the president of Columbia Records, who, had witnessed the unfilled promise of the RCA Victor experiment in 1931 while serving as that company’s general manager.

The concept of the 33-1/3-rpm speed had been given a boost during the Second World War when 16-inch platters containing transcriptions of radio broadcasts were shipped throughout the world to be played on the air for members of the Armed Forces.

Such recordings, however, were intended for only a few plays. If a long-playing record were to be developed for home use involving repeated plays, a number of technical hurdles had to be overcome. These included the development of a microgroove cutting technique that would increase the playing time on a record, the creation of a tone arm that would not destroy the grooves in a relatively soft vinyl disc, and finding a way to overcome distortion as the stylus got closer to the center of the record. It was to these problems that a group of CBS engineers, headed by Peter Goldmark and
William Bachman, addressed themselves at the end of the war.

In June, 1948, Columbia was able to announce the LP, a non-breakable record that played at 33-1/3 revolutions per minute, was made of vinyl, could play up to 23 minutes per side, had much greater reproduction fidelity than was ever possible before, and would sell for much less than the same recorded repertoire then on the market. Columbia foresaw the creation of a new one-speed market -- instead of everything being 78, everything would be 33-1/3.

Aside from marketing its first LP releases, Columbia also offered inexpensive turntables on which to play its new discs since phonographs at that time operated only at 78-rpm. The company also set about to induce other manufacturers to follow suit.

The Battle of the Speeds

But early in 1949 RCA Victor caused consternation at Columbia and confusion within the industry by introducing a 7-inch vinyl record operating at 45-rpm. RCA, too, was after a one-speed industry, but at 45-rpm, and had likewise marketed an inexpensive record changer with just that one speed.

What next ensued came to be known as the "Battle of the Speeds," a battle that was to rage well into the 50's. The established disc was still the 78, but now companies were choosing up sides, some releasing new recordings on 78 and 33-1/3, some on 78 and 45, and some -- hedging all their bets -- putting out new releases in all three configurations. Distributors and dealers were saddled with duplicate and triplicate inventories. Consumers, bombarded with claims of superiority of their new discs by both Columbia and RCA Victor, reacted with characteristic indecision -- for a while they bought nothing, preferring to wait until the dust had settled and a clear trend established for either of the two new speeds.

One of the early proponents of the 45-rpm disc was the jukebox industry, which found the large hole of the 7-inch disc ideal for automatic record changers. But what finally helped to tip the balance in favor of the LP was Columbia's release of the "South Pacific" original cast album and some classical music selections.

A Tchaikovsky symphony on 78's at that time sold for $7.28; the same symphony on one LP retailed for $4.85. In addition, it would have taken about four seven-inch 45-rpm records to provide the same amount of music as was contained on two sides of an LP. Slowly but inexorably the trend became apparent -- the 45-rpm record would become established as the medium for pop single records, the LP for just about everything else.

In tandem, the long-play record and the tape recorder wrought significant changes in the industry. The portability of the tape recorder, which made it possible to record almost anywhere, and the ease and flexibility it afforded when recording overdubs, reduced studio costs considerably. Coupled with that was the longer playing time, low price and improved quality of the new recordings. A flock of new, small companies, specializing in classical, jazz, folk, country, blues and other more esoteric forms of music, as well as the spoken word, were formed and began producing records. Among them were such now familiar labels as Westminster, Vanguard, Vox, Cetra-Soria, Urania and the Haydn Society in the classical area, and Atlantic, Imperial, Chess, Checker, Mercury, Blue Note and Folkways in jazz, blues and folk music. These companies exerted a great influence on American musical taste and, by exporting and popularizing indigenous American music with audiences abroad, greatly enriched the culture of the world.

This was the hi-fi era. The public became very sound conscious. The quality of the new long-playing records far exceeded the capability of most playback equipment to reproduce the range and sound levels they contained. Manufacturers of changers, amplifiers and speakers redesigned and improved their equipment. The record industry thrived, grew, and prospered. Hundreds of new companies were formed, recorded repertoire was expanded, sales rose from $189 million in 1948 to $511 million in 1958.

**Competition From Television: 1947-1955**

The development of the LP and the 45 probably saved the record industry from the onslaught of a new home entertainment medium -- television. Sales of records, which had dropped from $66 million in 1944 to $224 million in 1947, dropped to $173 million in 1949 and did not surpass 1947's volume until 1955. Again there were those who predicted that records were finished, that the public, now being offered free audio-visual...
The effects of television were even more pronounced on radio. In the competition between the two media, radio came off a bad second as more and more people bought TV sets and were captivated by the faces as well as the voices on the screen. Radio listenership declined as did its advertising. Radio networks found they could no longer afford the high costs of live talent; station owners searched desperately for a new, inexpensive form of programming and found it -- records.

The improved fidelity of the LP's and 45's provided a symbiotic bond between radio and records. More and more stations embraced a disk jockey format, which not only helped them survive TV's onslaught but saw them grow and prosper because they had at their disposal the entire range of recorded musical repertoire, an area of programming largely forsaken by television. For the recording industry it meant a new area for exposing their product to the public. Today, better than 75% of radio programming consists of recordings.

The Multi-Channel Sound Era: 1958-Present

At the height of the hi-fi boom, the industry was suddenly confronted with another revolution in sound reproduction -- stereo. It offered the listener, through two distinct sound sources or channels, a depth, directionality, spaciousness and realism of sound truer to what one would experience hearing music performed live.

The first successful experiments with stereo had been conducted in 1931 by A. D. Blumlein, a scientist employed at the English Columbia laboratories. He developed a system capable of producing a stereophonic effect by relaying the sounds picked up by two equidistant microphones through two identical speakers placed ten feet apart and at right angles to each other. The listener, situated between the two speakers, heard true stereo.

Blumlein subsequently began experimenting with stereo discs. He inscribed two separate sets of grooves side by side into the surface of the record, each groove containing the sounds picked up by one microphone. The playback system required a set of matching amplifier and speaker and two styluses and pick-up cartridges, an expensive doubling of costs. Moreover, the two sets of grooves on a record cut its playing time by half. This led Blumlein to investigate the possibility of inscribing signals of each of the two sound channels into a single groove.

Unfortunately, his research was cut short by his death during World War II but other scientists took up his work. By 1957, a single-groove stereo recording technique had been perfected and was being demonstrated to record companies. The first stereo records were debuted in 1958 by Audio Fidelity, a small company, and before long other companies in the industry felt compelled for competitive reason to release their own stereo recordings.

What happened next was reminiscent of the "Battle of the Speeds" a decade earlier. Stereo records were being released but consumers had no playing equipment for them. Although the system was called "compatible" it meant that monaural records could be played on a stereo machine but not vice versa. Dealers who were again confronted with the necessity of carrying duplicate monaural and stereo inventories compounded the confusion in the public's mind by playing recordings that featured a wide separation of sounds -- so-called "ping pong" records.

Listeners either became convinced that "ping ponging" was true stereo and recordings with side separation were not, or were alienated by the artificial separation that had been engineered into the early recordings -- a separation which they felt distorted the sound.

It took close to ten years before stereo became so universally embraced that the industry felt secure enough gradually to phase out mono records.

The Growth of Tape

During the early and mid-1950's, attempts had also been made to market pre-recorded tapes. During the mono period, tapes had two tracks; you played the entire length of a reel, turned it over and played the reel in the other direction. In 1958, Ampex introduced a 4-track stereo recorder and some pre-recorded reel-to-reel tapes. The market for such tapes, however, was primarily one for audiophiles who believed that the quality of reproduction and limitless wear made tapes far superior to records. Most of those who bought recordings seemed to be scared off by the intricacy of threading the tapes past the recording head and onto a take-up reel, as well as by the
higher prices charged for pre-recorded tapes.

The breakthrough came in the middle 1960's with the introduction of the 4-track continuous loop-tape stereo cartridge, the principal market for which was initially automobile installations. Two years later, came the 8-track cartridge, which offered twice as much playing time, and shortly thereafter came the cassette tape, which featured the ability to record as well as to use the tape for playback.

The 8-track cartridge and the cassette today account for close to 30% of total sales of sound recordings and are widely used in the home.

Yet another new concept in recorded sound -- quadraphonic sound -- was introduced in the early 70's. It operates on the principle of "surround sound," with sound emanating through four speakers located in each corner of a room in an attempt to duplicate even more closely the spatial effect, reverberation, the sound delay that one experiences during a live performance.

Quad Sound and Video Recordings

Waiting in the wings today are video discs, slated to be introduced to the public sometime in 1978, which will provide visual as well as audio entertainment. Video tapes are already on the market. Laboratory experiments with laser beams indicate that at some future date it will be possible to record more than twenty hours of music on one side of a 12-inch disc.

This, then, is the recording industry in its one hundredth year -- an industry that has evolved from Edison's original tin foil cylinder to the one-sided disc, the two-sided disc, the long-playing record, stereo, quad, tape cartridges and cassettes, video tapes and the now imminent videodisc; an industry providing entertainment, education and culture to the peoples of the world through a fusing of talent and technology that has developed into a business of selling art running close to $2.5 billion in the United States alone.

BIBLIOGRAPHY

(Some books on sound recording you may want to read)
along with Steve Grossman & Gene Perla. He then went with Miles Davis (it was with Miles that he last played Buffalo) and has since led his own groups. Liebman has 2 discs on ECM, three on Horizon, two on PM and is featured on many sides with Elvin & Miles. He's an exciting player, proficient on Miles Davis (it was with Miles that he last played Buffalo) and has since led his own groups. Liebman has 2 discs on ECM, three on Horizon, two on PM and is featured on many sides with Elvin & Miles. He's an exciting player, proficient on tenor and soprano saxes and flutes.

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IMPORTS from Japan and elsewhere. Sony, East Wind, Trio, BYG, Timeless and many other labels. Albums by Coltrane, Braxton, Miles, Woody Shaw, etc. Also College big bands, Vintage big band and traditional. Send for free lists and specify tastes (Mainstream, Big Band, etc.) - International Records, Box 717, Dept. B, Montecito, California 93049.

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Sonny Fortune - Concert at Katherine Cornell Theatre, S.U. N.Y.A.B. Amherst Campus. Dec. 4, 2 shows (See ad).
Ontario House (Niagara Falls) Emil Palame Quintet Dec. 9 & 10; 16 & 17. See ad.
Tara Manor - 5100 Main St. Jack Bacon Morgan Street Stompers with Eli Koenik Fri., Sat. nights.
Tralfamadore Cafe - 2610 Main - month long jazz festival.
Leroy Jenkins, Andrew Cyrille & Muhal Richard Abrams Dec. 2, 3 & 4; Mose Allison Trio Dec. 13 & 14; Eddie Henderson Septet with Julian Priester & David Liebman Dec. 15, 16, 17; Willem Breuker Kollektief Dec. 18, Spyro Gyra Dec. 29, 30 & New Years Eve. See Ad for additional bookings and information. C.P.G. - Central Park Grill - 2519 Main St. - Jazz Jam Mon. nights, Tender Buttons every other Tues. Also, folk and bluegrass. See ad.
Statler Hilton - Downtown Room - Stanley Turrentine thru Dec. 11; Buddy Tate & Jimmy McPartland Dec. 13 thru New Years Eve. See ad for details.
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 Hold on trumpet. Every Fri. & Sat. night.
Fieldstone Manor (Lockport) - Dixieland w/Will Alger on weekends.

TORONTO

Bourbon St. - 180 Queen St., W. - Slide Hampton thru Dec. 17. See ad on pg. 24 for additional bookings.
George's Spaghetti House - 290 Dundas St., E. Moe Koffman Dec. 5-10; Jerry Toth Dec. 12-17; Herb Koffman Dec. 17-Jan. 1. Phone 923-9887.
Dollar Brand - in concert at St. Lawrence Centre Town Hall, 27 Front St., E., Tuesday, Dec. 6, 8:30 PM. Phone 356-7723.
C.C.M.C. - (Canadian Creative Music Collective) Tues. & Fri nights 9 PM. The Music Gallery - 30 St. Patrick St. Phone 598-2400.
Cafe May - Rosenevalles Ave. at Howard Park - Lorne Lofsky Trio Sun. 7:30 - 11 PM.
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