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down beat

THE BI WEEKLY MUSIC MAGAZINE

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THE FIRST CHORUS

By CHARLES SUBER

THE FOLLOWING IS an excerpt from a letter from one of the participants in the recent 2nd annual Intercollegiate Jazz Festival (DB, Aug. 8): "The only bitter taste that I walk away with is that I must redefine just what jazz means to me. When one competes in a jazz festival, it goes without saying that the performers and leaders alike should realize some definite boundaries to their medium of performance. We come dangerously close to losing the esthetic value of a jazz performance when we appeal to the audience in a familiar medium."

This reaction is not untypical of other participants in other school jazz festivals. Similar reactions are heard from musicians (and listeners) who believe it overridingly important to define jazz. There seems to be a categorical imperative that forces people to try to create and perform and react in accordance with pre-set definitions. Jazz, like the world it reflects, is not that simple or orderly or disciplined.

When and if jazz can be easily defined it will have ceased to be a continuously creative music. The basic character of jazz is its dynamism. The basic appeal of jazz is the many emotions it evokes in so many people. Place any artificial—or reasoned—boundary on jazz and you inevitably set limits for its growth.

This wish (and it could be a death-wish) to define jazz is a serious problem for the school jazz movement. With jazz now coming along strong in schools, let's beware of the dry hand of pedagogy. Nothing could be more harmful to young jazz musicians than to be forced into definitions and boundaries by academic fiat. There may be little danger of this happening with the present crop of jazz educators heading up fledgling departments in the colleges, but beware of the organizational music mentality.

Perhaps you think that musical license equates anarchy. No. That is not so. There are certain judgments, certain criteria, that can be applied to jazz without stifling its practitioners or its expression. In addition to basic musicianship (why not play in tune?) there are degrees of creativity, improvisational expression, and originality of ideas that separate the men from the boys.

As for "familiar medium"—I think this means "popular" or "commercial" or "showmanship"—that is a familiar trap. It is very easy to believe that the audience's shouts and stamps of approval are reserved for the non-jazz or quasi-jazz performance. It is harder to believe that the concept or definition of jazz fervently held by a young musician is not equally well received. And to a musician who does not swing, the hardest thing to believe is that swing it must.

But it's good that young musicians have the passion and the dedication to criticize and to look for definitions. We do suggest, however, that the search be more inwardly directed.

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down beat

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CHORDS & DISCORDS

A Forum For Readers

Konitz Fan

I would like to thank you for the article on Lee Konitz (*DB*, July 11). Hopefully, it will help to bring him out of his undeserved obscurity. His new records will be his first since 1961! This fact is particularly grotesque when one considers the sad, confused state of jazz today. The latest speculation is a rock-jazz fusion. Konitz, Tristano, and Marsh offered something really different in their 1949 recordings. These recordings and their later ones have not had as great an influence as they should have had. Perhaps the challenge of combining daring musical intelligence with lyricism proved too great a challenge for most players. Few have drawn upon this school to create their own personal style (though Bill Evans is a notable exception).

At any rate, I believe that the Konitz-Tristano school provides the answer to many of jazz' problems today, and hope that in the future you will perhaps feature other neglected members of this school such as Marsh, and of course Tristano. Also Jimmy Raney, another one of the few people to draw upon this influence to create music more daring and intelligent than most of the "new jazz" I've heard lately.

Robert Quine

St. Louis, Mo.

Bellson With Bells On

Recently, I went to New York City's Riverboat to hear Louie Bellson's big band. The band simply was great. I was particularly impressed by the freshness and life of the arrangements. I've never heard a big band play with such lightness and taste, especially on the bossa novas and pop tunes.

Without a doubt, Louie is the greatest drum technician in the world. His solo was clearcut evidence of that. Louie is subtle. I've never heard a big band drummer play with as much inventive tastiness. . . . He thoroughly enjoyed himself during the sets and made listening and watching a very happy experience. He is very inspiring.

At the end of the second set I went over to the bandstand for an autograph. After talking to him I found him not only to be a tremendous musician but also a sincere, warm and friendly guy. I hope that somehow this gets back to Louie and Pearl.

Joe DePaul

Scotch Plains, N.J.

Aretha And R&B

Valerie Wilmer's beautiful review of Aretha Franklin (*DB*, July 11) was greatly appreciated by me. Miss Wilmer is a completely honest writer who seems to get the most out of a performance.

Aretha Franklin, of course, is something else. I can't imagine anyone who appreciates Gospel or r&b music not

feeling as Miss Wilmer and the rest of the audience at Finsbury Park did that night. Aretha gets under the skin and works her way "to the bone" for feeling and empathy. There isn't a female singer of any note that I can think of who can compare . . . only one girl who is not famous yet. Her name is Arvana Rowe from Kansas City.

It is my wish that *Down Beat* would feature more singers in the field of r&b and Gospel music on its pages. A great many of the jazz musicians I have never heard of and the articles on rock are usually uninteresting.

Thanks for publishing a great magazine on the whole, and I'll look forward to reading *Down Beat* in the future.

Ralph McKnight

New York, N.Y.

Cream Footnotes

Just a word about Alan Heineman's impressions of Cream and the Airplane (*DB*, July 25). For the most part, it really "tells it like it is," and being a devoted fan of Clapton I'm glad to see him get the praise he deserves. I especially liked the brief description of their second number in the concert, *N.S.U.* I have always been fascinated by the timing on this song.

Just one complaint, and a small one at that. You said that Bruce's vocalizing was "only good" and Clapton's was "adequate." I would certainly rate them above good and adequate as vocalists. Their vocal tone is superior to many pop groups, and indeed superior to most British groups. Bruce, especially, is an outstanding blues singer. Listen to their vocals on such tunes as *Dreamin'*, *World of Pain*, *We're Going Wrong*, and *Dance the Night Away*. They make excellent use of vibrato in their voices, especially on high notes, giving their songs a wispy, "trance-like" sound.

Bill Butrym

U.S. Navy

Grateful

I wish to acknowledge receipt of *Down Beat's* scholarship to Berklee for \$200. I would like to express my very sincere thanks to all concerned in these awards. I am enrolling in the seven-week summer evaluation clinic and am eagerly looking forward to the course.

Since I plan on majoring in music in college, I feel this course will be of great value to me. Without your scholarship I doubt very much that I would have been able to attend.

Again, may I express my sincere thanks.

Marc Giammarco

Newburgh, N.Y.

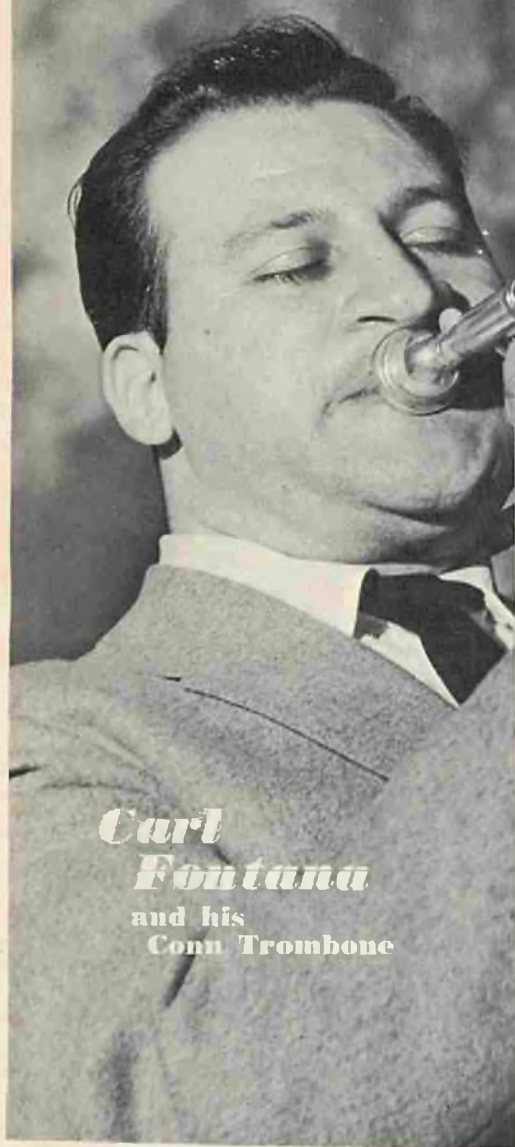
We, along with our son Charles, want to express our appreciation to *Down Beat* magazine for the scholarship awarded him.

It is a wonderful opportunity and encouragement, and all his efforts and attempts will be to justify his receiving this award.

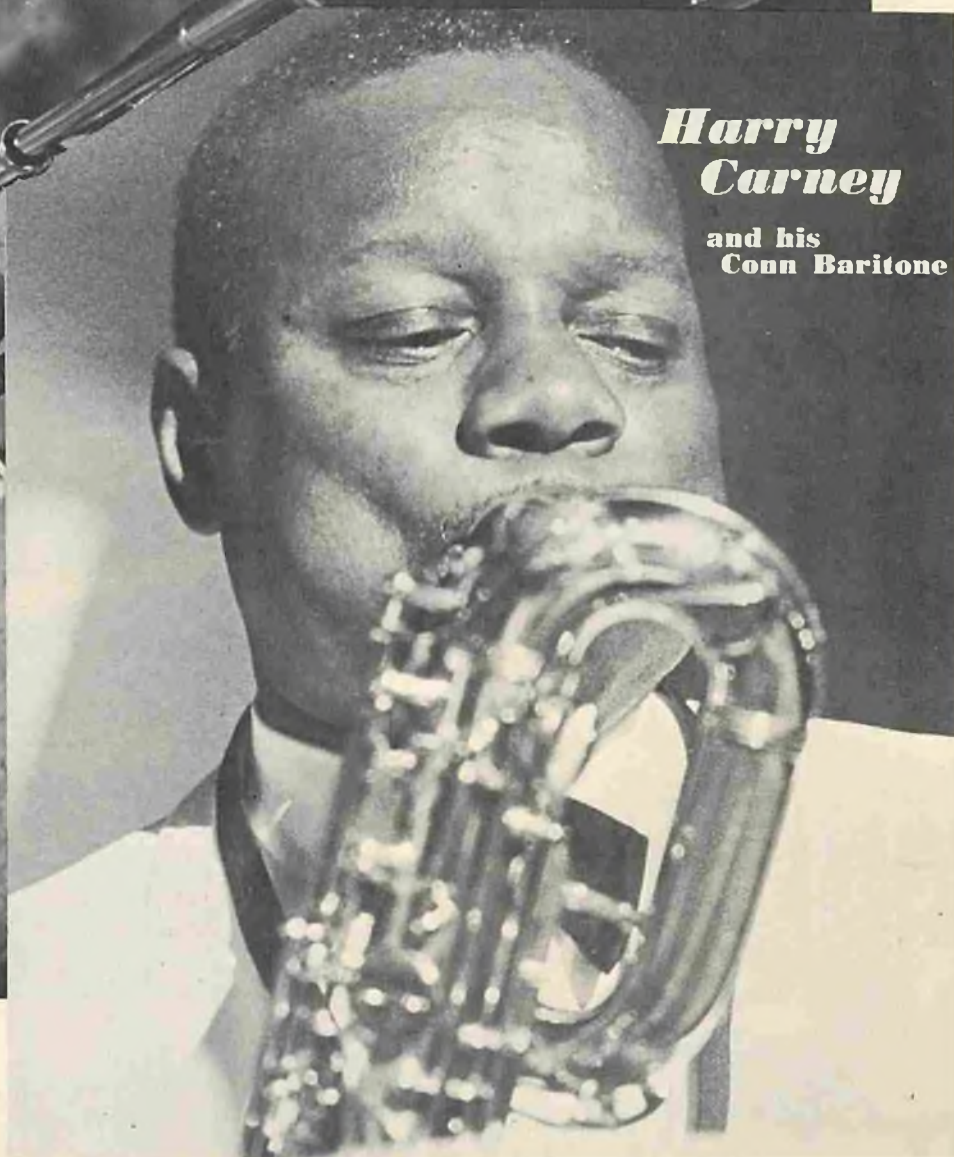
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NEWPORT'S BEST YEAR: TURNOUT TOPS 50,000

The 15th annual Newport Jazz Festival, blessed by almost perfect weather, was the most successful festival yet held at the Rhode Island resort, setting a new attendance record of 54,800 for the four evening and three afternoon performances.

Ironically, the festival may also be the last to take place in Newport. At the concluding concert, producer George Wein announced that the present site of the festival would have to be vacated at the end of the summer season due to highway construction.

Wein promised the audience, however, that the 1969 Newport Jazz Festival would take place "somewhere in Rhode Island," stating that he had received assurances from the state government that reconstruction of the stage and other festival installations on a new site would be funded by the state.

The record crowd was described by local police as the best-behaved ever to attend a Newport festival. Musical highlights were provided not so much by established stars (though Ray Charles turned in a sensational performance) as by artists making their Newport debuts, among them guitarist Tal Farlow, alto saxophonist Sonny Criss, and veteran violinist Joe Venuti. A detailed report on the festival will appear in the next issue of *Down Beat*.

JAZZ GOES TO BAT FOR ROBINSON RIGHTS DRIVE

Over 2,000 people sweltered in 90 degree-plus heat as jazz musicians played the fourth in an annual series of open-air civil rights benefit concerts on the lawn of former baseball great Jackie Robinson's home in Stamford, Conn. June 30.

This year the moneys collected—admission was a minimum of \$10 per ticket—went to the Martin Luther King Jr. Fund, dedicated to perpetuation of the tradition of non-violence in the civil rights movement. At last year's concert, Dr. King addressed the gathering.

Battling the heat without blowing their cool were the Modern Jazz Quartet; Cannonball Adderley's quintet, with a guest appearance by Dave Brubeck; Thelonious Monk; Duke Ellington's band; Clark Terry's big band with guest Lionel Hampton; Marian McPartland's trio with guest Bobby Hackett; Duke Pearson's band; Billy Taylor's trio, and singer Amanda Ambrose.

The talent committee for the event included Fr. Norman O'Connor, George Simon, Billy Taylor and George Wein.

Stamford's Gary Wofsey Quartet began the proceedings during the noon hour, and it was evening before the last sounds were heard.

HAMPTON FEST HAILED AS SOUTHERN MILESTONE

The first major jazz festival to be held at a predominantly Negro college took place at Hampton Institute in Hampton, Va. June 27-29 and was hailed as an unqualified success by the school's president, Dr. Jerome Holland, and festival producer George Wein.

The festival's impact went beyond the impressive attendance figure of more than 20,000. According to Dr. Holland, it involved not only the campus but the entire



Dizzy Gillespie
Making History

surrounding community to "an overwhelming extent." He stated that the festival "brought the entire mid-south community together in a way that I've never seen before, and signaled a major step in bringing jazz home to the people whose creation it was, in involving the young in the excitement of participating in their heritage, and in presenting that heritage in an exciting and artistic way to the community at large, bringing people of both races and all ages together in a refreshing atmosphere of joy and enthusiasm which has always been one of the basic elements of jazz."

Artists participating in the festival included Cannonball Adderley, Count Basie, Gary Burton, Dizzy Gillespie, Herbie Mann, Nina Simone, Jimmy Smith, Archie Shepp and Dionne Warwick. The Pepsi-Cola Co. provided funds for a special *Roots of Jazz* concert featuring the Staple Singers, blues singer Skip James, the Original Tuxedo Jazz Band from New Orleans,

Muddy Waters' band, Willie (The Lion) Smith, and the Earl Hines Quartet.

For the week of the festival, the Institute offered a 30-hour, two-credit course for music students in the history of jazz, which was attended by students from other schools as well as from Hampton itself.

Students participated in every phase of the festival's production and promotion, traveling as far afield as Florida to the south and Maryland to the north to generate interest in the event.

By the festival's closing night, the students' enthusiasm had spread to the artists, and the proceedings closed with a spontaneous jam session, bringing together such diverse stylists as Gillespie, Smith, Shepp, Burton, James Moody, Larry Coryell, and producer Wein at the piano.

JIMMY HAMILTON QUILTS DUKE AFTER 26 YEARS

Jimmy Hamilton, a key member of Duke Ellington's band for 26 years, left the world's most famous reed section in late June to freelance in New York City.

Though chiefly known as the band's clarinet star, Hamilton also played tenor and was a staff arranger. His temporary replacement is tenor saxophonist Harold Ashby.

STRICTLY AD LIB

New York: Pianos galore was the theme for the Village Gate in early July. Downstairs, a remarkable doubleheader featured the groups of Earl (Fatha) Hines and Oscar Peterson. With Hines were reedman Budd Johnson, bassist Bill Pemberton, and drummer Oliver Jackson. Peterson's cohorts were Sam Jones, bass; and Bobby Durham, drums. At the Top of the Gate, Toshiko continued as a single, while Billy Taylor's replacement for Newport week was Junior Mance, assisted by bassist Bob Cunningham and drummer Paul Gusman. The following week, Taylor returned, and Hines was replaced by the Dizzy Gillespie Quintet . . . Organist Jimmy Smith has been added to the Schaefer Music Festival in Central Park. He and Gloria Lynne will appear in two shows on the night of Aug. 12 . . . On Sunday July 14, Clark Terry's big band played in the Park Slope section of Brooklyn as part of Mayor Lindsay's *Broadway in the Streets* program of free summer entertainment. Terry's Museum of Modern Art concert, rained out on June 27, has been rescheduled for Aug. 29. The series began with Earth Opera (Peter Roman, vocal, guitar; David Grisman, mandocello, mandolin; John Nagy, bass; Bill Stevenson, piano, organ, vibes, harpsichord, and Paul Dillon, drums & percussion), and continued two weeks later on July 4 with Max Kaminsky. The cornetist had with him Marshall Brown, valve trombone;

Herb Gardner, trombone; Sal Pace, clarinet; Dick Hyman, piano; Bob Haggart, bass; and Bob Haggart Jr., drums. July 11 found the Soft Machine (Michael Rutledge, organ; Kevin Ayers, bass; and Robert Wyatt, lead singer, drums) operating in the Garden . . . Sonny Rollins continued to work at the Village Vanguard through July, backed by pianist Pat Rebillot, and first Reggie Johnson, bass, and Rashied Ali, drums, then Larry Ridley, bass, and Leroy Williams, drums. The groups opposite Rollins in successive weeks were Bobby Hutcherson-Harold Land; Coleman Hawkins; and McCoy Tyner. Tyner's group had played at Slugs' the week previous to their Vanguard stint. Hutcherson and trombonist Grachan Moncur showed up in Jackie McLean's group at the Blue Coronet in Brooklyn in mid-July . . . At the same time, Roland Kirk's quartet was at Slugs' . . . Pianist Barry Harris, who worked with Hawkins at the Vanguard, did an Independence Day Eve session at the Club Ruby with Charles McPherson's Quintet. Tenorman George Coleman was also on the set. Pianist Weldon Irvine's 17-piece band alternated with the McPhersons . . . Poet Sayed

Hussein read his works to the accompaniment of Charles Mingus' bass on Thursday evenings in July at Joey Archer's Pub, 88th St. and 3rd Ave. . . . Pianist-singer-composer Bob Dorough has been signed for a featured role in Alan Gitler's *Parachute to Paradise*. He will be singing in a posh cocktail lounge in the film . . . Monday night is "Focus on the Jazz Vocalist" at Slugs', presented by Jim Harrison and Jesse White. July appearances were scheduled to include Eddie Jefferson, Marge Elliot, Ozzie White, Myra Brown, and Mel Daney. Bob Patton was slated for Aug. 5. The rest of the program is as follows: Aug. 12: Y Jeffries; Aug. 19: Joe Carroll; Aug. 26: Stella Marrs; Sept. 2: Joe Lee Wilson; Sept. 9: Jay Colantone . . . Recent performers in the Wednesday evening series at the Continental in Fairfield, Conn. have been Clark Terry, Kai Winding and Art Farmer . . . Mike Douglas has taped an hour color special, *Mike and Music*, covering the musical spectrum. Artists included in the show are Count Basie with Joe Williams, the New Christy Minstrels, Sonny James, Harper's Bizarre, the Ramsey Lewis Trio and Pete Fountain . . . Paul

Bley recorded a trio album in Seattle with Gary Peacock on bass. Called *Mister Joy*, it will be released on Mercury's Lime-light label.

Los Angeles: A special party honoring Diahann Carroll was held at the Factory in Beverly Hills. Among those who entertained: O.C. Smith, Louis Jordan, Irene Reid, Lorez Alexandria, Jesse Davis, Clara Bryant and Sam Fletcher. Following several months of treatment at Synanon, Fletcher is now back at his familiar stomping grounds, Club Casbah, along with the Dolo Coker Trio. Fletcher also appeared as a special guest at the "Youth on Parade" Show at Good Shepherd Church . . . Irene Reid's gig at Memory Lane was not exactly SRO, but it was an extremely comfortable engagement for all concerned. Word of mouth helped to compensate for the lack of publicity. At the opening, Hazel Scott was clearly the most vociferous fan, humming along with all of Sweets Edison's accompanying riffs. You don't see it too often these days, but Edison's group enjoys what it's doing.

/Continued on page 52



By MICHAEL ZWERIN

State Of Mind

A STATEMENT OF POSITION

THERE ARE FEW things less relevant than two jazz critics having a debate in print. But Martin Williams misreads me and chooses to air his false deductions in print (*Bystander*, June 27). I am forced to state my position once more.

"People," Martin—*people* say that jazz is dying; is dead. "Nobody cares about jazz anymore," is heard all over town. Now, one of the problems with the music is that it has become inbred and has lost some touch with "people." Many jazz fans wishfully believe it to be somewhere it is not. In their love of the music, they cannot recognize reality and do not accept change. Yet jazz has always thrived on change.

" . . . Zwerin has lately been promoting the idea that some kind of coming amalgam of rock and jazz is going to produce a new style . . ." Williams writes. True. It is producing a new style. Like it or not, anyone can hear that. But then: " . . . but I get the idea that after this great coming-together takes place, jazz as such may disappear."

Now if you "get the idea" that I said that you get the wrong idea. Why does that follow? Why must one thing replace another? Can they not exist side by side? I love Lester Young or Jackie McLean as much as Larry Coryell or Jimi Hen-

drix and think they are at least as durable. I never said otherwise. You draw a false conclusion and then accuse me of making it. As Walter Winchell would say: " . . . Oh, Martin!!!"

I also quarrel with your "lately." My first column about jazz-rock was written in the fall of 1965. And I am not "promoting it," just pointing it out.

" . . . But if he tells us anything more about how wonderful the Byrds are . . .", you write. Now you are on particularly shaky ground. I mentioned the Byrds once—maybe twice—and at least two years ago. I heard Coltrane in *Eight Miles High* and found that interesting. Since then, I have learned that the Mothers of Invention were the first to use those licks in raga form and that the Byrds picked it up from them. They were used consciously; the "pop" performers involved cared enough about Trane to take the trouble. I found that exciting; still do. It is also exciting to hear what Steve Marcus does with the Byrds' version of the Mothers' version of Trane's licks. The raga of *Eight Miles High* proves the continuing vigor of jazz.

Actually, I no longer have the same opinion of the Byrds. Jimi Hendrix and Cream have come a lot further. If the King Cole Trio was a jazz group, so is Jimi Hendrix. If Ramsey Lewis is considered jazz, so is Cream. I'm talking about categories now, not quality.

"The music is doing splendidly. . . ." If this is splendid, what can terrible be? It is not doing splendidly. Eugene McCarthy is splendid like that; splendid without power, adequate exposure, money or hope. America is potentially splendid, but the splendor will never be realized unless we first admit we are in deep trouble and do something about it.

You suggest "two points of view on how writers should behave." One is "Don't knock" and the other, knock when

required. I suggest a third: forget about knock altogether. A jazz critic is a parasite; he could not exist without the music. The questions are: who needs critics? Why should they be? What useful purpose can they serve? I say they should explain the difference between noise and music to people who are indifferent in front. This is particularly necessary with jazz, which is—I must insist—having communications problems.

The jazz "critic" should not speak to those who already listen. Who cares what you or I feel about Joe Sploe? Why are our opinions any more valid than anybody else's? This is the reason I've stopped reviewing records for *Down Beat*. I don't see any purpose in judging jazz unless that judgment—even if it is unfavorable—will improve the economic, artistic or social position of the jazz community as a whole. And it is why I continue writing for the *Village Voice*; because from my mail and personal contacts with just plain "people" I am reassured that I am not read solely by jazz fans.

Jazz needs public relations. Audience diversification is in order. "Audiences will be there in some size, sooner or later." They will not come by sitting back and waiting for quality to draw them. While Jaki Byard waits, he works at the 82 Club, where female impersonators put on musicals. While Billy Rubenstein waits, he tunes pianos. While Pete LaRoca waits, he drives a taxicab. This is not a splendid situation.

I would like "people" to care about Jaki Byard, Billy Rubenstein and Pete LaRoca so that the next time they blow somewhere maybe their audience will be just a little larger. Pointing out jazz elements in rock, telling "people" that they are often listening to jazz without realizing it, is my way of accomplishing this. I want "people" to like jazz, and those who play it, as much as I do.



INTERNATIONAL JAZZ CRITICS POLL

The 16th **Down Beat** International Jazz Critics Poll reflects the relative stability of values that has settled on the jazz scene during recent years. Much that seemed revolutionary in 1958 has been absorbed into the mainstream; yesterday's rebels have become "establishment" figures. The term "avant garde" is today applicable to a style rather than a revolution; not unlike other arts in the 20th Century, jazz continues to demonstrate considerable elasticity and adaptability.

It is interesting to note that the majority of critics voting in the poll (a number of well-known writers, as in previous years, preferred not to lay their views on the line) might be described as eclectics whose choices cover the entire spectrum of jazz styles, though a few iconoclasts of the left or right remain.

The results, by and large, speak for themselves and require no explication. Ellington continues to reign supreme in his spheres and again won both the Record of the Year and Reissue of the Year awards (**Hodge Podge** is by small groups from the Ellington band)—eloquent testimony to creativity sustained through five decades. The untouchables—Milt Jackson, J.J. Johnson, Ella Fitzgerald, Jimmy Smith—were not toppled. Johnny Hodges regained his alto crown. Pee Wee Russell scored his seventh straight victory, and Elvin Jones his sixth. Violinist Jean-Luc Ponty unexpectedly displaced Roland Kirk in the Miscellaneous Instrument category. And so it went in the Established Talent division: some shifts, but no shocks.

In the Talent Deserving of Wider Recognition division, as always, there is more food for debate. Once again, we point out that poll results are a consensus of informed opinion—nothing more, nothing less. Interestingly, two former winners (artists become re-eligible after a five-year moratorium in this division) scored again: baritone saxophonist Cecil Payne (who won in 1962) and drummer Billy Higgins (a 1960 winner). In many categories, a look at last year's poll breakdown will show that runners-up moved into scoring position—another factor confirming the aforementioned stabilization of values.

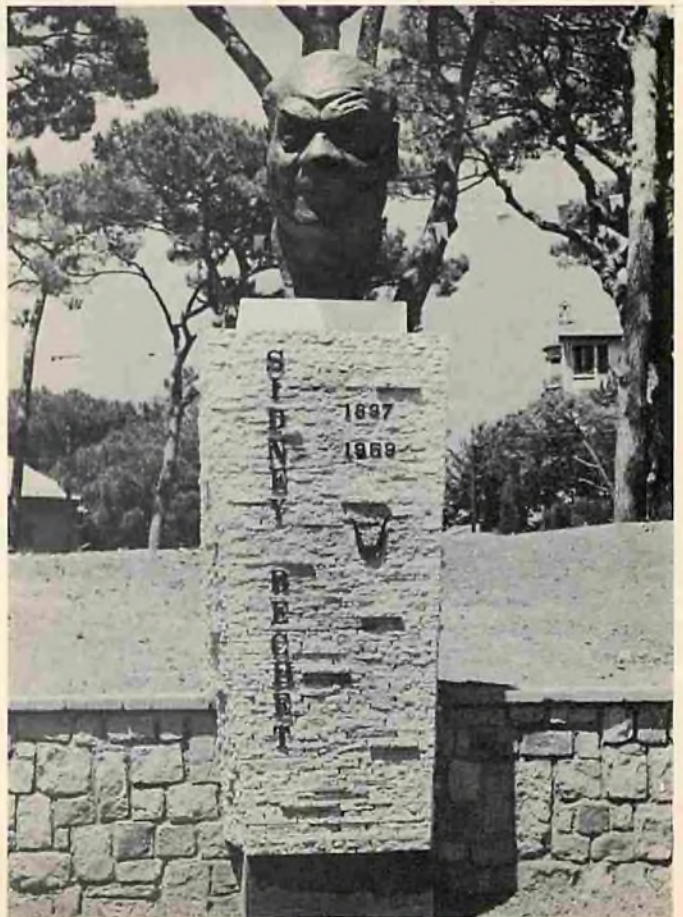
The election of Sidney Bechet and Fats Waller to the Hall of Fame is as welcome as it is overdue. The music of these two jazz immortals lives on: both are exceptionally well represented on available reissues; Bechet on Blue Note and RCA Victor's Vintage series, Waller on Vintage.

A technical footnote: the new point system introduced last year has been retained. It provides a total of nine points for each division in each category, distributed on a scale from five to one points per artist as the voter sees fit. Where no points are listed in the tabulation of individual critics' ballots (beginning on page 23), the critic assigned three points to each artist across the board. Last year's innovation, the Rock Group category, resulted in such feeble response that it was dropped in favor of a more meaningful (in this context) Rhythm-And-Blues or Blues Group category, with which our participants apparently were much more comfortable.

—D.M.

hall of fame

- 11 Sidney Bechet
- 11 Fats Waller
- 6 Jack Teagarden
- 5 Roy Eldridge
- 5 Fletcher Henderson



established talent



composer

- 102 Duke Ellington
- 20 George Russell
- 17 Thelonious Monk
- 16 Oliver Nelson
- 12 Ornette Coleman

band

- 128 Duke Ellington
- 50 Thad Jones-Mel Lewis
- 26 Don Ellis
- 24 Count Basie
- 15 Gerald Wilson
- 13 Woody Herman
- 13 Sun Ra

arranger

- 67 Duke Ellington
- 46 Gil Evans
- 39 Oliver Nelson
- 19 Thad Jones
- 19 George Russell



record of the year

- | | |
|----------------|-------------------|
| Far East Suite | 12 Duke Ellington |
| Sorcerer | 6 Miles Davis |
| Up, Up & Away | 6 Sonny Criss |
| Conquistador | 5 Cecil Taylor |



reissue of the year

- | | |
|-------------------|-------------------------|
| Hodge Podge | 7 Johnny Hodges |
| Rare Items | 6 Louis Armstrong |
| Panassie Sessions | 5 Ladnier-Bchet-Mezzrow |



combo

- 86 Miles Davis
- 28 Gary Burton
- 28 Ornette Coleman
- 26 Modern Jazz Quartet
- 12 Dizzy Gillespie
- 11 Bill Evans
- 11 John Handy
- 10 Charles Lloyd
- 10 Oscar Peterson



trombone

- 57 J. J. Johnson
- 40 Bob Brockmeyer
- 37 Roswell Rudd
- 26 Garnett Brown
- 20 Lawrence Brown
- 19 Vic Dickenson
- 15 Urbie Green
- 15 Albert Mangelsdorff
- 12 Dickie Wells
- 11 Slide Hampton
- 11 Grachan Moncur III



tenor saxophone

- 81 Sonny Rollins
- 47 Stan Getz
- 21 Coleman Hawkins
- 18 Zoot Sims
- 17 Dexter Gordon
- 11 Charles Lloyd
- 10 Ben Webster



trumpet

- 88 Miles Davis
- 73 Dizzy Gillespie
- 27 Freddie Hubbard
- 27 Clark Terry
- 15 Don Cherry



alto saxophone

- 61 Johnny Hodges
- 53 Ornette Coleman
- 40 Phil Woods
- 29 Jackie McLean
- 20 Cannonball Adderley
- 19 John Handy
- 17 Sonny Criss
- 14 Benny Carter
- 14 Charles McPherson



baritone saxophone

- 99 Harry Carney
- 81 Pepper Adams
- 65 Gerry Mulligan
- 13 Cecil Payne
- 10 Ronnie Cuber



clarinet

- 56 Pee Wee Russell
- 43 Tony Scott
- 41 Jimmy Hamilton
- 27 Jimmy Giuffre
- 23 Buddy DeFranco
- 12 Rolf Kuhn



misc. instrument

- 66 Jean-Luc Ponty, Vi
- 64 Roland Kirk, MS
- 33 Yusef Lateef, Ob
- 22 Michael White, Vi
- 17 Ray Nance, Vi
- 12 Budd Johnson, SS
- 12 Lucky Thompson, SS



flute

- 90 James Moody
- 57 Roland Kirk
- 45 Yusef Lateef
- 28 Charles Lloyd
- 28 Jeremy Steig
- 21 Frank Wess



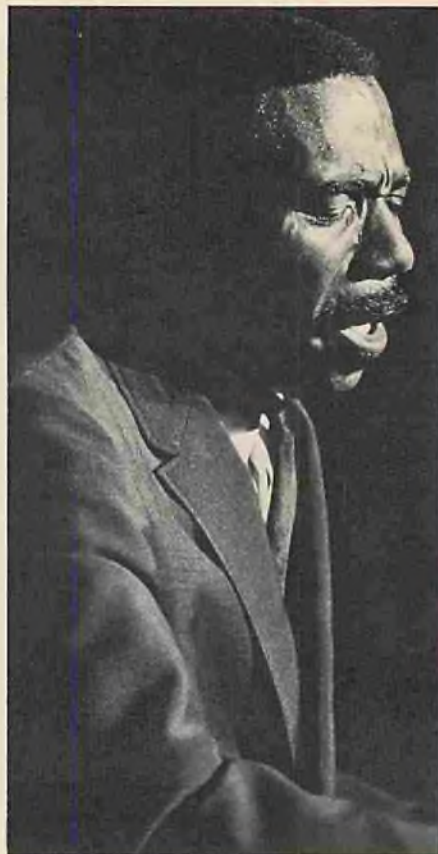
vibes

- 81 Milt Jackson
- 67 Bobby Hutcherson
- 64 Gary Burton
- 45 Lionel Hampton
- 18 Roy Ayers



piano

- 57 Bill Evans
- 42 Jaki Byard
- 34 Herbie Hancock
- 31 Earl Hines
- 30 Oscar Peterson
- 25 Cecil Taylor
- 21 Erroll Garner
- 14 Thelonious Monk



organ

- 93 Jimmy Smith
- 37 Larry Young
- 21 Don Patterson
- 20 Shirley Scott
- 12 Count Basie
- 12 Wild Bill Davis



guitar

- 60 Kenny Burrell
- 40 Jim Hall
- 37 Wes Montgomery
- 18 Larry Coryell
- 17 George Benson
- 17 Attila Zoller
- 15 Tal Farlow
- 12 Bola Sete
- 12 Gabor Szabo



bass

- 85 Richard Davis
- 47 Ron Carter
- 45 Ray Brown
- 21 Charles Mingus
- 20 Charlie Haden
- 18 George Duvivier
- 18 Steve Swallow
- 16 Jimmy Garrison
- 14 David Izenzon
- 12 Eddie Gomez



drums

- 76 Elvin Jones
- 45 Tony Williams
- 42 Max Roach
- 29 Buddy Rich
- 24 Roy Haynes
- 15 Alan Dawson
- 11 Jo Jones
- 10 Shelly Manne



male singer

- 45 Louis Armstrong
- 45 Ray Charles
- 31 Joe Williams
- 26 Jimmy Rushing
- 24 Jimmy Witherspoon
- 23 Mel Torme
- 13 Frank Sinatra



female singer

- 72 Ella Fitzgerald
- 62 Carmen McRae
- 45 Sarah Vaughan
- 39 Aretha Franklin
- 13 Sheila Jordan



blues/r&b group

- 37 Muddy Waters
- 34 B. B. King
- 27 James Brown
- 13 Cream
- 11 Beatles
- 11 Jimi Hendrix

talent deserving of wider recognition



band

- 39 Buddy Rich
- 32 Kenny Clarke-Francy Boland
- 21 Sun Ra
- 18 Duke Pearson
- 15 Mike Westbrook
- 12 Oliver Nelson
- 10 Graham Collier



combo

- 23 Gary Burton
- 12 Albert Mangelsdorff
- 11 John Handy
- 11 Elvin Jones



composer

- 26 Wayne Shorter
- 13 Mike Gibbs
- 10 Alexander von Schlippenbach



arranger

- 20 Tom McIntosh
- 16 Bill Holman
- 15 Francy Boland
- 15 Duke Pearson
- 12 Bob Brookmeyer
- 11 Don Ellis



trumpet

- 25 Charles Tolliver
- 19 Kenny Dorham
- 14 Ira Sullivan
- 13 Randy Brecker
- 12 Franco Ambrosetti
- 12 Bill Dixon
- 11 Roy Eldridge
- 10 Jay Daversa



trombone

- 16 Carl Fontana
- 14 Wayne Henderson
- 13 Bennie Green
- 13 Al Grey
- 12 Richard Boone
- 11 Benny Morton
- 10 Ake Persson



alto saxophone

- 28 Sonny Criss
- 23 Marion Brown
- 20 James Spaulding
- 18 Frank Strozier
- 15 Lee Konitz
- 11 Robin Kenyatta
- 11 Eric Kloss



tenor saxophone

- 21 Joe Farrell
- 14 John Klemmer
- 14 Sam Rivers
- 13 Peter Christlieb
- 13 James Moody
- 13 Pharoah Sanders
- 12 Albert Ayler
- 11 Budd Johnson
- 10 Tubby Hayes



baritone saxophone

- 25 Cecil Payne
- 19 Sahib Shihab
- 19 John Surman
- 15 Charlie Fowlkes
- 13 Roland Kirk
- 12 Ronnie Ross
- 11 Bill Hood
- 11 Pat Patrick
- 10 Nick Brignola



clarinet

- 16 Eddie Daniels
- 15 Russell Procope
- 14 Rolf Kuhn
- 12 Kenny Davern
- 11 Albert Nicholas



misc. instrument

- 19 Howard Johnson, Tu
- 13 Lucky Thompson, SS
- 11 Ray Nance, Vi
- 10 Rufus Harley, Bgp



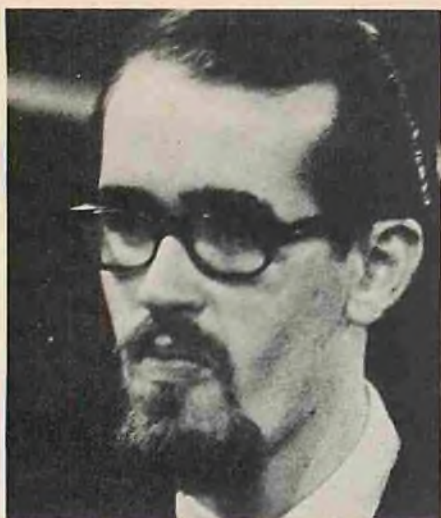
flute

- 30 Hubert Laws
- 25 Jerome Richardson
- 20 Joe Farrell
- 15 Harold McNair
- 12 Simeon Shterev
- 10 Michel Roques



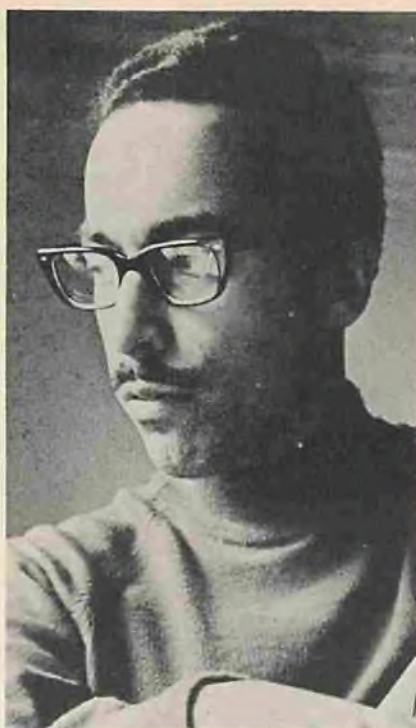
vibes

- 24 Karl Berger
- 17 Red Norvo
- 13 Tubby Hayes
- 13 Mike Mainieri



piano

- 19 Roger Kellaway
- 18 Steve Kuhn
- 17 Chick Corea
- 14 Don Pullen
- 14 Martial Solal
- 13 Cedar Walton



bass

- 29 Eddie Gomez
- 25 Niels-Henning Orsted Pedersen
- 17 Miroslav Vitous
- 14 Charlie Haden
- 13 Bob Cranshaw
- 12 Cecil McBee
- 10 Jeff Castleman
- 10 Jeff Clyne
- 10 Henry Grimes
- 10 Buster Williams



male singer

- 19 Jimmy Witherspoon
- 11 Jon Hendricks
- 11 Lightnin' Hopkins
- 10 Clark Terry



organ

- 16 Odell Brown
- 16 Eddy Louiss
- 15 Lonnie Smith
- 13 Milt Buckner
- 13 Clare Fischer
- 13 Ingfried Hoffman
- 10 Lou Bennett



female singer

- 18 Aretha Franklin
- 15 Betty Carter
- 15 Karin Krog
- 13 Janis Joplin



guitar

- 38 Larry Coryell
- 25 Dennis Budimir
- 22 Pat Martino
- 22 Sonny Sharrock
- 12 B. B. King



drums

- 23 Billy Higgins
- 20 Daniel Humair
- 19 Louis Hayes
- 18 Oliver Jackson
- 11 Roy Haynes
- 10 Jack DeJohnette



blues/r&b group

- 13 Junior Wells
- 12 Canned Heat
- 8 Chambers Brothers
- 6 Buddy Guy

how they voted

Below, in alphabetical order, are listed the individual critics' choices and comments. An asterisk indicates that the musician or record voted for was ineligible. Where fewer than three names are listed in a category, the critic made no other choices. In the Hall of Fame and Record and Reissue of the Year categories, each critic was allowed three choices, worth one point each. Talent Deserving of Wider Recognition choices are listed in parentheses.

CHRIS ALBERTSON

Contributor, *Down Beat*; Radio Commentator

Band: Ellington—4, Jones-Lewis—3, Gerald Wilson—2. **Combo:** Gillespie—4, Lateef—3, Saints & Sinners—2 (Jeremy Steig—5). **Composer:** Ellington—5, Monk—3, Mingus—1 (Randy Weston, Benny Golson, Geo. Russell). **Arranger:** O. Nelson, B. Golson, Quincy Jones. **Trumpet:** Gillespie—4, Davis—4, Roy Eldridge—1 (Howard McGhee—5, Dave Burns—4). **Trombone:** Johnson—4, Bennie Green—3, Curtis Fuller—2. **Alto:** S. Criss, Charles McPherson, J. Hodges. **Tenor:** C. Hawkins, Dexter Gordon, Booker Ervin. **Baritone:** Carney—4, Mulligan—3, P. Adams—2. **Clarinet:** Pee Wee Russell—5. **Misc. Instrument:** Lateef—5, Snowden—4. **Flute:** J. Steig—5, Lateef—4. **Vibes:** Milt Jackson—4, Hampton—3, Hutcherson—2 (Freddie McCoy—3). **Piano:** Monk—4, E. Hines—4, R. Bryant—1 (Hugh Lawson—5). **Organ:** Jimmy Smith—4, Wild Bill Davis—3, Ram Ramirez—2 (Sir Charles Thompson—5). **Guitar:** Montgomery, Burrell, G. Benson (Larry Coryell—5). **Bass:** Richard Davis—5, Ray Brown—4 (Cecil McBee—5). **Drums:** Tony Williams, Roach, Blakey. **Male Singer:** Ray Charles—4, Joe Williams—3, Lou Rawls—2 (Lightnin' Hopkins—4, Brownie McGhee—4). **Female Singer:** Carmen McRae—4, Sarah Vaughan—4, Anita O'Day—1 (Dionne Warwick, N. Simone, Diana Ross). **Blues/R&B Group:** Supremes, Four Tops, Martha & Vandellas (Chambers Bros.—5). **Hall of Fame:** Fats Waller, Teagarden, Bechet. **Record of the Year:** Sonny Criss, *Up, Up & Away*; Jones-Lewis, *Live at the Village Vanguard*. **Reissue of the Year:** Armstrong, *Rare Items*; J. Hodges, *Hodge Podge*; Jimmy Lunceford, *Lunceford Special*.

I feel that with few exceptions today's so-called avant garde jazz musicians are not creating a fraction of the excitement to be found in the more musically sophisticated rock groups. Jazz is facing stagnation and we have to come up with something better than a-musical free-for-alls to save it.

JOACHIM E. BERENDT

Editor, *Jazz Calendar*; SWF Radio-TV, Germany; Contributor, *Down Beat*, *Twen*

Band: Ellington—4, Sun Ra—3, Ellis—2 (Sun Ra—4, Geo. Russell—3, Clarke Boland—2). **Combo:** Coleman—5, M. Davis—3, G. Burton—1 (Shepp—4, John Tchicai—3, J. Handy—2). **Composer:** Ellington—4, Coleman—3, Cecil Taylor—2 (C. Taylor—4, Mike Gibbs—3, Alexander von Schlippenbach—2). **Arranger:** Geo. Russell—4, Ellis—3, O. Nelson—2 (F. Boland—4, M. Gibbs—3, Boy Edgar—2). **Trumpet:** Gillespie, Davis, Don Cherry (Bill Dixon—4, Manfred Schoof—3, Thomasz Stanko—2). **Trombone:** Johnson—4, Albert Mangelsdorff—3, Roswell Rudd—2 (Eje Thelin—4, Wayne Henderson—3, Erich Kleinschuster—1). **Alto:** Coleman—4, Hodges—3, Phil Woods—2 (Lee Konitz—4, Marion Brown—3, Roman Kunsman—1). **Tenor:** Rollins—4, Ben Webster—3, Pharoah Sanders—2 (Sanders—5, Barney Wilen—3, Alexander Pitschikov—1). **Baritone:** Carney—5, Adams—3, Mulligan—1 (Sahib Shihab—5, Charlie Fowlkes—4). **Clarinet:** DeFranco—4, T. Scott—3, Rolf Kuhn—2 (Kuhn—5, Albert Nicholas—3). **Misc. Instrument:** Kirk—4, Ponty—3, Lateef—2 (Lucky Thompson—4, Steve Lacy—3, Bill Plummer—2). **Flute:** Kirk—4, Shihab—3, Lateef—2 (Hubert Laws—4, Simeon Shterev—4, Emil Mangelsdorff—1). **Vibes:** Hutcherson—4, Burton—3, Karl Berger—2 (Berger—5). **Piano:** Cecil Taylor—5, Hines—3, Hancock—1 (Steve Khun—4, Paul Bley—3, Fred van Hove—2). **Organ:** Larry Young—5, J. Smith—3, Shirley Scott—1 (Eddy Louiss—5, F. van Hove—3, Ingfried Hoffman—1). **Guitar:** Jim Hall—5, Baden-Powell—3, A. Zoller—1 (B. B. King—4, Sonny Sharrock—3, Coryell—2). **Bass:** Ray Brown—4, C. Haden—3, J. Garrison—2 (Henry Grimes—4, J. Woode—3, Orsted Pedersen—2). **Drums:** Max Roach—5, E. Jones—3, T. Williams—1 (Billy Higgins—4, Billy Brooks—3, Daniel Humair—2). **Male Singer:** Armstrong—5, L. Hopkins—2, Joe Williams—1. **Female Singer:** Fitzgerald—3, Vaughan—3, A. Franklin—1 (Betty Carter—4, K. Krog—3, Monica Zetterlund—2). **Blues/R&B Group:** Muddy Waters—5, B. B. King—2 (Dirty Blues Band—4, John Mayall—3, Cream—2). **Hall of Fame:** Fats Waller, Bechet, Strayhorn*. **Record of the Year:** Don Cherry, *Symphonie for Improvisers*; M. Davis, *Nefertiti*; C. Taylor, *Conquistador*. **Reissue of the Year:** Ellington, *Johnny Come Lately*; J. Hodges, *Hodge Podge*; Pannassie Sessions.

No comments seem necessary to me except that there should be space for the country of origin of musicians not yet known in the U.S.

WILLIS CONOVER

Conductor, Voice of America's *Music USA*

Band: Ellington—5, Sun Ra—3, Ellis—1 (Vadim Ludvikovsky, Miljenko Prohaska, University of Ill. Band). **Combo:** MJQ—5, Duke Pearson—2, Saints & Sinners—2 (Tamba Four—2, Graham Collier—2). **Composer:** Ellington—5, Geo. Russell—4 (Friedrich Gulda—4, Pavel Blatny—3, Jerzy Sapiejewsky—2). **Arranger:** Ellington—5, Gil Evans—2, Ladd McIntosh

—2 (M. Prohaska—5, Neal Hefti—2, H. Mancini—2). **Trumpet:** Gillespie—5, Davis—2, F. Hubbard—2 (R. Eldridge—4, C. Terry—3, Snooky Young—2). **Trombone:** Vic Dickenson—4, Johnson—4, Brookmeyer—1 (Konstantin Bakholdin—1). **Alto:** Hodges—4, Coleman—3, Handy—2 (Zbigniew Namyslowski—4, Marion Brown—3, Roman Kunsman—2). **Tenor:** B. Webster—4, Getz—3, Zoot Sims—2 (L. Thompson—5, John Klemmer—2, Jan Wroblewski—2). **Baritone:** Mulligan—4, Adams—3, Carney—2. **Clarinet:** Russell—5, Goodman—2, Giuffre—2. **Misc. Instrument:** Howard Johnson—5, Mike White—2, Ponty—2 (Ray Nance—5, Ira Sullivan—2, Hubert Laws—2). **Flute:** Jeremy Steig—4, Moody—3, Joe Farrell—2. **Vibes:** Burton, Hampton, Jackson (Norvo—5). **Piano:** J. Byard—4, Roger Kellaway—3, Martial Solal—2 (Hines—5, Tete Montolieu—2, Iancy Korossy—2). **Organ:** Basie—5, Joe Mooney—4. **Guitar:** Burrell, Jim Hall, Sete (John Stauber, Coryell, Van Eps). **Bass:** Richard Davis, Mingus, R. Brown (Miroslav Vitous—5, Aladar Pege—4). **Drums:** M. Roker, E. Jones, B. Rich (Grady Tate, R. Haynes, Warren Smith). **Male Singer:** Joe Mooney—5, Sinatra—3, Joe Williams—1. **Female Singer:** Vaughan, Fitzgerald, Peggy Lee (McRae—4, Helen Merrill—3, Karin Krog—2). **Blues/R&B Group:** M. Waters—4, B. B. King—3, A. Franklin—2. **Hall of Fame:** Strayhorn*, Teagarden, Stuff Smith. **Record of the Year:** Ellington, *And His Mother Called Him Bill**; George Russell Sextet at Beethoven Hall; Ellis, *Electric Bath*. **Reissue of the Year:** Ethel Waters; Bill Evans at the Village Vanguard; Red Norvo and his All Stars.

Also: Brom, Clarke-Boland, Krautgartner, Olympia Brass (bands); Trzaskowski, Velebny (composers); Johansson, Golstein, Garanian, Katz, Potts, Holman (arrangers); Nosov (trumpet); Criss (alto); Zubov, Pishchikov (tenors); Dauner, Johansson, Rowles, Chen, Kuhn (pianos); Beck, Raney, Gremin (guitars); Green, Jordan (rhythm); Tjader's *Hip Vibrations*, Collier's *Deep Dark Blue Centre*, Pearson's *Right Touch*, Sun Ra's *Strange Strings*.

STANLEY DANCE

Contributor, *Down Beat*, *Saturday Review*, *Music Journal*

Band: Ellington—5, Basie—3, Herman—1 (Hampton, Pearson, Terry). **Combo:** Hines—5, Buddy Tate—3, Silver—1 (Saints & Sinners—5, Haywood Henry—3, Alex Welsh—1). **Composer:** Ellington—5, Silver—2, Hines—2 (Hodges—5). **Arranger:** Ellington—5, Benny Carter—2, Sy Oliver—2 (Nat Pierce—5, Person—2, Bobby Plater—2). **Trumpet:** Terry, Cootie Williams, Buck Clayton (Cat Anderson, Dud Bascomb, Money Johnson). **Trombone:** Dickie Wells—5, Vic Dickenson—2, Lawrence Brown—2 (Benny Morton—5, Bill Hughes—2, Richard Boone—2). **Alto:** Hodges—5, Benny Carter—2, Plater—2 (Marshall Royal, Procope, H. Johnson). **Tenor:** Gonsalves, Budd Johnson, B. Tate (Lockjaw Davis, Julian Dash, Eric Dixon). **Baritone:** Carney—5, Haywood Henry—3, Adams—1 (Charlie Fowlkes—

4, H. Johnson—3, Danny Bank—2). **Clarinet:** Bigard, Henry, Hamilton (Albert Nicholas—5, Procope—2, Joe Muranyi—2). **Misc. Instrument:** Nance—5, Henry—3 (Geo. Smith—3, H. Johnson—3). **Flute:** Moody—4, Frank Wess—4, Jerome Richardson—1 (Eric Dixon—5). **Vibes:** Hampton—5 (Tyree Glenn—3). **Piano:** Hines—5, Ellington—2, Basie—2 (Willie "The Lion" Smith, Jay McShann, Sir Charles Thompson). **Organ:** Milt Buckner, Wild Bill Davis, Ram Ramirez (Jack McDuff, Lonnie Smith, Ernie Hayes). **Guitar:** Billy Butler, Kenny Burrell, George Benson (Freddie Green, Al Casey, Dicky Thompson). **Bass:** G. Duvivier—5, Milt Hinton—3, Bob Cranshaw—1 (Aaron Bell—4, Jeff Castleman—3, Richard Payne—2). **Drums:** Alan Dawson, Sam Woodyard, Jo Jones (Oliver Jackson—5, Harold Jones—3, Mickey Roker—1). **Male Singer:** Armstrong—5, Rushing—2, Joe Turner—2 (T-Bone Walker, Richard Boone*, Memphis Slim). **Female Singer:** Fitzgerald, A. Franklin, Alice Babs (Trish Turner—5, Devonne Gardner—3, Clea Bradford—1). **Blues/R&B Group:** Muddy Waters—4, B. B. King—4 (Junior Wells—4). **Hall of Fame:** Bechet, Strayhorn*, Willie Smith. **Record of the Year:** Ellington, *Far East Suite*; Lockjaw Davis-Paul Gonsalves, *Love Calls*; Hines-Rushing, *Blues and Things*. **Reissue of the Year:** Johnny Hodges, *Hodge Podge*; Earl Hines, *South Side Swing*; Armstrong, *Rare Items*.

CARLOS DE RADZITZKY

Jazz Critic, *Pourquoi Pas, Revue des Disques*, Belgium

Band: Ellington—4, Basie—3, Jones-Lewis—2 (O. Nelson—4, Clarke-Boland—4, B. Rich—1). **Combo:** Davis—4, Monk—3, Gillespie—2 (Solal—5, Jazz Crusaders—4). **Composer:** Ellington—5, O. Nelson—3, Bill Evans—1 (Wayne Shorter—4, Francy Boland—3, Solal—2). **Arranger:** Ellington—5, Nelson—4 (Tom McIntosh—5, Boland—4). **Trumpet:** Davis, Terry, Gillespie (Nat Adderley—5, Art Farmer—4). **Trombone:** Johnson—5, Curtis Fuller—3, Brookmeyer—1 (Richard Boone—5, Bennie Green—2, Al Grey—2). **Alto:** Adderley—4, Hodges—3, Phil Woods—2 (Stitt—4, Charlie Mariano*—3, Criss—2). **Tenor:** Getz, Rollins, Hawkins (Moody—4, Harold Land—3, Tubby Hayes—2). **Baritone:** Mulligan, Carney, Adams (Cecil Payne—5, Sahib Shihab—4). **Clarinet:** Russell—4, Jimmy Hamilton—3, DeFranco—2. **Misc. Instrument:** Ponty—5, Thielemans—4. **Flute:** Moody—4, Frank Wess—3, Lloyd—2 (Michel Roques—5, Hubert Laws—4). **Vibes:** Jackson—5, Hampton—3, Hutcherson—1 (Fats Sadi—5). **Piano:** Peterson, Garner, B. Evans (Solal—5, Kellaway—2, Corea—2). **Organ:** J. Smith—4, Larry Young—3, Shirley Scott—2 (McGriff—4, McDuff—4, Groove Holmes—1). **Guitar:** Montgomery—4, Burrell—3, Rene Thomas—2 (Grant Green—5, Jerry Hahn—4). **Bass:** R. Brown, R. Davis, Ron Carter (Gomez—5, Israels—4). **Drums:** E. Jones, R. Haynes, T. Williams (Billy Higgins—5, Ed Thigpen—4). **Male Singer:** Armstrong—5, Rushing—4 (Terry—5, Hendricks—4). **Female Singer:** Fitzgerald—5, McRae

—4 (Krog—5, Franklin—4). **Hall of Fame:** Clifford Brown, Fletcher Henderson, Fitzgerald. **Record of the Year:** Basie's Beat; Ellington, *Far East Suite*; Clarke-Boland, *Sax No End*. **Reissue of the Year:** Waller, *Fractional Fingering*; Lunceford Special; Armstrong VSOP/8.

The only thing I have to say is: I am still waiting for one New Thing musician to impress me: I'm still bored to death. And it is *not* the pop, raga and r&r which will save jazz.

GILBERT M. ERSKINE

Contributor, *Down Beat*

Band: Ellington, Jones-Lewis, Basie (Rich, Rod Levitt, Clarke-Boland). **Combo:** MJQ, Davis, Gillespie (Handy, Kaminsky, Albert Mangelsdorff). **Composer:** Ellington, Schiffrin, Gary McFarland (T. McIntosh, Pearson, Victor Feldman). **Arranger:** Schiffrin, Nelson, Kellaway (McIntosh, Nat Pierce, Holman). **Trumpet:** Davis, Hackett, Carmell Jones (Howard McGhee, C. Williams, Ira Sullivan). **Trombone:** Johnson, Benny Morton, Vic Dickenson (Bennie Green, Al Grey, Lawrence Brown). **Alto:** Desmond, Hodges, P. Woods (Criss, Lee Konitz, B. Carter). **Tenor:** Rollins, Sims, Bud Freeman (Teddy Edwards, J. Klemmer, John Griffin). **Baritone:** Carney, Mulligan, Adams (R. Ross, John Barnes, C. Fowlkes). **Clarinet:** Russell, Procope, Hamilton (Kenny Davern, Sam Rimington, Al Nicholas). **Misc. Instrument:** Kirk, Lateef, Joe Venuti (Bob Wilber, Grappelly, Steve Lacy). **Flute:** Moody, Lloyd, Kirk (Richardson, Colette, Shank). **Vibes:** Jackson, Hampton, Norvo. **Piano:** Peterson, Byard, Hancock (Kellaway, Barry Harris, Steve Kuhn). **Organ:** J. Smith, Holmes, Basie (Clare Fischer, Solal, Hoffman). **Guitar:** Montgomery, Charlie Byrd, Burrell (Budimir, Coryell, G. Green). **Bass:** R. Brown, R. Carter, Duvivier (Geo. Tucker, Orsted Pedersen, Milt Hinton). **Drums:** E. Jones, R. Haynes, Morello (Blakey, Jo Jones, Nick Fatool). **Male Singer:** Rushing, Armstrong, Charles (Witherspoon, J. Turner, Hopkins). **Female Singer:** Fitzgerald, McRae, Vaughan (B. Carter, Roberta Peck, Franklin). **Hall of Fame:** King Oliver, Waller, Bechet. **Record of the Year:** M. Davis, *Sorcerer*; *Far East Suite*; Moody and the Brass Figures. **Reissue of the Year:** Esquire's All-American Hot Jazz; Armstrong, *Rare Items*; The Pannassie Sessions.

LEONARD FEATHER

Author, *Encyclopedia of Jazz in the '60s*

Band: Ellington, Jones-Lewis, G. Wilson (B. Rich, O. Nelson, L. Bellson). **Combo:** Davis, Adderley, G. Burton (Craig Hundley—5). **Composer:** Ellington, O. Nelson, G. Wilson (Nelson—5, Mike Gibbs—4). **Arranger:** Ellington—5 (Holman—5). **Trumpet:** Gillespie—5, Terry—4 (G. Barone—5). **Trombone:** Johnson, Brookmeyer, W. Henderson (Bob Burgess—5). **Alto:** Hodges—4, Carter—4 (Vi Redd—5). **Tenor:** Gonsalves, Getz, D. Gordon (Pete Christlieb—5). **Baritone:** Carney—5, Mulligan—4 (Bill Hood—5, C. Fowlkes—4). **Clarinet:** DeFranco—5. **Misc. Instrument:** Kirk—5,

Ponty—4 (Bill Plummer—5). **Flute:** Kirk—5, Moody—4 (H. Laws—5). **Vibes:** Hutcherson, Ayers, Burton. **Piano:** Evans, Peterson, Hines (Joe Sample, Craig Hundley, Hazel Scott). **Organ:** J. Smith—5, S. Scott—4. **Guitar:** J. Pass, Sete, Szabo (Mcl Brown—5, Coryell—4). **Bass:** R. Davis, R. Brown, R. Mitchell (Vic Gaskin—5, J. J. Wiggins—4). **Drums:** E. Jones, Bellson, Rich (G. Tate, Roy McCurdy, Gary Chase). **Male Singer:** J. Williams—5, Charles—4 (O. C. Smith—5). **Female Singer:** McRae, Fitzgerald, Franklin (Marlena Shaw, Clea Bradford, Hazel Scott). **Blues/R&B Group:** B. B. King—5, M. Waters—4. **Hall of Fame:** Teagarden.

I have omitted record choices because it becomes more hopelessly time-consuming every year to listen to more than a small proportion of the growing flow of releases; and because selection of a record representing one particular brand of jazz might wrongly imply a preference for that style over others.

CHARLES FOX

Contributor, *New Statesman, Gramophone, BBC*, England

Band: Ellington—5, Jones-Lewis—2, Dankworth—2 (Chris McGregor, Mike Westbrook, Graham Collier). **Combo:** Davis, Coleman, Shepp (Ian Carr-Don Rendell, G. Burton, John Surman-Mike Osborne). **Composer:** Mike Westbrook, Graham Collier, Hancock (M. Gibbs, W. Shorter, Michael Garrick). **Arranger:** Ellington—5, Dankworth—3, Thad Jones—1 (Kenny Wheeler, T. McIntosh, David Mack). **Trumpet:** Davis—5, Don Cherry—3, Bill Coleman—1 (Kenny Wheeler, Harold Beckett, Ian Carr). **Trombone:** Rudd—5, B. Morton—3, Moncur—1 (Roy Williams, Chris Pyne, Malcolm Griffiths). **Alto:** Coleman—5, Joe Harriott—3, P. Woods—1 (Trevor Watts, Ray Warleigh, Dudu Pukwana). **Tenor:** Rollins—4, Shepp—3, Moody—2 (Alan Skidmore, Benny Maupin, Art Themen). **Baritone:** John Surman—5, Adams—3, Carney—1 (Surman—5, Johnny Barnes—4). **Clarinet:** Russell—5, Sandy Brown—3, J. Hamilton—1. **Misc. Instrument:** John Surman—5, Kirk—3, Lateef—1 (Henry Lowther, Tony Roberts, Duffy Power). **Flute:** Moody—5, Lateef—3, Kirk—1 (Harold MacNair—5, Don Rendell—4). **Vibes:** Hutcherson—5, Burton—3, Karl Berger—1 (Gunter Hampel—4, Bosko Petrovic—3, Frank Riccotti—2). **Piano:** Evans—4, Hancock—3, Byard—2 (P. Bley—4, C. Walton—3, Chris McGregor—2). **Organ:** Larry Young—5 (Mike Carr—5). **Guitar:** J. Hall—5, Coryell—3, Zoller—1 (J. Raney, John McLoughlin, Albert Lee). **Bass:** David Izenzon, Haden, Swallow (Dave Holland, Danny Thompson, Johnny Dyanni). **Drums:** T. Williams, E. Jones, Ed Blackwell (Beaver Harris, John Stevens, Phil Seaman). **Male Singer:** Witherspoon—5 (Herbie Goins—5, Duffy Power—4). **Female Singer:** Sheila Jordan—5, Cleo Laine—4 (Salena Jones—5). **Blues/R&B Group:** Mothers of Invention—4, Beatles—3, Cream—2. **Hall of Fame:** Bechet, Mingus, Henry

/Continued on page 31

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Reviews are signed by the writers.

Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.

When two catalog numbers are listed, the first is mono, and the second is stereo.

Marion Brown

THREE FOR SHEPP—Impulse A-9139: *New Blue*; *Fortunato*; *The Shadow Knows*; *Spooks*; *West India*; *Delicado*.

Personnel: Gracban Moncur, trombone; Brown, alto saxophone; Stanley Cowell or Dave Burrell, piano; Norris Jones, bass; Beaver Harris or Bobby Capp, drums.

Rating: ★ ★ ★ ★

Brown's LP is called *Three for Shepp* because Archie Shepp wrote *Spooks*, *West India* and *Delicado*. *Spooks* is a romping burlesque of eerie music and *West India* a gay, pretty tune. *Delicado*, an Ornette Coleman-like composition, contrasts two moods, one somber, one buoyant.

Brown wrote the remaining pieces on the LP. *New Blue* and *Shadow* are perky, though not especially memorable, but the ingeniously simple *Fortunato* is hauntingly lovely.

Brown is a soloist who uses his head as well as his fingers. He improvises gracefully, and while he sometimes employs ripping, complex lines, he also plays simpler, melodically attractive phrases. Brown has a light, rather bittersweet tone and demonstrates on *Fortunato* that he can play with pained lyricism.

The playing of some "new thing" musicians has been criticized for lack of restraint, but Brown's work here can, interestingly, be faulted for being *too* restrained in some places. On *Spooks*, for example, his soloing is rather timid.

Brown, then, is a sensitive, thoughtful altoist—one of the more complete musicians among avant garde jazzmen.

Moncur exhibits a big, full tone and plays forcefully—he often blows short, blasting phrases—but has been heard to better advantage on other LPs. His work here generally doesn't build well and is not inventive. However, his *Fortunato* solo is moving, well constructed and has a very unusual and interesting melodic contour; it almost makes up for his other playing here.

Cowell and Burrell perform admirably, Cowell playing on the Shepp compositions, Burrell on the others. Both men have been influenced by modern classical music, though Cowell's style is somewhat earthier.

Cowell demonstrated a knowledge of pre-modern jazz on *Spooks* where he solos like Fats Waller gone berserk. His *Spooks* spot is wildly humorous, swings powerfully, has fine continuity and teems with intelligently employed dissonant effects. On *West India* he plays heavily but not clumsily; his solo is controlled and lucidly structured and parts of it have a danceable quality. Cowell's *Delicado* spot is agitated; he uses jagged phrases that exude great energy.

Burrell coordinates both hands very effectively during his brief but impressive *New Blue* solo, creating massive waves of sound that overwhelm the listener. He

plays lyrically and gracefully on *Fortunato*.

All in all, this is a varied and stimulating LP.

—Pekar

Bobby Hackett—Billy Butterfield

BOBBY/BILLY/BRASIL—Verve V6-8723: *Dancing In The Dark*; *Sunny*; *Cherokee*; *Quiet Nights*; *Never Ever Leave Me*; *Baia*; *That's All*; *Love Is Here To Stay*; *Dawn Comes Again*; *A Foggy Day*; *Brazil*.

Personnel: Hackett, cornet; Butterfield, trumpet; Sivuca, accordion, guitar, voice; Luiz Henrique, guitar, voice; Warren Bernhardt or Terry Bernhard, piano; Doug Allen or Mitch Kerper, vibraphone; Don Payne or Art Koenig, bass; Joe Hunt, drums; Mary Mayo, voice; Al Ham, arranger.

Rating: ★ ★ ★ ½

Neither jazz nor bossa nova purists may find this album to their liking, but listeners who care more about musical than categorical values will enjoy the interplay between two great trumpeters and not be disturbed by the unorthodox settings.

This is essentially a low-key set, but neither Bobby nor Billy are forced to hold back. Their horns sing out clear and true, and the beauty of their respective tones can be fully appreciated against the mellow backgrounds of guitar, voices, occasional accordion, subdued vibes and piano, and gentle percussion.

The best tracks are those on which Sivuca, a remarkable Brazilian accordionist-guitarist-singer who has been working with Miriam Makeba, is present. By singing in octave unison with his accordion (which he plays tastefully and with jazz feeling), Sivuca creates a unique and quite lovely sound, which here makes a fine carpet for the horns. (He will, we have been told, soon have his own album out.)

Among these tracks, *Cherokee* is the standout. Always a great vehicle for improvisation, it lives up to its reputation in the hands of Hackett and Butterfield. The former, especially, does some gorgeous things. In fact, he is the epitome of taste throughout, a fact which Butterfield's occasional lapses, no matter how slight (a misplaced growl, a momentary loss of poise), serve to point up. Bobby Hackett is a musical marvel.

But this is not to slight Butterfield, who is too seldom heard from on record today. He is a great player, and his chops are in fine condition (dig his glisses on *Dancing*). And his conception blends well with Hackett's, though you can always tell who's who.

Collaboration, not competition is the watchword here. The two hornmen alternate lead and embellishment (sometimes both improvise freely around the melody) and their solo statements seem to flow organically from the duets and back into them. Occasionally, they play in crisp unison.

Henrique and Miss Mayo are featured on *Never Ever*, a pretty song; for the remainder, their voices furnish backgrounds only. Aside from an unfortunate, choppy choice of tempo and phrasing on *That's All*, every track is pleasant, and *Cherokee* is a bitch. (If I were a DJ, I'd play the hell out of it, and if I were Verve, I'd make it a single.)

—Morgenstern

Richard (Groove) Holmes

GET UP AND GET IT!—Prestige 7514: *Get Up and Get It*; *Lee Ann*; *Body and Soul*; *Broadway*; *Groove's Blues Groove*; *Pennies From Heaven*.

Personnel: Teddy Edwards, tenor saxophone; Holmes, organ; Pat Martino, guitar; Paul Chambers, bass; Billy Higgins, drums.

Rating: ★ ★ ★ ★

If all the music here matched the quality of *Body and Soul*, this album would have to grab five stars—at least. Edwards' performance is superb. He takes command from the beginning with a moving, heartfelt statement of the melody. Unhurried, and with a slight Getzian accent, he lets it roll off his reed simply but with such a depth of feeling that one knows by the fourth bar that this is going to be exceptional.

His improvisatory passages sustain the mood, transfixing the ear, prompting the listener to think: "Don't stop, don't stop." And he doesn't for most of the 9½-minute track until Holmes unobtrusively moves in for his comment. It is to Holmes' credit that he in no way changes the character of the performance. His solo is less gripping than Edwards' but certainly complementary as to conception and feeling.

Edwards need not apologize to anyone for his interpretation of this classic, including Coleman Hawkins. Indeed, Edwards is most impressive throughout.

On *Broadway* the pace is fast, the spirit ebullient. All contribute zestily, particularly Higgins and Martino. The guitarist chalks up a moving solo on *Groove*, a slow, down-home blues.

Unfortunately, Chambers is kept in the background almost throughout (his only charge to the fore: *Get It*). There should, I think, have been more space allowed his considerable talent.

Holmes plays one of the most dextrous, engaging organs I have heard.

—Nelsen

Jack McDuff

THE MIDNIGHT SUN—Prestige 7529: *Love Walked In*; *Misconstrued*; *The Midnight Sun*; *Rockabye*; *Stop It*.

Personnel: Red Holloway, tenor saxophone; McDuff, organ; George Benson (tracks 1, 2, 3) or Pat Martino (track 5), guitar; Joe Dukes, drums; orchestra conducted by Benny Golson (track 4).

Rating: ★ ★ ★ ½

I am partial to this particular edition of McDuff's Soul Blowers. With the exception

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of the leader, none of the musicians is in the top rank on his instrument, yet the group achieved a good ensemble sound, the solo space was well distributed and there was, generally speaking, excellent feeling to its work.

Although the album is a collection of leftover tracks, there is something of interest in all but *Rockabye*. This features McDuff all the way, but the big band isn't right and the quartet version of this tune issued under Benson's name is better.

Holloway is a hard cooker in the r&b tradition but he has good taste and his solos have some of the tautness present in the early work of Illinois Jacquet.

Benson performs well although he hadn't yet achieved the confidence he displays today. Martino turns in a fine spot on *Stop It*. This latter track has two tenors, and though the notes don't reveal the second man's identity, I think it is Harold Ousley.

Another good effort from McDuff, and a reminder that none of his subsequent groups have matched the drive and spirit of this one.

—Porter

Dwike Mitchell-Willie Ruff

BRAZILIAN TRIP—Epic 26360: *Tanto Canto; Deixa Pra La; Nao Deixa; Chuva; Sonhando; Ah, Voce; Nos; Companheiro; Sem Mais Chorar; Nada Mais.*

Personnel: Mitchell, piano; Ruff, bass, French horn; Chico Batera, drums; others unidentified.

Rating: ★★

This is a curious and ultimately disappointing album. Apparently it was recorded during the course of Mitchell-Ruff's tour of Brazil in the summer of 1966, and it features the music of several young Brazilian popular composers, notably Candinho, Luis Fricre, and Durval Ferreira, some of whom also play on the record but the notes do not indicate who does what. In addition to Batera's drumming there is an unobtrusive guitar on each track.

A number of the themes are quite appealingly melodic, but the performances rarely attain to anything striking. The rhythm work, for one thing, is simple and straightforward but in the main rather lifeless. It hasn't that lifting airiness one hears in the best bossa nova. And I must confess that I find Ruff's French-horning here—perhaps it's as a result of the tunes—bland, lacking in muscle, not ponderous exactly but somehow flaccid and unmoving. But mostly just dull. However, he plays it only on *Tanto Canto*, *Nao Deixa*, *Sonhando*, and *Ah, Voce*.

Mitchell has a couple of tasty piano spots, the most effective being the most unpretentious ones. He can play with suppleness, delicacy, and humor, as he does on, say, *Nos* and *Companheiro*, or with bouncing drive, as on *Deixa Pra La*, but much of what he lays down here is schmaltz rather than truly lyrical playing, pretension rather than charm. Check out *Sem Mais Chorar*, for example.

Not a very interesting set. The notes, by Jeffrey M. Goldstein, are execrable. Sample: "Ever since Stan Getz travelled to Brazil, brought back the bossa nova, and 'discovered' Antonio Carlos Jobim and Astrud Gilberto, there has been great interest in modern Brazilian music. . . ." Enough? Pass this LP up.

—Welding

Saints and Sinners

SAINTS AND SINNERS IN CANADA—Cay-A-Bob CS 101: *That's Life; Sleep; L'il Darlin'; Someday; T-Bone; Just You, Just Me; Creole Love Call; Fooling Myself; Foo Foo Blues; Canada.*

Personnel: Herman Autrey, trumpet, vocals; Vic Dickenson, trombone; Rudy Powell, clarinet, alto and tenor saxophones; Red Richards, piano, vocals; Dan Mastri, bass; George Reed, drums.

Rating: ★★½

This pleasant and spirited little band's last LP was issued in England; this one's from Canada. Have patience; there might be a U.S. record date for the Saints and Sinners one day.

A mainstream (not Dixieland) ensemble with a diversified book and flexible front line, the Saints have few counterparts in jazz today. The Newport All Stars, the talented Alex Welsh Band from England, and Louis Armstrong's All Stars are among the few comparable organized bands.

This record is a bit more "commercial" than the previous one. There are four vocals, two by Autrey and two by Richards. There is a pop tune of current vintage (*That's Life*) treated a la Armstrong, with Autrey's voice and horn featured; a blues with r&b overtones (*Foo Foo*); a contemporary blues instrumental (*T-Bone*), and a contemporary chestnut (*L'il Darlin'*).

All this is treated stylishly. If the band is not always strong on precision, it is strong on routines, and there's never any doubt that this is music made by a group that works together and knows what it's doing.

The band's outstanding soloist and strongest personality is trombonist and co-leader Dickenson. His delightful, sly wit; his incredibly relaxed execution, and

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his imaginative, surprising improvisations are in a class by themselves, though he never disrupts the boundaries of the band's unity. When it comes to jazz trombone, Vic Dickenson is what's happening, baby.

Autrey is capable and dependable, and sometimes considerably more. He uses mutes well, getting a variety of colors both in ensemble and solo work. Though he has excellent moments here (*T-Bone*), in-person performances have had more to offer, so this may not have been his best day. His singing is amiable and swings.

Powell I like best on alto, which he plays here on *Darlin'* and *Foo Foo*, with a Benny Carter touch. His tenor on *T-Bone* is in the groove, and his lower register clarinet on the attractively arranged *Creole Love Call* has a most pleasing sound.

The rhythm section is tasty, though co-leader Richards is a bit busy behind the soloists at times. His own solo work, showcased on *Sleep*, is not remarkably personal but very musicianly. He sings pleasantly, but this aspect of his work, to me, is more effective as a change of pace in the context of in-person performances than on record. And since both he and Autrey exercise their vocal cords, why no such outings for Dickenson, who is a more interesting singer than either of his colleagues?

But such minor carpings should not detract from the essential point about this band, which is that it provides in a fetching manner a kind of musical fare too seldom heard these days. Though the members of its front line are all in their 60s, it has a contemporary and youthful

spirit. I think it has a great record in it; this one's merely good, but that it is, and when Dickenson plays, it's even great.

If you can't find this disc easily, write to Cav-A-Bob Records, 32 Beaucourt Road, Toronto 18, Ontario, Canada.

—Morgenstern

Archie Shepp

THE MAGIC OF JU-JU—Impulse 9154: *The Magic of Ju-Ju; You're What This Day Is All About; Shazam; Sorry 'Bout That*.

Personnel: Martin Banks, trumpet, flugelhorn; Michael Zwerin, bass trumpet, trombone; Shepp, tenor saxophone; Reggie Workman, bass; Beaver Harris, Norman Connor, drums; Eddie Blackwell, Frank Charles, Dennis Charles, percussion.

Rating: ★★

It kills kills me that I don't like Archie Shepp more. I've been trying to dig him since he was with Coltrane—trying hard, because I know Shepp to be a wholly serious, uncompromising, learned, dedicated musician. (Whether he is a virtuoso on his instrument is open to serious question, but that may be finally irrelevant; *vide* Monk, Miles, etc.)

One of the problems with Shepp's music is precisely that it attempts to be more than music. "If my music doesn't suffice," he is quoted in the liner notes, "I will write you a poem, a play. I will say to you in every instance: 'Strike the ghetto. Let my people go!'" William Carlos Williams said, "A poem should not mean/But be." That isn't true, because poetry is a verbal medium, and ideas are wholly verbal; but the statement applies to all nonverbal art forms. Music can convey emotion, although not infinite nuances thereof; it cannot convey verbal ideas. You can blow until you drop, and if you're good and I'm good, I will know what your music *is*. But I will not know what it *means*, because in idealational terms, it does not, it cannot, mean anything.

So much for esthetics. The first side of this uneven album, 18 minutes worth, is a Shepp tour de force, his tenor presiding over the five or six (I don't hear Harris, but he may be there) rhythm players. The context is African, ritualistic, magical, and the rhythmic consistency is evocative, but Shepp doesn't have nearly 18 minutes worth of things to say, and his conception sounds wholly unstructured and episodic, exactly what ritualism cannot afford to be and remain effective. A couple of fine moments, but not enough.

The other side has some remarkable things on it. *You're What* begins with a few seconds of free-form tuning up, then slides into a late-'50-ish doo-wah-doo ballad sound, but the rhythm alters and the changes are unexpected; there is one chorus of improvising Shepp, and bang—over. Very pleasant.

Shazam sounds like a bop line, with Harris coming down very hard on all four beats. A conventional trumpet solo with some intelligent simultaneous commentary by Shepp, who then enters brilliantly, picking up the trumpeter's phrase and spinning off again on his best solo of the date. (His tone is awfully grating and shaky. It irritates me; but I guess it's supposed to.) There is a strong, biting solo by Workman, who is an iron man throughout the session.

The bassist and Harris combine behind

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Shepp on *Sorry* superlatively, both of them alternatively playing free and on beat. Shepp again is overlong and rambling, though again there are nice moments, especially Shepp's diminuendo from the frenzy of his solo into the out chorus. The tune itself is very appealing.

Shepp is a fine writer and a startling arranger—dig some of his Ellington re-workings sometime—but as a tenorist, he doesn't get to me. The rating is for the rhythm section, the tunes themselves, and for the few times Shepp pierces through the clouds and grabs. —Heinemann



Bobby Timmons

GOT TO GET IT!—Milestone 9011: *If You Ain't Got It; Up, Up and Away; Travelin' Light; Come Sunday; One Down; I'm So Tired; Here's That Rainy Day; Straight No Chaser; Booker's Bossa.*

Personnel: Tracks 3, 5, 7, 9, 10: Timmons, piano; Joe Beck, guitar; Ron Carter, bass; Jimmy Cobb, drums. All other tracks: Jimmy Owens, trumpet, flugelhorn; Hubert Laws, James Moody, Joe Farrell, George Barrow, reeds, flutes; Timmons, piano; Eric Gale, guitar; Carter, bass; Billy Higgins, drums; unidentified voices; Tom McIntosh, arranger-conductor.

Rating: ★ ★ ★ ½

Despite the ingenuity of Tom McIntosh's scoring, I found the large-group tracks here less satisfying than the quartet offerings. Judged against the relatively simple, straightforward presentation of the latter, the four McIntosh handiworks seem contrived and cluttered in some places and, in others, hackneyed.

Examples: the flute trills which introduce *Away* and punctuate Timmons' statements seem to me gratuitous. It might be that McIntosh had in mind the chirp of a bird and sought to emphasize the title motif with an appropriate sound. To me, it seems a contrivance.

Further, the charts at times distract the listener from the primary soloist—Timmons—because there is so much music going on at the same time that he is overwhelmed. Finally, there are moments when the scoring just barely escapes the cliché (the reed passages on *Sunday*).

But because McIntosh is McIntosh—a composer-arranger of uncommon resource—his pieces offer a certain fascination, particularly the instrumental and vocal voicings he employs. For instance, he makes shrewd use of a three-girl chorus on *Got It, Sunday and Tired*.

The ladies complement their instrumental counterparts unobtrusively and deftly. At times, they are as much felt as heard (*Sunday*) but the texture they add to these tunes enlarges the listening experience. For some reason, they are not identified on the jacket as are the other participants. I protest.

With the quartet tracks, we get unobstructed Timmons and he turns in some nifty performances, especially on the ballad beauty, *Rainy Day*, and the zestily rocking *Bossa*. In both, he receives sterling contributions from Beck, whose tender reflections on *Day* and more vibrant stringings on *Bossa* fully match Timmons' fine efforts.

A salute, too, to trumpeter Owens, bassman Carter and drummers Higgins and Cobb for exemplary spear carrying.

—Nelsen

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POLL

(Continued from page 24)

(Red) Allen. **Record of the Year:** *An Evening with Ornette Coleman*; *Far East Suite*; M. Davis, *Nefertiti*. **Reissue of the Year:** *The Panassie Sessions*; *Don Redman: Esquire's All-American Hot Jazz*.

MARK GARDNER

Contributor, *Jazz Journal*, *Jazz Monthly*, *Coda*

Band: Pearson—4, McGhee—3, G. Evans—2 (Pearson—4, McGhee—3, Jef Gilson—2). **Combo:** Davis, B. Evans, Barry Harris (Joe Henderson, Randy Weston, Booker Ervin). **Composer:** Pearson—4, Byard—3, B. Harris—2 (C. Walton—4, Jef Gilson—3, Pat Martino—2). **Arranger:** Pearson—4, G. Evans—3, J. Gilson—2 (J. Gilson—5, Hancock—4). **Trumpet:** Davis, K. Dorham, B. Mitchell (Lonnie Hillyer—5, Charles Tolliver—4). **Trombone:** Bennie Green—4, Garnett Brown—3, Slide Hampton—2 (B. Green—5). **Alto:** Criss—4, Ch. McPherson—3, P. Woods—2 (Eric Kloss—5, Frank Strozier—4). **Tenor:** Sonny Rollins, Booker Ervin, Joe Henderson (Houston Person—4, Harold Vick—3, Jr. Cook—2). **Baritone:** C. Payne—4, Adams—3, R. Cuber—2 (Shihab—5, Jean-Louis Chautemps—4). **Clarinet:** Scott—5, Z. Sims—2, Al Cohn—2. **Misc. Instrument:** Ponty—5, Lucky Thompson—4 (Harold Vick—5). **Flute:** Moody—4, Lateef—3, T. Hayes—2. **Vibes:** Hutcherson, Hampton, Ayers (Alan Dawson, Vic Feldman, T. Hayes). **Piano:** B. Harris—4, B. Evans—3, Byard—2 (C. Walton—4, Corea—3, Eddie Green—2). **Organ:** Don Patterson, Larry Young, S. Scott (J. McGriff—4). **Guitar:** Roney, Farlow, Burrell (P. Martino—5, Budimir—4). **Bass:** R. Davis—4, R. Carter—3, D. Izenzon—2 (B. Cranshaw—5, Ben Tucker—4). **Drums:** Alan Dawson—4, Lenny McBrowne—3, E. Jones—2 (Louis Hayes—4, Roy Brooks—3, J. DeJohnette—2). **Male Singer:** Bill Henderson, Johnny Hartman, Babs Gonzales. **Female Singer:** Vaughan—5, Ethel Ennis—4 (Honi Gordon—5). **Blues/R&B Group:** Jay McShann—5. **Hall of Fame:** Tadd Dameron, Fats Navarro, Clifford Brown. **Record of the Year:** Criss, *Up, Up & Away*; Barry Harris, *Luminescence*; Miles Davis in *Berlin*. **Reissue of the Year:** Getz, *Prezervation*; Jay McShann; Sonny Rollins.

Sonny Criss made the comeback of the year; Pat Martino was the discovery of the year. Jaki Byard, Barry Harris and Sonny Rollins went on telling it the way it is. Duke Pearson and Howard McGhee showed that there is still plenty new for big bands to say. Happily jazz seems to be surviving the erosion of the New Thing.

JEAN-LOUIS GINIBRE

Editor, *Jazz Magazine*, France

Band: Jones-Lewis—4, Ellington—3, G. Wilson—2 (Rich—4, Clarke-Boland—3, Mike Barone—1). **Combo:** Davis—4, B. Evans—3, Monk—2 (Burton—5). **Composer:** Ellington—5, Monk—2. **Arranger:** G. Evans—4, G. McFarland—2, O. Nel-

son—2. **Trumpet:** Gillespie—4, Davis—3, Farmer—2 (Gary Barone, Franco Ambrosio, Woody Shaw). **Trombone:** Johnson—4, Hampton—3, Brookmeyer—2 (A. Grey—3, F. Rosolino—3). **Alto:** P. Woods—5, Ch. Mariano—2, Adderley—2 (F. Strozier—5, James Spaulding—2). **Tenor:** Rollins—4, Getz—3, Johnny Griffin—2 (Moody, H. Land, Tom Scott). **Baritone:** Adams—4, R. Cuber—3, Carney—2 (Nick Brignola—4, Pat Patrick—3, Jack Nimitz—2). **Misc. Instrument:** Ponty—5, Kirk—2 (S. Grappelly, S. Lacy, Richardson). **Flute:** Moody—4, Lloyd—3, Kirk—2 (Richardson—4). **Vibes:** Burton—4, Hutcherson—3, Jackson—2. **Piano:** Evans—4, Hancock—3, Byard—2 (Solal—4, Hampton Hawes—4, Jimmie Rowles—1). **Organ:** J. Smith—4, Lou Bennett—3, Holmes—2 (Eddy Louiss—5). **Guitar:** Burrell—4, Kessel—3, J. Hall—2 (Coryell, Sharrock, Roney). **Bass:** R. Davis—4, R. Mitchell—3, R. Carter—2 (Gomez—4, A. Stinson—3, Orsted Pedersen—2). **Drums:** Haynes, Clarke, E. Jones (Daniel Humair—5, Larry Bunker—3, Billy Higgins—1). **Male Singer:** Charles—4, Jon Hendricks—3, J. Williams—2 (Torme—3). **Female Singer:** McRae—4, Vaughan—3, O'Day—2 (Vi Redd, Ruth Price, Irene Kral). **Blues/R&B Group:** James Brown—4, A. Franklin—3. **Hall of Fame:** Montgomery, Django Reinhardt, Billy Strayhorn*.

IRA GITLER

Associate Editor, *Down Beat*

Band: Ellington—4, Jones-Lewis—3, Herman—2 (Rich—5, Pearson—2, Terry—2). **Combo:** MJQ—4, Davis—3, Hines—2 (E. Jones—5, Jackie & Roy—3, Silver—1). **Composer:** Ellington—5, Monk—3, Coleman—1 (C. Walton—5, Jimmy Heath—3, Sonny Red—1). **Arranger:** Ellington—5, Brookmeyer—2, T. Jones—2 (C. Israels, J. Heath, P. Woods). **Trumpet:** Gillespie—5, Davis—3, Roy Eldridge—1 (Dorham—5, Randy Brecker—3, Ruby Braff—1). **Trombone:** Brookmeyer, Hampton, Garnett Brown (Bill Watrous, Bill Campbell, Carl Fontana). **Alto:** Ch. McPherson, Lee Konitz, P. Woods (Criss—5, Sonny Red—2, Fr. Strozier—2). **Tenor:** Rollins—4, Z. Sims—3, Hawkins—2 (Joe Farrell—5, Ill. Jacquet—3, Brew Moore—1). **Baritone:** Adams—4, Carney—3, Mulligan—2 (C. Payne—5). **Clarinet:** Russell—5, Hamilton—3, Perry Robinson—1 (Kirk—4, Kenny Davern—3, Eddie Daniels—2). **Misc. Instrument:** Budd Johnson, Nance, Ponty (Nance, B. Johnson, Thielemans). **Flute:** Moody—4, Kirk—3, Lateef—2 (J. Farrell—5, Lew Tabackin—3, H. Land—1). **Vibes:** Jackson—4, Ayers—3, Hampton—2 (Alan Dawson—5). **Piano:** Hines—4, Byard—3, B. Evans—2 (C. Walton, B. Harris, Roland Hanna). **Organ:** J. Smith—4, Don Patterson—3, Milt Buckner—1 (Buckner—5, Holmes—3, Lonnie Smith—1). **Guitar:** Montgomery—5, Farlow—3, Geo. Benson—1 (P. Martino—5, Farlow—3, Jerry Hahn—1). **Bass:** R. Davis—5, David Izenzon—3, Duvivier—1 (Cranshaw—5, Gomez—3, B. Tucker—1). **Drums:** E. Jones—5, Alan Dawson—3, Billy Higgins—1 (Billy Cobham—4, O. Jackson—3,



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DeJohnette—2). **Male Singer:** Jimmy Rushing—3, Torme—3, Joe Williams—1 (Earl Coleman—5, Slim Gaillard—3, Terry—1). **Female Singer:** McRae—4, Fitzgerald—3, Jackie Cain—2 (Cain—4, Dee-dee Warwick—3, Blossom Dearie—2). **Blues/R&B Group:** Charles, B. B. King, Waters (Byron Lee—5, Pucho—3, Mose Allison—1). **Hall of Fame:** Jimmy Blanton, Billy Strayhorn*, Waller. **Record of the Year:** Criss, *Up, Up and Away*; *Far East Suite*; *Jazz For a Sunday Afternoon, Vol. 1*. **Reissue of the Year:** Armstrong, *Rare Items*; Chu Berry; *Esquire's All-American Hot Jazz*.

JOHN WILLIAM HARDY

Contributor, *Down Beat*

Band: Ellington—5, G. Wilson—2, C. Fischer—2 (C. Fischer—5, Rod Levitt—4). **Combo:** Davis—5, Burton—2, B. Evans—2 (Mike Mainieri—5, C. Fischer—4). **Composer:** Fischer—5, Antonio Carlos Jobim—4 (Bob Dorough—5, Stuart Fischer—4). **Arranger:** Fischer, G. Evans, Ellington (Tori Zito, Rod Levitt*, C. Fischer*). **Trumpet:** Davis, Gillespie, T. Jones (K. Dorham—5). **Trombone:** C. Fontana, Frank Rosolino, Brookmeyer (W. Henderson—5). **Alto:** Konitz, Adderley, Anthony Ortega (Gary Foster—5, P. Woods—4). **Tenor:** Getz, Rollins, Hawkins (Jerry Coker, B. Johnson, Warne Marsh). **Baritone:** Mulligan—5, Adams 3, Bill Perkins—1 (Perkins—5). **Clarinet:** Giuffre—5, Scott—4. **Misc. Instrument:** Gary Foster—5. **Flute:** Steig—5, Shank

—3, Kirk—1 (G. Foster—5). **Vibes:** Burton, Emil Richards, Jackson (Mainieri—5). **Piano:** B. Evans, Keith Jarrett, C. Fischer (D. Zeitlin—5, Fischer—2, Forrest Westbrook—2). **Organ:** C. Fischer—5 (C. Fischer—5). **Guitar:** Budimir—5, Joe Beck—2, Hahn—2 (Budimir—5, Beck—3, Coryell—1). **Bass:** Al Stinson, Carter, Swallow (Chuck Domanico—4, Gomez—3, Buster Williams—2). **Drums:** T. Williams, E. Jones, Larry Bunker (Nesbert "Stix" Hooper, Paul Motian, Bill Goodwin). **Male Singer:** M. Allison, Dorough, Witherspoon (Edu Lobo—5, Jobim—4). **Female Singer:** Blossom Dearie, Fitzgerald, McRae (Vera Brasil, Bethania, Elis Regina). **Blues/R&B Group:** Steig—5, Canned Heat—4 (Steig—5, Canned Heat—4). **Hall of Fame:** Lennie Tristano, Rollins, Scott LaFaro. **Record of the Year:** Keith Jarrett, *Between the Exit Signs**; Budimir, *A Second Coming*; Burton, *Duster*.

I am not esthetically attuned to what is commonly referred to as the avant garde. I think there is another avant garde, at least beyond music of the '50s, that I do accept and that I believe in the long run will be stronger in jazz than the music of Shepp, Ayler, etc. Many of my votes reflect that opinion.

MAX HARRISON

Contributor, *Jazz Monthly*, England

Band: (Sun Ra—5, Ellis*—3, Gustav Brom—1). **Combo:** Coleman—5, Ayler—2, Davis—2 (Bob James—4, Manfred

Schoof—3, Giorgio Gaslini—2). **Composer:** Geo. Russell—3, Carla Bley—3 (Alex von Schlippenbach—5, Krzysztof Komeda—3, Jaromir Holicak—1). **Arranger:** Gil Evans—5, Pavel Blatny—2, Geo. Russell—2 (Don Sebesky—4, McIntosh—3, Andrzej Trazaskowski—2). **Trumpet:** Don Ayler, Don Cherry, Ellis (Jacques Coursil—5, Ric Colbeck—3, Alan Shorter—1). **Trombone:** Jimmy Knepper—5, R. Rudd—2, Virgil Jones—2 (Teddy Nance—4, Bernard Pettaway—3, Joe Phipps—2). **Alto:** Coleman—5, Byron Allen—3, Robin Kenyatta—1 (M. Brown, Jimmy Lyons, James Spaulding). **Tenor:** A. Ayler—5, Shorter—3, Rollins 1 (Pharoah Sanders—5, Sam Rivers—2, Nathan Davis—2). **Baritone:** Ch. Davis—4, Ronnie Cuber—3, Adams—2 (Pete McShay, Danny Davis, Fred Pirtle). **Clarinet:** Giuffre—5, Perry Robinson—3, Ted Nugent—1 (E. Mangelsdorff—5). **Misc. Instrument:** Coleman—5, Ponty—2, Mike White—2 (Joel Friedman—4, R. Carter—3, Fred Bishop—2). **Flute:** Lateef, Moody, Steig (Shihab—5, MacNair—3, Joe Farrell—1). **Vibes:** Hutcherson—5, Ayers—2, Vig—2 (Terry Faundell—4, Karl Berger—3, Fats Sadi—2). **Piano:** Evans, Cecil Taylor, Monk (Don Pullen—5, Steve Kuhn—3, Joey Stoppa—1). **Guitar:** Raney—5, Zoller—2, Sam Herman—2 (Sonny Greenwich—4, Howie Lawrence—3, Jerry Hahn—2). **Bass:** Mingus, Art Davis, Izenzon (Jim Conds—5, Henry Grimes—3, Reggie Johnson—1). **Drums:** Sonny Murray—5, Milford

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Graves—2, Beaver Harris—2 (Rashied Ali—4, Ronald Jackson—3, Charles Mofelt—2). **Male Singer:** Armstrong, Nat Wright, Jan Ruby (Zoot Money—5, Herbie Goins—3, Teddy Francis—1). **Hall of Fame:** Fats Navarro, Ma Rainey, Bechet.

Jazz, I believe, should try to stay honest. And in time. And in tune. And please bring those big bands back.

DON HECKMAN

Contributing Editor, *Hi-Fi Stereo Review*;
Contributor, *Down Beat*, *Jazz & Pop*

Band: Ellington—5, Ellis—3, Jones-Lewis—1 (Sun Ra—5). **Combo:** Davis 5, Burton—2, C. Taylor—2 (Shepp, A. Ayler, Horace Arnold). **Composer:** Ellington—5, C. Taylor—2, Geo. Russell—2 (W. Shorter, Andrew Hill, Mike Gibbs). **Arranger:** Ellington—5, Geo. Russell—3, O. Nelson—1 (Jimmy Wisner, Ellis, Ed Summerlin). **Trumpet:** Davis—5, Gillespie—3, D. Cherry—1 (R. Brecker, Mike Lawrence, Bill Dixon). **Trombone:** Garnett Brown—4, Rudd—3, Lawrence Brown—2. **Alto:** Hodges—4, Ch. Mariano—3, Coleman—2 (Kenyatta—5, J. Lyons—2, Konitz—2). **Tenor:** Hawkins—4, Rollins—3, Shorter—2 (Jim Pepper, Sam Rivers, Ayler). **Baritone:** Carney—5. **Clarinet:** Russell—5, Giuffre—2, Scott—2. **Misc. Instrument:** Lucky Thompson, B. Johnson, Lateef (H. Johnson—3). **Flute:** Lateef, Kirk, Moody. **Vibes:** Burton—4, Hutcherson—4, Hampton—1 (K. Berger—4, Warren Chiasson

—3). **Piano:** Ellington—5, Hancock—2, C. Taylor—2 (D. Pullen, Steve Kuhn, Warren Bernhart). **Organ:** J. Smith—5, Larry Young—3, (Lonnie Smith—3). **Guitar:** Burrell—5, G. Green—2, Montgomery—2 (Sharrock, Coryell, Raney). **Bass:** R. Davis, Carter, Swallow (W. Booker, Lyn Christie, Alan Silva). **Drums:** T. Williams, R. Haynes, E. Jones (B. Harris, Joe Cocuzzo, Marty Morell). **Male Singer:** Armstrong—5, James Brown—2. **Female Singer:** McRae—4, Dionne Warwick—3, Sheila Jordan—2. **Blues/R&B Group:** B. B. King—3, Buddy Guy—3 (Sly & the Family Stone—3, Albert King—3). **Hall of Fame:** Strayhorn*, Joe Oliver, Bechet. **Record of the Year:** Coltrane, *Expression*; *Far East Suite*; Davis, *Miles Smiles**. **Reissue of the Year:** *Classic Jazz Piano Styles*; Ellington, *Johnny Come Lately*; *Hodge Podge*.

ALAN HEINEMAN

Contributor, *Down Beat*

Band: Jones-Lewis—4, Ellington—3, Ellis—2 (Pearson—3, Sun Ra—2, G. Wilson*—1). **Combo:** Davis—5, Burton—2, Handy—2 (Joseph Jarman—4, M. Brown—4, Mothers of Invention—1). **Composer:** Lennon-McCartney—4, Ellington—3, Hancock—2 (Handy—4, Levy—3, Janis Ian—1). **Arranger:** O. Nelson—4, G. Evans—4, T. Jones—1 (Brookmeyer—5, Dick Grove—2, Bill Reddie—1). **Trumpet:** Davis—5, Hubbard—3, Jimmy Owens—1 (Ch. Tolliver—5). **Trombone:** Rudd—5, G. Brown—2, Moncur—2 (Mc-

Intosh—5, John Boice—2). **Alto:** Handy—4, Adderley—3, M. Brown—2 (M. Brown—5, Ernie Watts—3, Jerry Dodgion—1). **Tenor:** Rollins—5, C. Lloyd—2, Joe Henderson—2 (J. Klemmer, S. Rivers, J. Farrell). **Baritone:** Adams—5, Carney 3, Kirk—1 (Kirk—5). **Clarinet:** Kirk—5, Hamilton—2, E. Daniels—2 (Daniels—5, Ira Schulman—4). **Misc. Instrument:** White—4, Kirk—3, Lateef—2 (Ponty*—5, Wells—2, Steve Marcus—2). **Flute:** Moody—5, Steig—3, Lateef—1 (Jerry Dodgion—4, Joe Farrell—4). **Vibes:** Burton—5, Jackson—3, Bobby Hutcherson—1 (Mainieri—5). **Piano:** Hancock—4, Byard—3, Zeitlin—2 (Mike Nock—5, Kellaway—2, Fischer—2). **Organ:** J. Smith—5 (Odell Brown—5). **Guitar:** Burrell—5, Jorma Kaukonen—3, Eric Clapton—1 (Kaukonen—3, Clapton—3, B. B. King—3). **Bass:** R. Davis—4, Haden—4, Garrison—1 (M. Vitous—4, McBee—4, Jack Casady—1). **Drums:** T. Williams—5, E. Jones—3, Haynes—1 (O. Jackson—4, Billy Higgins—4, G. Tate—1). **Male Singer:** Charles—5, Torme—1, Bob Hite—1 (Howlin' Wolf—4, Son House—4, Geoff Muldaur—1). **Female Singer:** Fitzgerald—5, Janis Joplin—2, McRae—2 (Joplin—5, Grace Slick—3, Marlena Shaw—1). **Blues/R&B Group:** Beatles—5, Cream—2, Jefferson Airplane—2 (Jr. Wells, Buddy Guy, Chambers Bros.). **Hall of Fame:** John Lewis, Rollins, Strayhorn*. **Record of the Year:** Burton, *Duster*; Davis, *Sorcerer*; Jones-Lewis, *Live at the Village Vanguard*. **Re-**

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issue of the Year: Max Roach, *Deeds Not Words*; Blues Rediscoveries; Clark Terry *Four with Monk*.

What struck me in filling out the ballot is the absolute dearth of young players in "pure" jazz. Most of the TDWR entries have been around a while, though most are lamentably unheralded. On the other hand, there are a lot of fine young guitarists and rock players on other horns who deserve attention. I'm not sure if this is good or bad, but it is, in any case. Very few noteworthy young brass players.

I don't know quite why the Hall of Fame has ignored John Lewis for so long. God knows he has contributed toward spreading the Gospel and enlarging the jazz spectrum for a considerable length of time.

RANDI HULTIN

Jazz Critic, *Dagbladet*, Oslo; Norwegian correspondent, *Down Beat*

Band: Ellington, Geo. Russell, Ellis (Clarke-Boland—5, Harry South—4). **Combo:** Davis, Kirk, Lloyd (Griffin, P. Woods, Namyslowski). **Composer:** J. Heath, Mal Waldron, Ted Curson (Nathan Davis—5, Namyslowski—2, Egil Kapstad—2). **Arranger:** Geo. Russell—4, Q. Jones—3, J. Heath—2 (Janne Johansson, Donald Byrd, Pearson). **Trumpet:** Davis, Gillespie, Hubbard (Terry—5, P. Mikkelsen—2, Stanko—2). **Trombone:** Johnson, Hampton, Brookmeyer. **Alto:** P. Woods, Handy, Coleman (Namyslowski—5, Golstein—4). **Tenor:** Getz, J. Griffin, D. Gordon (Jan Garbarek—5, T. Hayes—2, A. Pisjtsjikoff—2). **Baritone:** N. Brignola—5, Mulligan—2, Adams—2 (John Surman—5). **Misc. Instrument:** Kirk, Ponty, Lateef (Nathan Davis—5). **Flute:** Kirk 5, Lateef—2, Leo Wright—2 (Nathan Davis—5). **Vibes:** Jackson—4, Burton—3, Hutcherson—2 (T. Hayes—5, Milian—4). **Piano:** Byard, Hampton Hawes, B. Evans (Janne Johansson—5, Steve Kuhn—3, Martial Solal—1). **Organ:** J. Smith—5, McDuff—4 (Lou Bennett—5). **Guitar:** Burrell—5, Benson—4 (Rune Gustafsson—5). **Bass:** Gomez—4, R. Brown—4, Carter—2 (McClure, Orsted Pedersen, Henri Texier). **Drums:** E. Jones—4, Art Taylor—3, DeJohnette—2 (Jon Christensen—5, Daniel Humair—4). **Male Singer:** Charles—5, Armstrong—4 (Georgie Fame—5, Steve Winwood—4). **Female Singer:** Vaughan, Jeanne Lee, Fitzgerald (Krog—5). **Blues/R&B Group:** James Brown—5, Jimi Hendrix—4 (The Pentangle—5). **Hall of Fame:** Billy Strayhorn*, Stuff Smith, Kirk. **Record of the Year:** Jaki Byard Quartet.

In some categories, I don't have any particular favorites, and it wouldn't be fair to vote. Because I was in receipt of the ballot late, my votes had to be made in a hurry, and the only record of the year I can think of is *Jaki Byard Quartet* on Prestige/SABA. I don't have the records at my office.

DEMETRE IOAKIMIDIS

Contributor, *Jazz Hot*, France; Jazz Columnist, *Journal de Geneve*; Swiss Radio

Band: Ellington—5, Rich—2, Ellis—2 (Rich—4, Mike Westbrook—3, Clarke-



An
average of
3.75
persons
read each copy
of
down beat



Boland—2). **Combo:** MJQ—5, Davis—4 (Handy, Alex Riel-Palle Mikkelsborg, B. Evans). **Comp-ser:** Ellington—5, John Lewis—3, G. McFarland—1 (O. Nelson—4, Joe Chambers—3, Giorgio Gaslini—2). **Arranger:** Ellington—5, Holman—2, T. Jones—2 (O. Nelson—5, Ellis—4). **Trumpet:** Davis, Terry, Cootie Williams (Franco Ambrosetti—5, Palle Mikkelsborg—4). **Trombone:** Lawrence Brown—5, Johnson—2, Vic Dickenson—2 (Phil Wilson—5, Ake Persson—4). **Alto:** Hodges—5, P. Woods—2, Adderley—2 (James Spaulding—5). **Tenor:** Rollins—5, Getz—3, Shorter—1 (Gonsalves—5, Jay Corre—2, Don Menza—2). **Baritone:** Carney—5 (R. Ross—5, John Surman—4). **Clarinet:** Hamilton—5, DeFranco—4 (Procope—5). **Misc. Instrument:** Ponty, Nance, B. Johnson (L. Thompson—5, Lateef*—2). **Flute:** Moody—4, Frank Wess—3, B. Shank—2 (H. Laws—5). **Vibes:** Jackson—5, Hutcherson—4 (J. Lytle—5). **Piano:** B. Evans—5, Peterson—3, Hancock—1 (Stan Tracey—5, Kellaway—4). **Organ:** J. Smith—5 (C. Fischer—5). **Guitar:** Montgomery—5, Burrell—4 (Budimir—5, Billy Mackel—4). **Bass:** R. Davis—5, R. Brown—3, Carter—1 (Gomez—5, Jeff Castleman—4). **Drums:** E. Jones—4, Rich—3, Roach—2 (Rufus Jones—5, G. Tate—2, B. Higgins—2). **Male Singer:** Armstrong—5, Rushing—4 (J. Turner—5, Witherspoon—4). **Female Singer:** Fitzgerald—5, Vaughan—4. **Hall of Fame:** Bechet, J. Blanton, F. Henderson. **Record of the Year:** *Far East Suite*; Ellington, *And His Mother Called Him Bill**; Ellis, *Electric Bath*. **Reissue of the Year:** Chu Berry, *Chu*; Ellington, *Johnny Come Lately*; *The Luis Russell Story*.

BURT KORALL

Contributor, *Saturday Review*; Columnist, *Down Beat*

Band: Ellington—5, Rich—2, Jones-Lewis—2 (T. Vig—5). **Combo:** Davis—4, Lloyd—3, MJQ—2 (Burton—5, Cream—4). **Composer:** Ellington—4, Geo. Russell—3, Mingus—2 (Shorter—5, Bob Prince—4). **Arranger:** Ellington—4, G. Evans—3, Manny Albam—2 (Holman—4, Billy Byers—3, Marion Evans—2). **Trumpet:** Davis—4, Gillespie—3, Farmer—2 (Eldridge—4, Dorham—3, T. Jones—2). **Trombone:** Brookmeyer—4, G. Brown—3, Rudd—2 (Lawrence Brown—5, Eddie Bert—4). **Alto:** P. Woods—4, Jackie McLean—3, Coleman—2 (F. Strozzer—4, Criss—3, Arnie Lawrence—2). **Tenor:** Z. Sims—4, Hawkins—3, D. Gordon—2 (Tom Scott—5, J. Farrell—4). **Baritone:** Mulligan—5, Carney—4 (C. Payne—5). **Clarinet:** Scott—4, Russell—3, Giuffre—2. **Misc. Instrument:** Kirk—4, Nance—3, S. Lacy—2. **Flute:** Lloyd—4, Kirk—3, Steig—2 (H. Laws—5). **Vibes:** Jackson—4, Hampton—3, Burton—2. **Piano:** Evans—4, Hancock—3, Byard—2 (Kellaway—5, C. Taylor—4). **Organ:** J. Smith—5, Basie—4. **Guitar:** J. Hall—4, Farlow—3, Szabo—2 (Clapton—5). **Bass:** R. Davis—4, Carter—3, Mingus—2 (Haden—4, Aaron Bell—3, Monte Budwig—2). **Drums:** Rich—4, T. Williams—3, E. Jones—2 (G. Tate—4, Sam Woodyard—3, B. Higgins—2). **Male Singer:** Sinatra—4,

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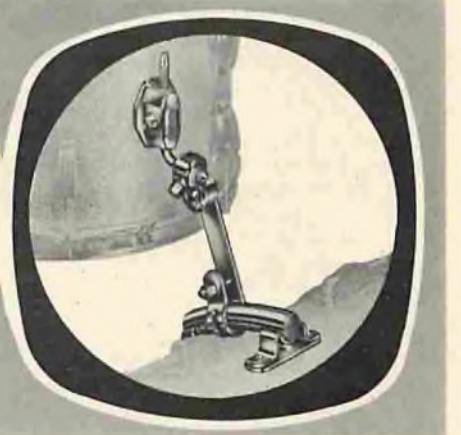
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Torme—3, Billy Eckstine—2 (J. Wither-
spoon—5). **Female Singer:** McRae—4,
Peggy Lee—3, Franklin—2 (Bobbie Gentry
—5, Janis Joplin—4). **Blues/R&B Group:**
Cream—5 (Blues Project—5). **Hall of
Fame:** Billy Strayhorn*, F. Henderson,
Chick Webb. **Record of the Year:** *Far
East Suite*; Davis, *Miles Smiles**; Van
Dyke Parks, *Song Cycle*. **Reissue of the
Year:** Ellington, *Pretty Woman*; *The Bing
Crosby Story*; *Hodge Podge*.

HORST LIPPMANN

German Critic, Producer, Promoter

Band: Ellington—4, Ellis—3, Basie—2
(O. Nelson—5, Rich—4). **Combo:** Bur-
ton, Jazz Focus 65, Lloyd (Jazz Focus
65—5, Burton—2, A. Mangelsdorff—2).
Composer: Ellington, Nelson, McFarland
(J. Jarman, Milcho Leviev, Burton). **Ar-
ranger:** Nelson, Ellis, Leviev (Leviev
—4, Pearson—3, Joki Freund—2). **Trumpet:**
Davis 4, Gillespie—3, Harry
Edison—2 (Ch. Tolliver—4, Dusko Goj-
kovic—3, Bill Dixon—2). **Trombone:** A.
Mangelsdorff—5, Carl Fontana—2, W.
Henderson—2 (Henderson, Fontana, A.
Grey). **Alto:** Hodges, Coleman, McLean
(A. Ortega, Gunter Kronberg, Karel Kraut-
gartner). **Tenor:** Rollins—4, D. Gordon—
3, Getz—2 (Byas, Shorter, S. Rivers). **Bar-
itone:** Mulligan, Adams, Carney (Bill
Hood—3). **Clarinet:** Scott—5, R. Kuhn—
4 (Kuhn—5, Hamilton—2, E. Mangelsdorff
—2). **Misc. Instrument:** Shankar—5, Mike
White—2 (Shakey Horton—4, Szabo—3,
R. Harley—2). **Flute:** Moody—4, Kirk—
3, Lloyd—2 (S. Shterev—5, E. Mangels-
dorff—3, H. Laws—1). **Vibes:** Burton—4,
Hutcherson—3, Jackson—2 (Karl Berger
—5, Norvo—4). **Piano:** Peterson—4,
Hancock—3, Byard—2 (H. Jones—4,
Kellaway—3, Milcho Leviev—2). **Organ:**
Larry Young—4, J. Smith—3, Sh. Scott
—2 (Lonnie Smith, Ingfried Hoffman, Jack
Wilson). **Guitar:** Coryell, Zoller, J. Hall
(B. B. King—5, Mel Brown—2, T-Bone
Walker—2). **Bass:** R. Brown—4, Swallow
—3, R. Davis—2 (B. Cranshaw, Duvivier,
Gunther Lenz). **Drums:** E. Jones, T. Wil-
liams, Rich (E. Thigpen, DeJohnette, G.
Tate). **Male Singer:** Charles—4, B. B.
King—3, Terry—2 (B. B. King—5, Wil-
son Pickett—2, Stevie Wonder—2). **Fe-
male Singer:** A. Franklin—5, Fitzgerald
—4 (Franklin—5, Big Mama Thornton
—2, Sippie Wallace—2). **Blues/R&B
Group:** Sweet Inspirations—4, B. B. King
—3, King Curtis—2 (Temptations, Four
Tops, Jr. Wells). **Hall of Fame:** Jimmy
Blanton, Roy Eldridge, Don Redman.
Record of the Year: Davis, *Sorcerer*;
Coltrane, *Expression*; A. Mangelsdorff,
Folk Mond & Flower Dream. **Reissue of
the Year:** Bunk Johnson 1944, Vol. 1&2;
The Definitive Lester Young, Vol. 1&2;
Jelly Roll Morton, *Mr. Jelly Lord*.

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cian, his great influence on the jazz scene
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BILL McLARNEY

Contributor, *Down Beat*, Jazz & Pop

Band: Ellington—5, Jones-Lewis—2,
Herman—2 (Rich—5, Jimmy Wilkins—4).
Combo: Davis, Coleman, Evans (Lateef,
Hutcherson-Land, Jones). **Composer:** Ell-
ington—4, Monk—4, J. Henderson—1
(Shorter, J. Chambers, Henderson). **Ar-
ranger:** Ellington—5, Nelson—2, T. Jones
—2 (T. McIntosh, Jimmy Stefanson, T.
Harris). **Trumpet:** Davis, Gillespie, F.
Hubbard (M. Lawrence, Ira Sullivan, Bill
Hardman). **Trombone:** Lawrence Brown,
Brookmeyer, Garnett Brown (W. Hender-
son, Dick Griffin, Geo. Bohanon). **Alto:**
Hodges—4, Coleman—4, McLean—1
(Eric Kloss, Jerry Dodgion, Criss). **Tenor:**
Getz, Lucky Thompson, Rollins (Kirk,
Joe Alexander, Joe Farrell). **Baritone:**
Adams, Carney, Les Rout (L. Rout, Kirk
Tate Houston). **Clarinet:** T. Scott, J.
Hamilton, Kirk (Kirk, Eddie Daniels, Phil
Nimmons). **Misc. Instrument:** Kirk—5,
Lateef—2, O. Nelson—2 (O. Nelson, I.
Sullivan, J. Richardson). **Flute:** Kirk, La-
teef, Moody (James Spaulding, J. Richard-
son, J. Farrell). **Vibes:** Jackson—5, Hutch-
erson—2, L. Hampton—2 (Terry Pollard,
Freddie McCoy, Nasir Hafiz). **Piano:**
Evans, Tyner, Garner (Corea—5, Mike
Abene—2, Kirk Lightsey—2). **Organ:** Sh.
Scott, L. Young, D. Patterson (John Col-
lins—3). **Guitar:** J. Hall, Sete, Martino
(Martino, Ron English, Bill Harris). **Bass:**
R. Davis—5, Swallow—2, Carter—2 (Er-
nie Farrow, R. McClure, Reggie Johnson).
Drums: E. Jones, T. Williams, R. Haynes
(R. Brooks, Joe Chambers, Walter Per-
kins). **Male Singer:** Witherspoon, Rush-
ing, J. Williams (Joe Lee Wilson—3). **Fe-
male Singer:** Betty Carter, Vaughan, Mc-
Rae (B. Carter—5, Sh. Horn—2, Letta
Mbulu—2). **Hall of Fame:** Waller, Tea-
garden, Oscar Pettiford. **Record of the
Year:** Davis, *Neferiti*; Bill Evans at *Town
Hall*; Lateef, *The Golden Flute*. **Reissue
of the Year:** Ellington, *Jumpin' Punks*;
The Jazz Legacy of Bud Powell; *This Was
Bud Powell*.

The most important part of the poll is
TDWR. In this category I also wish to
acknowledge Barry Harris, Hugh Lawson,
Joanne Brackeen, Lamont Johnson, Bob
James, Eddie Gomez, Will Austin, Melvin
Jackson, Bert Myrick, Danny Spencer,
Robin Kenyatta, Benny Maupin, John
Klemmer, Nick Brignola, Jose Mangual
and others I have no space to mention.

SAMMY MITCHELL

Contributor, *Down Beat*

Band: Kenton—4, Jones-Lewis—3, G.
Wilson—2 (Rich—5, Pearson—3). **Com-
bo:** MJQ—4, Handy—3, Monk—2 (Jazz
Crusaders, Burton, Hutcherson-Land).
Composer: Johnny Richards—5, Hank
Levy—2, Don Piestrup—2 (Dee Barton,
Chico O'Farrill, Schiffrin). **Arranger:** G.
Evans—4, T. McIntosh—3, Sebesky—2
(Pearson, O'Farrill, O. Nelson). **Trumpet:**
Gillespie—4, Hubbard—3, Terry—2 (Mar-
vin Stamm—4, Jay Daversa—4, Woody
Shaw—1). **Trombone:** Fontana—4, John-
son—3, G. Brown—2 (Brookmeyer—4,
Frank Rosolino—3, Urbie Green—2). **Al-
to:** P. Woods, Handy, Hodges (James

Spaulding—5, Ray Reed—2, Bud Shank
—2). **Tenor:** Getz—4, Rollins—3, Clifford
Jordan—2 (Harold Lamb, W. Shorter,
Moody). **Baritone:** Carney—5, Adams—
2, Mulligan—2 (C. Payne—4). **Clarinet:**
DeFranco, Hamilton, Giuffre (Eddie Dan-
iels—4). **Misc. Instrument:** Ponty—4,
Mike White—3, L. Thompson—2 (Doro-
thy Ashby—4, A. Perez—4, Graham El-
lis—1). **Flute:** Moody—4, Lateef—3,
Laws—2 (F. Wess—4, Bud Shank—3,
John Handy—2). **Vibes:** Milt Jackson—
5, Hutcherson—2, Burton—2 (Tjader, Lee
Schipper, Victor Feldman). **Piano:** Evans,
Hancock, Peterson (Jamal—4, Garner—4,
Mike Wooford—1). **Organ:** L. Young,
Holmes, Phil Moore. **Guitar:** Montgomery
—4, J. Hall—4, Budimir—1 (Van Eps,
Eddie Duran, H. Roberts). **Bass:** R.
Brown—4, R. Davis—3, Gomez—2 (Ha-
den—4, R. Mitchell—3, John Worster—
2). **Drums:** Manne, Roach, Rich (Lewis
—5, J. Chambers—2, W. Smiley Winters
—2). **Male Singer:** Torme—5, J. Wil-
liams—2, Rushing—2. **Female Singer:**
Vaughan—4, Fitzgerald—3, McRae—2
(Helen Merrill, R. Peck, O'Day). **Hall of
Fame:** Strayhorn*, Fitzgerald, Pete Ru-
golo. **Record of the Year:** Johnny Rich-
ards, *Aqui Se Habla Espanol*; Getz, *Voices*;
V. Feldman, *Venezuelan Joropo*. **Reissue
of the Year:** *Hodge Podge*; Ellington,
Johnny Come Lately; Chick Webb: *A
Legend*.

DAN MORGENSTERN

Editor, *Down Beat*

Band: Ellington, Basie, Jones-Lewis
(Herman, Rich, Pearson). **Combo:** Silver,
Davis, MJQ (Burton, Saints & Sinners,
Hines). **Composer:** Ellington, Silver, Monk
(Swallow, T. Jones, W. Shorter). **Arran-
ger:** Ellington, T. Jones, Bill Holman
(Brookmeyer, Pearson, Bill Reddie). **Trumpet:**
Armstrong, Eldridge, Gillespie
(Randy Brecker, Ch. Shavers, Norm Mur-
phy). **Trombone:** V. Dickinson, Dickie
Wells, Garnett Brown (Bill Watrous, Ben-
ny Morton, Geo. Brunies). **Alto:** Hodges,
Lee Konitz, McLean (Konitz, P. Woods,
Benny Carter). **Tenor:** Hawkins, Rollins,
D. Gordon (Gonsalves, J. Klemmer, Brew
Moore). **Baritone:** Carney, Adams, Mulli-
gan (Joe Temperley, C. Payne, Procope).
Clarinet: Russell, J. Hamilton, T. Scott
(Kenny Davern, Frank Chace, R. Pro-
cope). **Misc. Instrument:** Kirk, Nance,
Ponty (Nance, Budd Johnson, Herman).
Flute: Kirk, Moody, Lateef (H. Laws, B.
Maupin, J. Richardson). **Vibes:** Hampton,
Jackson, Burton (Norvo, Mainieri, Dave
Catherwood). **Piano:** Garner, Hines, By-
ard (Dick Wellstood, Art Hodes, Dave
Frishberg). **Organ:** J. Smith, D. Patterson,
L. Young (M. Buckner, Basie, Odell
Brown). **Guitar:** Geo. Benson, Farlow,
B.B. King (Buddy Guy, Nathan Page,
Coryell). **Bass:** Carter, R. Davis, Haden
(Jeff Castleman, Bill Pemberton, Carl
Pruitt). **Drums:** Rich, Jo Jones, Roach
(Zutty Singleton, O. Jackson, Bob Dur-
ham). **Male Singer:** Armstrong, Torme,
Eldridge (Gillespie, R. Nance, Earl Cole-
man). **Female Singer:** McRae, Fitzgerald,
Carol Sloane (A. Franklin, Lurlean Hunt-
er, Helen Humes). **Blues/R&B Group:**
James Brown, B.B. King, Muddy Waters

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(Buddy Guy, Jr. Wells, Canned Heat). **Hall of Fame:** Waller, Roy Eldridge, Clifford Brown. **Record of the Year:** *Far East Suite*; Criss, *Up, Up & Away*; Hines-Rushing, *Blues & Things*. **Reissue of the Year:** Armstrong, *Rare Items*; Ellington Groups, *The Duke's Men*; Waller, *Fractional Fingering*.

JOHN NORRIS
Editor, *Coda*

Band: Sun Ra, Ellington, G. Wilson (Ron Collier, Mike Westbrook, Fred Stone). **Combo:** Coleman, Davis, C. Taylor (Jazz Giants, Chris McGregor, Saints & Sinners). **Composer:** Sun Ra, C. Taylor, Coleman (Chris McGregor—3, Ron Collier—3). **Arranger:** Bill Dixon, Ellington, G. Wilson (John Surman—3, Fred Stone—3). **Trumpet:** Don Cherry, Davis, Bill Dixon (Cuff Billet, Eddie Gales, Fred Stone). **Trombone:** V. Dickenson, B. Morton, R. Rudd. **Alto:** Coleman, Capt. John Handy, P. Woods (M. Brown, R. Kenyatta, Dudu Pakwane). **Tenor:** Rollins, Shepp, B. Tate (A. Ayler, John Gilmore, Pharoah Sanders). **Baritone:** Carney, Pat Patrick, John Surman (Henry Cuesta—3). **Clarinet:** Herb Hall, Russell, Rimmington (Sandy Brown, Kenny Davern, Jim Galloway). **Misc. Instrument:** Kirk, Ponty, J. Richardson (H. Johnson—3). **Flute:** Kirk, Lateef, Lloyd. **Vibes:** Walt Dickerson, Hagood Hardy, Hutcherson. **Piano:** D. Ewell, Hines, C. Taylor (Dave Burrell, Stanley Cowell, Don Pullen). **Organ:** Don Patterson—3. **Guitar:** Burrell, S. Greenwich, S. Sharrock. **Bass:**

Carter, R. Davis, Henry Grimes (Walter Booker, Gomez, C. McBee). **Drums:** Andrew Cyrille, E. Jones, T. Williams (Chambers, Buzzy Drootin, Billy James). **Male Singer:** B.B. King, Otis Spann, Cleanhead Vinson (Magic Sam—3). **Female Singer:** A. Franklin, Mavis Staples, Sippie Wallace. **Blues/R&B Group:** B.B. King—3, Magic Sam—3. **Hall of Fame:** Bechet, Waller. **Record of the Year:** Bill Dixon, *Intentions & Purposes*; Pharoah Sanders, *Tauhid*; C. Taylor, *Conquistador*. **Reissue of the Year:** Charlie Christian, *Solo Flight*; Blind Lemon Jefferson; Jimmie Lunceford *Special*.

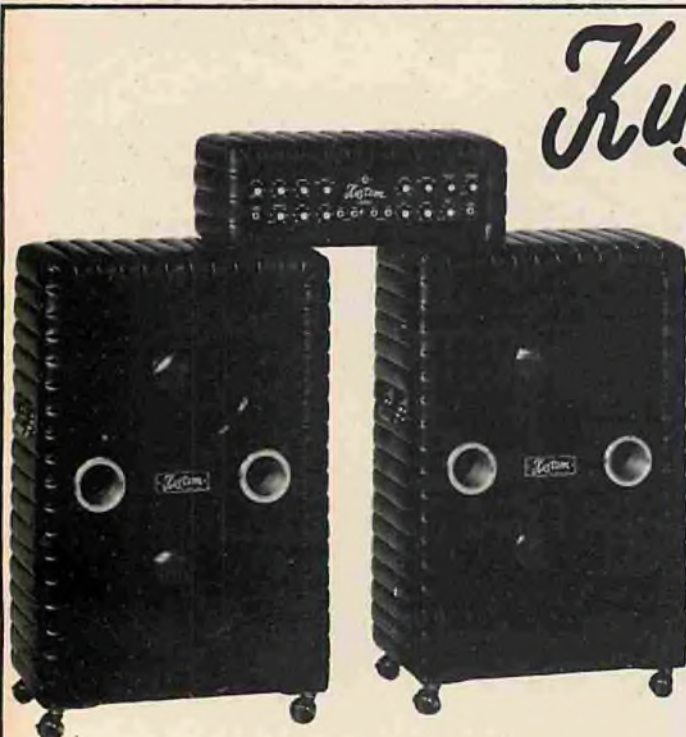
BOB PORTER

Record Reviewer, *Down Beat*; Contributor, *Jazz Journal*, *Disco Forum*

Band: Ellington—5 (Bellson—5, R. Charles—4). **Combo:** Stitt, Garner, Geo. Benson. **Composer:** Ellington—5, Monk—2, Randy Weston—2 (Horace Tapscott—5, A.C. Jobim—4). **Arranger:** Benny Carter, Pearson, Teddy Edwards (Edwards—4, Pearson—4). **Trumpet:** Harry Edison—4, Eldridge—4, Blue Mitchell—1 (J. Daversa—3, Jon Murakami—3). **Trombone:** Lawrence Brown, U. Green, Frank Rosolino. **Alto:** Criss—5, Stitt—2, Moody—2 (Criss—5, E. Kloss—3, Curtis Peagler—1). **Tenor:** Ill. Jacquet—5, Moody—3, Getz—1 (P. Christlieb—4, Joe Alexander—3, Rusty Bryant—2). **Baritone:** Adams—5, C. Payne—4. **Clarinet:** Procope—3. **Misc. Instrument:** Kirk—5, Ill. Jacquet—4 (Jacquet—5, Criss—4). **Flute:** Moody—5 (J. Farrell—5, Danny Turner—4).

Vibes: Hampton—5, Gibbs—4. **Piano:** Garner—4, B. Harris—4, Byard—1 (Gildo Mahones—5, Lloyd Glenn—4). **Organ:** J. Smith—5, Jack McDuff—3, John Patton—1 (Ch. Kynard—5, Lonnie Smith—3, Richard Dorsey—1). **Guitar:** Grant Green, Kenny Burrell, Farlow (Martino—5, Cal Green—3, Ray Crawford—1). **Bass:** R. Davis, R. Brown, Geo. Duvivier (Al McKibbon—5, Buster Williams—4). **Drums:** Alan Dawson—5, Bellson—4 (Lennie McBrowne—4, Freddie Waits—3, John Boudreaux—2). **Male Singer:** Witherspoon—5, T-Bone Walker—3, A.C. Jobim—1 (Jackie Soul—5). **Female Singer:** Vaughan—4, McRae—4. **Blues/R&B Group:** James Brown—5, Jr. Wells—2, M. Waters—2. **Hall of Fame:** Navarro, T. Dameron, Wardell Gray. **Record of the Year:** Criss, *Up, Up & Away*; Jaki Byard *Live Vol. 2*; Barry Harris, *Luminescence*. **Reissue of the Year:** Charlie Parker, *Bird & Diz Vol. 5*; Bud Powell, *Hot House*; Chu Berry, *Chu*.

Would probably have found spots for Dexter Gordon, Brew Moore, Carmel Jones, Max Roach and several others but I haven't heard them this year. The Parker and Powell discs are listed as reissues although this is the first time on LP for each. Since they are posthumous issues, I think this category more appropriate. There is only one band whose music can qualify for the top spot. At the same time, it is the only band whose personnel is consistent. If I voted for Herman would I vote for the band with Nistico or the one with Joe Alexander, with both or with neither?



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BILL QUINNAssistant Editor, *Down Beat*

Band: Ellington, Jones-Lewis, Basie (Pearson, Herman, Clarke-Boland). **Combo:** Davis, E. Jones, Gillespie (Silver—5, Roscoe Mitchell—2, Anthony Braxton—2). **Composer:** Ellington, Coleman, Hancock (Shorter, Andrew Hill, Sun Ra). **Arranger:** G. Evans, T. Jones, O. Nelson (Sun Ra, Richard Abrams, John Lewis). **Trumpet:** Davis, Freddie Hubbard, Jimmy Owens (Lee Morgan, K. Dorham, Ch. Tolliver). **Trombone:** Johnson, R. Rudd, Grachan Moncur (Julian Priester—5, Al Grey—2, Vic Dickenson—2). **Alto:** J. McLean—4, Coleman—3, Adderley—2 (M. Brown, J. Jarman, Bunky Green). **Tenor:** Rollins—5, Booker Ervin—3, Shepp—1 (B. Maupin, S. Rivers, A. Ayler). **Baritone:** Carney—4, Mulligan—3, Adams—2 (C. Payne, Les Rout, Pat Patrick). **Clarinet:** Russell, T. Scott, J. Hamilton (Procope—5). **Misc. Instrument:** Kirk, Mike White, Lateef (R. Harley, Willie Bobo, Pharoah Sanders). **Flute:** Moody, Lateef, Steig (H. Laws—5, J. Richardson—4). **Vibes:** Jackson, Hutcherson, Ayers (Joe Boyce—3, Gordon Emmanuel—3). **Piano:** McCoy Tyner, Hancock, Byard (Ken Chaney, Corea, Walton). **Organ:** J. Smith, L. Young, Don Patterson (Hyer Jones—5, Odell Brown—4). **Guitar:** Burrell, Benson, Montgomery (Bill Harris—5, Jim Hall—2, Mel Brown—2). **Bass:** R. Davis, Mingus, Carter (Charles Clark, John Whitfield, Malachi Favors). **Drums:** E. Jones, T. Williams, Roach (R. Haynes, Billy

Hart, Billy Cobham). **Male Singer:** Charles, J. Williams, Terry (Slim Gaillard—5, Lightnin' Hopkins—4). **Female Singer:** Vaughan, McRae, B. Carter (Sh. Horn, Abbey Lincoln, Sherri Scott). **Blues/R&B Group:** Charles, A. Franklin, James Brown (Staple Singers—5, M. Waters—4). **Hall of Fame:** Montgomery, Clifford Brown, F. Henderson. **Record of the Year:** *Far East Suite; New & Old Gospel*. **Reissue of the Year:** *Rollins Plays Bird; Roach, Deeds Not Words; Blakey, Ugetsu*.

WILLIAM RUSSO

Director, Center for New Music, Columbia College

Band: Ellington—5 (U. of Indiana—5). **Combo:** J. Steig—5. **Composer:** Ellington—5, Fischer—4 (Richard Peaslee, David Baker, Les Ruble). **Trumpet:** (Steve Weiner—5). **Trombone:** Lawrence Brown—5. **Alto:** (Mike Pedicin Jr.—5). **Baritone:** Mulligan—5. **Misc. Instrument:** James Cotton—5. **Vibes:** Jackson—5. **Piano:** B. Evans—5, J. Lewis—4. **Guitar:** J. Hall—5. **Bass:** Gomez—5. **Drums:** Connie Kay—5, S. Manne—4 (Geo. Marsh—5). **Male Singer:** James Brown—3, Wilson Pickett—3. **Female Singer:** A. Franklin—5 (Irma Routen—5). **Blues/R&B Group:** M. Waters, Siegel-Schwall, James Cotton. **Hall of Fame:** Billy Strayhorn*. **Record of the Year:** *Far East Suite*.

TOM SCANLANWriter, *Army Times*, Voice of America**Band:** Ellington—5, Basie—2, Herman

—2. **Composer:** Ellington, Nelson, Manny Albam (T. McIntosh, Richard Evans, Tommy Newsom). **Arranger:** Ellington, Nelson, M. Albam (T. McIntosh, R. Evans, T. Newsom). **Trumpet:** Buck Clayton, Terry, Braff (Doc Cheatham—4, Joe Wilder—4). **Trombone:** U. Green—5, Brookmeyer—2, Dickenson—2 (Ch. Butler—3). **Alto:** Benny Carter—5, P. Desmond—2, Hodges—2 (Moody—5). **Tenor:** Z. Sims, B. Webster, Bud Freeman (B. Johnson—5, T. Edwards—4). **Baritone:** Mulligan—5, Carney—4 (Gene Allen—5). **Clarinet:** Benny Goodman—5, Bob Wilber—2, DeFranco—2 (Wally Garner—4, Tommy Gwaltney—4). **Misc. Instrument:** Thielemans—5, Leon Sash—4. **Flute:** Frank Wess, Moody, B. Shank. **Vibes:** Hampton—5, Norvo—2, Jackson—2. **Piano:** T. Wilson—5, Peterson—2, Garner—2 (Dave McKenna, H. Jones, Jimmie Rowles). **Organ:** Joe Mooney—5. **Guitar:** Freddie Green—5, Van Eps—2, Steve Jordan—2 (Barry Galbraith—5, Budimir—2, Billy Bean—2). **Bass:** R. Brown, Duvivier, R. Davis (Keter Betts—5, Butch Warren—4). **Drums:** Jo Jones—5, Gus Johnson—2 Frank Butler—2 (Dude Brown—5). **Male Singer:** Armstrong—4, Clancy Hayes—3, Rushing—2. **Female Singer:** Peggy Lee, Fitzgerald, Lena Horne (Lurlean Hunter—5). **Hall of Fame:** Waller, Teagarden, R. Eldridge. **Record of the Year:** C. Terry, *It's What's Happenin'*; Hodges, *Triple Play*; Hines-Rushing, *Blues & Things*. **Reissue of the Year:** Waller, *Smashing Thirds*; *Esquire's All-American Hot Jazz*.

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I suggest again that any jazz Hall of Fame without Fats is no jazz Hall of Fame at all.

VICTOR SCHONFIELD

Contributor, *Down Beat*, *Melody Maker*

Band: (John Stevens—5). **Combo:** (Trevor Watts, John Stevens, Derek Bailey). **Trumpet:** (Kenny Wheeler—5). **Trombone:** (Paul Rutherford—5). **Alto:** (Trevor Watts—5). **Misc. Instrument:** (Evan Parker—5, Trevor Watts—3, Nik Bryce—1). **Piano:** (Peter Lemer—5). **Guitar:** (Derek Bailey—5). **Bass:** Barre Phillips—5 (Jeff Clyne—4, Barry Guy—3, Johnny Dyanni—2). **Drums:** (Stevens—5, Jamie Muir—4). **Hall of Fame:** Coleman, Lennie Tristano, Django Reinhardt.

Individuals appear purely for their value to the groups chosen. They play a new jazz—"group music", which renounces individual statements. Other musicians (creative or not, free or not) use established forms, to project their egos.

HARVEY SIDERS

West Coast Editor, *Down Beat*

Band: Rich—4, Ellis—3, Jones-Lewis—2 (L.A. Neophonic—4, Mike Barone—3, Cosmic Brotherhood—2). **Combo:** Peterson—4, Burton—3, Jamal—2 (H. Roberts—4, Kellaway—3, Sound of Feeling—2). **Composer:** Schiffrin—4, Q. Jones—3, Neal Hefti—2 (C. Fischer, Pearson, T. Vig). **Arranger:** B. Holman—4, O. Nelson—3, Ellis—2 (Don Sebesky, Bill Reddie, Hank Levy). **Trumpet:** Gillespie, Davis, Terry (Hubbard, B. Bryant, J. Daversa). **Trombone:** Brookmeyer, Johnson, U. Green (Fontana—4, Rosolino—3, Dave Wells—2). **Alto:** Criss—5, Handy—2, Adderley—2 (Gabe Baltazar—4, Sirozier—3, Ray Reed—2). **Tenor:** Harold Land—4, Joe Farrell—3, Lloyd—2 (Peter Christlieb—4, Jay Corre—3, Jimmy Forrest—2). **Baritone:** Mulligan—4, Adams—3, Carney—2 (Bill Hood, Jack Nimitz, Plas Johnson). **Clarinet:** DeFranco, B. Collette, P. Fountain (B. Shank—3, Ron Starr—3). **Misc. Instrument:** Ponty, O. Nelson, Bill Green (Bob Cooper—4, Ray Neapolitan—3, Tom Scott—2). **Flute:** Moody—4, Kirk—3, Herbie Mann—2 (Bill Perkins, T. Ortega, J. Richardson). **Vibes:** Burton—5, Hutcherson—2, T. Vig—2 (E. Richard—4, V. Feldman—3, Lynn Blessing—2). **Piano:** Peterson—5, Garner—2, Jamal—2 (Joe Sample, Tommy Flanagan, Mike Wofford). **Organ:** J. Smith—5, Sh. Scott—2, Jack Wilson—2 (Dave Grusin, Mike Melvoin, Ron Feuer). **Guitar:** J. Pass, H. Roberts, Montgomery (Coryell—4, Ron Anthony—3, John Morrel—2). **Bass:** R. Brown—4, R. Davis—3, Red Mitchell—2 (Buster Williams—4, Gomez—2, Jamil Suliel—2). **Drums:** Rich—4, Manne—3, Bellson—2 (Larry Bunker—4, John Guerin—3, Steve Bohannon—2). **Male Singer:** Torme—4, J. Williams—4, Charles—1 (O.C. Smith—4, Jon Hendricks—3, Witherspoon—2). **Female Singer:** McRae—4, Fitzgerald—4, O'Day—1 (Marlena Shaw—4, Mavis Rivers—3, Vicki Hamilton—2). **Blues/R&B Group:** Fifth Dimension—3. **Hall of Fame:** F. Henderson, Strayhorn*, Waller. **Record of the Year:** Jones-Lewis, *Live at the Village Vanguard*; Criss, *Up, Up &*

Away; C. Fischer, *Songs for Rainy Day Lovers*. **Reissue of the Year:** Armstrong, *Rare Items*; Waller, *Smashing Thirds*; Ellington, *Pretty Woman*.

RUGGERO STIASSI

Editor, *Modern Jazz*; Italian Correspondent, *Down Beat*

Band: Ellington—4, Ellis—3, Jones-Lewis—2. **Combo:** Davis—5, Peterson—3, Lloyd—1. **Composer:** O. Nelson—4, A. Hill—3, Carla Bley—2. **Arranger:** Mingus—4, G. Evans—3, John Lewis—2. **Trumpet:** Hubbard—5, Don Cherry—2, Ted Curson—2. **Trombone:** Johnson—5, Moncur—2, Rudd—2. **Alto:** McLean—5, Handy—2, Ch. McPherson—2. **Tenor:** Lloyd—5, Rollins—3. **Baritone:** Mulligan—5, Adams—4. **Clarinet:** Giuffre—5. **Misc. Instrument:** Lateef—5, Kirk—4. **Flute:** Lloyd—5. **Vibes:** Jackson—5, Hutcherson—2, Burton—1. **Piano:** C. Taylor—5, Hancock—2, Evans—1. **Organ:** J. Smith—5. **Guitar:** Montgomery—5, Szabo—4. **Bass:** Davis—5, Haden—2, Gomez—1. **Drums:** Roach—5, E. Jones—2, T. Williams—2. **Male Singer:** Sinatra—5. **Female Singer:** Fitzgerald—5. **Hall of Fame:** Coleman, Lloyd, Getz. **Record of the Year:** Coltrane, *Expression*; Davis, *Sorcerer*. **Reissue of the Year:** Bill Evans at the *Village Vanguard*; Navarro-Dameron, *Jazz Classics*; Panassie Sessions.

FRANK TENOT

Publisher, *Jazz Magazine*, France

Band: Ellington—4, Basie—3, Jones—2 (Rich—5, Boland-Clarke—4). **Combo:** Burton—5, Roach—3, Monk—1 (M. Buckner—5). **Composer:** Ellington—5, Hutcherson—2, Coleman—2 (J. Zawinul, Paul McCartney, G. Gruntz). **Arranger:** Benny Carter—4, Q. Jones—3, Nat Pierce—2 (Boland—4, Garnett Brown—2). **Trumpet:** Davis—4, Terry—3, Gillespie—2 (Snooky Young, Al Aarons, Ch. Tolliver). **Trombone:** Johnson—4, Brookmeyer—3, Al Grey—2 (R. Boone—5). **Alto:** Hodges—5, Adderley—2, P. Woods—2 (James Spaulding—5, B. Maupin—3). **Tenor:** Getz—4, Gonsalves—3, Shepp—2 (J. Farrell, J. Griffin, A. Ayler). **Baritone:** Carney—5, Adams—2, Mulligan—2 (Pat Patrick—5, Nick Brignola—4). **Clarinet:** A. Nicholas, C. Luter, Giuffre. **Misc. Instrument:** Kirk, Grappelly, Ponty (Howard Johnson—5). **Flute:** Kirk—5, Frank Wess—3, Moody—1 (Michel Roques—5). **Vibes:** Burton—5, Hutcherson—2, Jackson—2 (Bernard Lubat, G. Hampel, Karl Berger). **Piano:** Garner—4, Monk—4, Byard—1 (M. Solal—4, C. Taylor—4, Joachim Kuhn—1). **Organ:** J. Smith—5, Wild Bill Davis—3, McGriff—1 (Buckner—5, Eddy Louiss—4). **Guitar:** Burrell—4, Coryell—4, T-Bone Walker—1 (S. Sharrock—5). **Bass:** R. Davis, J. Garrison, Mingus (R. Mitchell—4, J. F. Jenny-Clark—3, Lyn Christie—2). **Drums:** Roach—5, E. Jones—2, R. Haynes—2 (Rufus Jones, G. Tate, O. Jackson). **Male Singer:** Charles—5, Armstrong—3, R. Boone—1 (Solomon Burke—5). **Female Singer:** Fitzgerald—5, A. Franklin—3, Vaughan—1. **Blues/R&B Group:** James Brown—5, Fats Domino—3, Chambers Bros.—1 (Canned Heat—5). **Hall of Fame:** Django



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Reinhardt, Waller, Bechet. **Record of the Year:** *Basie's Beat*; Coltrane at the Village Vanguard Again*.

Coltrane still alive.

STEVE VOCE

Columnist, Critic, *Jazz Journal*, England

Band: Jones-Lewis, Terry, T. Hayes (Graham Collier—4, M. Westbrook—3, Ferguson—2). **Combo:** Terry-Brookmeyer, Davis, Rendell-Carr (G. Collier—4, Humphrey Lyttleton—4, Alex Welsh—1). **Composer:** G. Evans—5, Frank Foster—2, McFarland—2, (G. Collier—5, John Surman—2, Ian Carr—2). **Arranger:** G. Evans—5, Nat Pierce—3, Frank Foster—1 (G. Collier—5, J. Surman—2, Karl Jenkins—2). **Trumpet:** Terry, Clayton, Davis

(Joe Newman—4, H. Lyttleton—4, Alan Downey—1). **Trombone:** D. Wells—4, U. Green—4, Rod Levitt—1 (Bill Hughes, Grover Mitchell, Benny Powell). **Alto:** P. Woods—5, Carter—3, B. Shank—1 (Hilton Jefferson—5, Gary Cox—2, Bruce Turner—2). **Tenor:** Getz—5, Eddie Davis—2, Rollins—2 (T. Hayes, Tony Coe, Ronnie Scott). **Baritone:** Carney—5, Adams—3, Joe Temperley—1 (Surman—5, John Barnes—2, Harry Klein—2). **Clarinet:** Hamilton—5, Barney Bigard—2, Phil Woods—2 (Earl Warren, Buddy Tate, Dave Shepherd). **Misc. Instrument:** Kirk—5, Karl Jenkins—2, Al Gay—2. **Flute:** Frank Wess—5, Ray Beckenstein—2, T. Hayes—2 (Eric Dixon, Bob Pierson, Harold McNair). **Vibes:** Jackson—5, Terry

Gibbs—2, Roy Ayers—2 (T. Hayes—5, Frank Ricotti—4). **Piano:** Nat Pierce, H. Jones, Kellaway (Fred Hunt, Sir Charles Thompson, Dollar Brand). **Guitar:** Burrell—5, Barry Galbraith—2, Mundell Lowe—2 (Dave Goldberg—4, John Fourrie—4, Jim Douglas—1). **Bass:** Duvivier, R. Davis, Carter (Dave Green, J. Garrison, Jeff Clyne). **Drums:** G. Tate, E. Jones, Roach (Ronnie Stephenson, Ron Parry, Lennie Hastings). **Male Singer:** J. Williams, Terry, Mark Murphy (Cleanhead Vinson, Rushing, Fats Domino). **Female Singer:** Marion Montgomery—4, Nancy Wilson—4, Annie Ross—1 (A. Franklin, Dionne Warwick, Nancy Sinatra). **Blues/R&B Group:** M. Waters—3, F. Domino—3. **Hall of Fame:** Buck Clayton, Teagarden, Dinah Washington. **Record of the Year:** *Joe Williams with Thad Jones-Mel Lewis; Basie's Beat*; Rollins, *East Broadway Run-down*. **Reissue of the Year:** *Buck Clayton Jam Session*; B. Clayton, *Buck 'n' The Blues*; *The Chocolate Dandies*.

Starved as we are for visits from American jazzmen, it has been hard to judge their work over the past 12 months. We are not likely in the future to see such men at their best—the projected British tour of Ellington with Tom Jones speaks volumes. Cilla Black with Miles next year? The cancellation of the *Jazz From A Swinging Era* tour was a hard blow which should not have fallen, and apologies are very much due to the musicians who suffered loss of work both in the States and in Europe as a result.

ERIC T. VOGEL

Correspondent, *Jazz Podium*, Germany, *Down Beat*; Radio Zurich

Band: Ellis—4, Ellington—3, Jones-Lewis—2 (Gustav Brom—4, Clarke-Boland—3, K. Krautgartner—2). **Combo:** Davis, Coleman, Handy (A. Mangelsdorff—4, Handy—3, Ambrosetti—2). **Composer:** Geo. Russell—4, Ellington—3, Ellis—2 (Pavel Blatny—5, Lloyd—2, J. Hnlicka—2). **Arranger:** Geo. Russell—4, O. Nelson—3, Rod Levitt—2 (Ellis—4, Hank Levi—3, Brookmeyer—2). **Trumpet:** Gillespie—4, Ellis—3, Davis—2 (Ambrosetti—4, Woody Shaw—3, Randy Brecker—2). **Trombone:** Johnson, Brookmeyer, A. Mangelsdorff (Erich Kleinschuster—4, Ron Myers—3, Kianc Zawadi—2). **Alto:** Coleman—4, Hodges—3, Paul Desmond—2 (B. Lancaster, R. Kenyatta, Criss). **Tenor:** Rollins—4, Kirk—3, Lloyd—2 (Joe Farrell, Hans Koller, Kloss). **Baritone:** Shihab, Carney, Adams (R. Ross—4, Gene Allen—3, N. Brignola—2). **Clarinet:** T. Scott—4, Rolf Kuhn—3, Russell—2 (R. Kuhn—4, K. Krautgartner—3, Eddie Daniels—2). **Misc. Instrument:** Ponty—4, Kirk—3, S. Lacy—2 (Mike Lang—4, R. Harley—3, H. Johnson—2). **Flute:** H. Mann—4, Moody—3, Shihab—2 (J. Richardson—4, Shihab—3, Jan Konopasek—2). **Vibes:** Burton—5, Jackson—3, Hutcherson—1 (Karl Berger—4, Vera Auer—3, Kerel Velebny—2). **Piano:** Evans, Byard, Hines (Geo. Gruntz, Wolfgang Dauner, Jan Hammer Jr.). **Organ:** J. Smith, Sh. Scott, Wild Bill Davis (Ingfried Hoffmann—4, Lou Bennet—3, Lonnie Smith—2). **Guitar:** Zoller—5, J. Hall—3, Burrell—1

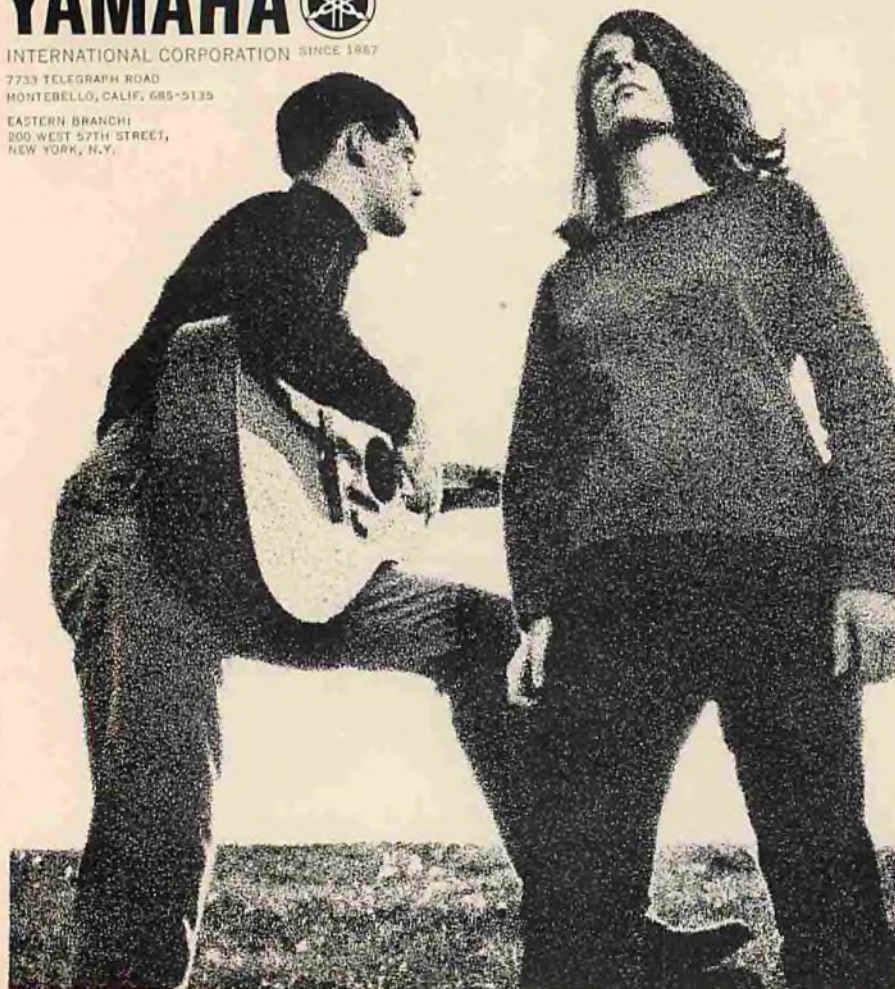
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(Martino—4, Budimir—3, Greenwich—2). **Bass:** R. Davis, Izenzon, Carter (Roman Dylag, Orsted Pedersen, M. Vitous). **Drums:** Roach—4, E. Jones—3, T. Williams—2 (D. Humair—4, DeJohnette—3, Moffett—2). **Male Singer:** Rushing, Joe Turner, J. Williams (Terry—4, B. Henderson—3, Joe DeVito—2). **Female Singer:** Sheila Jordan—4, McRae—3, Fitzgerald—2 (B. Carter, E. Ennis, Rita Reys). **Hall of Fame:** Strayhorn*, Eldridge, T. Wilson. **Record of the Year:** Ellis, *Electric Bath*; Ellington, *And His Mother Called Him Bill**; C. Taylor, *Conquistador*. **Reissue of the Year:** *The Big Band Era (1936-1945)*; *The Original Dixieland Jazz Band*; *Chu Berry-Teddy Wilson-Cab Calloway*.

1. Emotions alone are not a substitute for musical competence! 2. My highest respect and admiration for Herb Alpert and the Tijuana Brass and the Baha Marimba Band for their impeccable musicianship and professional and entertaining performances. 3. Please, George Russell, come back to the USA, we miss you!

BUCK WALMSLEY

Jazz Writer, Chicago *Daily News*

Band: Ellington—4, Herman—4, Jones-Lewis—1. **Combo:** Davis—5, Peterson—3, Burton—1 (Szabo—5, Tamba—4—2). **Composer:** Ellington—4, G. Evans—3, B. Holman—2 (Shorter—5, Paul Simon—2, Jimmy Webb—2). **Arranger:** G. Evans—4, Ellington—3, T. Jones—2 (Brookmeyer—5, B. Holman—4). **Trumpet:** Davis, Gillespie, Hubbard (Dorham, I. Sullivan, R. Eldridge). **Trombone:** Brookmeyer, Rudd,

Moncur (Fontana, Lester Lashley, Julian Priestler). **Alto:** McLean, Moody, McPherson (Vi Redd, J. Jarman, Bunky Green). **Tenor:** Z. Sims, Getz, Shorter (Klemmer, S. Marcus, I. Sullivan). **Baritone:** C. Payne—5, Adams—2, Cuber—2. **Clarinet:** Russell—5, Hamilton—4. **Misc. Instrument:** Ponty, Budd Johnson, Kirk (H. Johnson, Hal Gordon, Big Black). **Flute:** Moody—4, Lateef—3, Kirk—2 (Rich Fudoli—5, J. Richardson—2). **Vibes:** Jackson—5, Hutcherson—2, Ayers—2 (Norvo—5, Schipper—2). **Piano:** Peterson—4, C. Taylor—3, Hancock—2 (Joe Zawinul—4, Corea—4, Al Dailey—1). **Organ:** J. Smith—5 (O. Brown—5, Al Kooper—1). **Guitar:** Sete, Burrell, Szabo (Sharrock—4, John Mayall—3, Coryell—2). **Bass:** Carter—4, Mingus—4, Swallow—1 (Vitous—5, Orsted Pedersen—3, Linc Milliman—1). **Drums:** T. Williams, E. Jones, R. Haynes (Bobby Durham, D. Humair, Bill Goodwin). **Male Singer:** M. Torme—4, Charles—4, Sinatra—1 (Frank D'Rone—5, Bobby Scott—2, B. Henderson—2). **Female Singer:** McRae—5, A. Franklin—2, O'Day—2 (Irene Kral—4, Jackie Cain—4, L. Hunter—1). **Blues/R&B Group:** B.B. King—5, M. Waters—2, James Brown—2 (Grateful Dead, Cream, Electric Flag). **Hall of Fame:** Sid Catlett, Jimmy Blanton, R. Eldridge. **Record of the Year:** *Far East Suite*; Davis, *Sorcerer*; Beatles, *Sgt. Pepper's Lonely Hearts Club Band**. **Reissue of the Year:** Chick Webb, *A Legend*; Webb, *King of the Savoy*; Webb, *Stompin' at the Savoy*.

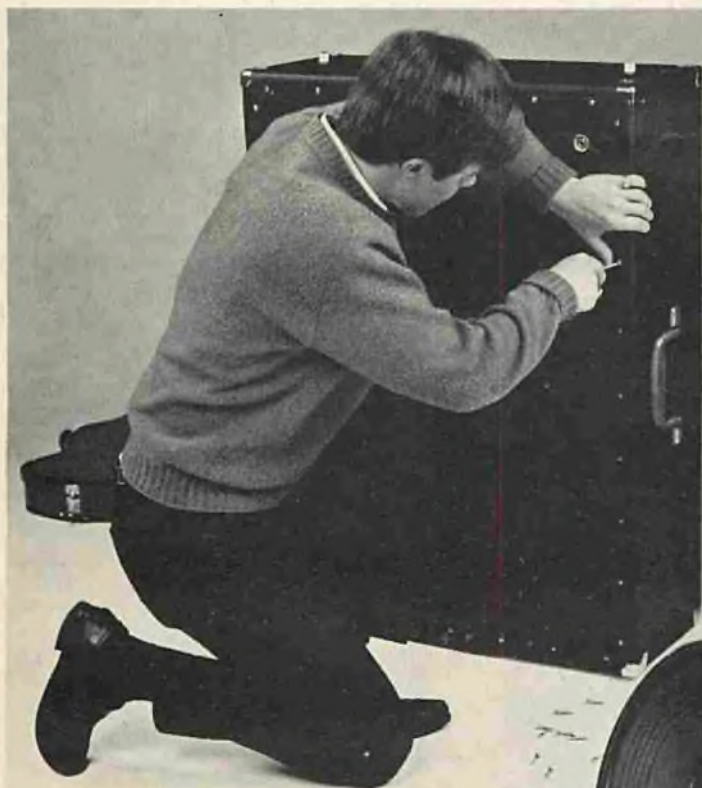
All choices except three (Mayall, Koop-

er and Scott) were selected on basis of live performances heard this year. Of course, there are many other musicians who undoubtedly would have been mentioned if I had had a chance to hear them during the year.

VALERIE WILMER

Contributor, *Down Beat*, *Melody Maker*, *Jazz Monthly*, England

Band: Ellington—4, Chris McGregor—4, H. McGhee—1 (C. McGregor, G. Collier, Mike Westbrook). **Combo:** Coleman, Burton, Farmer (Burton—4, McGregor—3, Sun Ra—2). **Composer:** Ellington, Coleman, Randy Weston (Weston—5, G. Collier—2). **Arranger:** Ellington, Tom McIntosh, T. Jones (R. Weston—5). **Trumpet:** Davis, Farmer, Cootie Williams (Bill Coleman, Ch. Tolliver, Ray Copeland). **Trombone:** Rudd—3, Al Grey—3 (B. Green, Vic Dickenson, Benny Morton). **Alto:** Coleman—5, McLean—4 (Criss—4, Moody—3, P. Woods—2). **Tenor:** Rollins—5, Getz—4 (J. Heath, Moody, Lateef). **Baritone:** Carney—5 (Kirk—5). **Misc. Instrument:** Ponty—5, Lateef—4 (R. Harley—2). **Flute:** Lateef, Moody, Kirk (Leo Wright—5). **Vibes:** Jackson, Hutcherson, Burton. **Piano:** Evans—5, Ellington—2, Wynton Kelly—2 (Kelly—5, B. Harris—2, Steve Kuhn—2). **Guitar:** J. Hall, Coryell, Jimi Hendrix. **Bass:** Haden—5, Garrison—4 (Gomez, Jeff Clyne, Henry Grimes). **Drums:** Haynes, Roach, Philly Joe Jones (Billy Higgins—5, E. Blackwell—4). **Male Singer:** Witherspoon—5, Son House—4 (With-



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erspoon—5, Georgie Fame—2, J. Williams—2). **Female Singer:** A. Franklin—4, Esther Marrow—3, Cleo Laine—2 (E. Marrow—4, Bobbie Gentry—3, Salena Jones—2). **Blues/R&B Group:** Beatles, J. Hendrix, Martha & Vandellas (Alan Price Set—3). **Hall of Fame:** Mingus, Bechet, Getz. **Record of the Year:** Coleman, *Chappaqua Suite*; Geo. Gruntz, *Noon In Tunisia*; A. Franklin, *Lady Soul*.

DIETER ZIMMERLE

Editor, *Jazz Podium*, Germany

Band: Ellington—5, Basie—2, Herman—2 (Clarke-Boland, Kurt Edelhagen, Karel Krautgartner). **Combo:** Davis—4, Adlerley—3, C. Taylor—2 (Sun Ra, Bill

Dixon, A. Mangelsdorff). **Composer:** Ellington—4, Ellis—3, C. Taylor—2 (Pharoah Sanders, Alexander von Schlippenbach, Shepp). **Arranger:** G. Evans, O. Nelson, G. McFarland (Pavel Blatny—4, M. Schoof—3). **Trumpet:** Gillespie—5, Davis—2, Hubbard—2 (Bill Dixon, M. Schoof, Ch. Tolliver). **Trombone:** A. Mangelsdorff—4, Johnson—4, Rudd—1 (Jiggs Wigham—3, Ake Persson—3). **Alto:** Coleman—4, Hodges—3, Handy—2 (M. Brown, Sonny Simmons, L. Konitz). **Tenor:** Rollins—4, Lateef—3, Sanders—2 (Shorter, T. Hayes, Gato Barbieri). **Baritone:** Carney—4, Shihab—3, Brignola—2. **Clarinet:** R. Kuhn, B. Bigard, T. Scott. **Misc. Instrument:** Ponty, Mike

White, S. Lacy (Calo Scott—3, Giuseppe Logan—3). **Flute:** Lateef, Mann, Lloyd (S. Shterev—3). **Vibes:** Hampton—4 K. Berger—3, Hutcherson—2. **Piano:** C. Taylor—4, Hines—3, Byard—2 (Wolfgang Dauner—3, Don Pullen—3, Fred van Hove—2). **Organ:** J. Smith—4, Don Patterson—3, L. Young—2 (Eddy Louiss—2, Ingfried Hoffman—2). **Guitar:** Herb Ellis—4, Zoller—3, Jerry Hahn—2 (S. Sharrock—4, Budimir—3, Volker Kriegel—2). **Bass:** Garrison, Mingus, Henry Grimes (Haden—4, Orsted Pedersen—3, Gunter Lenz—2). **Drums:** Blakey, Rich, Roach (Rashied Ali—4, Paul Motian—3, D. Humair—2). **Male Singer:** Charles, Witherspoon, B.B. King (J. Hendrix—4, Pinocchio James—3). **Female Singer:** Fitzgerald—4, A. Franklin—3, S. Vaughan—2 (Big Mama Thornton—4, Helen Humes—4). **Blues/R&B Group:** M. Waters—4 (Klaus Doldinger—3). **Hall of Fame:** Fitzgerald, Waller, Carney. **Record of the Year:** Davis, *Sorcerer*; C. Taylor, *Conquistador*; O. Nelson, *Live in Los Angeles*. **Reissue of the Year:** *Panassie Sessions*; *Hodge Podge*; Jelly Roll Morton, *Mr. Jelly Lord*.

MICHAEL ZWERIN

Columnist, *Village Voice*, *Down Beat*

Band: Clarke-Boland—4, Sun Ra—4, G. Wilson—1 (Sun Ra—5, Chuck Israels—4). **Combo:** Handy, Burton, Coleman (Blood, Sweat, & Tears, Paul Bley, E. Jones). **Composer:** Geo. Russell—4, G. Evans—4, C. Bley—1 (Geo. Russell—5, F. Boland—3, Bob Dorough—1). **Arranger:** G. Evans, Geo. Russell, F. Boland (Geo. Russell, Evans, Boland). **Trumpet:** Davis, T. Jones, Jimmy Owens (I. Sullivan—5, Randy Brecker—2, Benny Bailey—2). **Trombone:** G. Brown, R. Rudd, Brookmeyer (Ake Persson, Jimmy Knepper, Carl Fontana). **Alto:** Handy, Coleman, McLean (Dick Spencer, Fred Lipsius, Jimmy Ford). **Tenor:** John Griffin, Don Byas, J. Farrell (B. Johnson, I. Sullivan, Byas). **Baritone:** Adams—5, Shihab—3, Mulligan—1 (Shihab—5). **Clarinet:** Russell—5, Scott—4. **Misc. Instrument:** L. Thompson, M. White, I. Sullivan (L. Thompson—4, Sullivan—4). **Flute:** Lloyd, Steig, McNair (McNair—4, Sullivan—3, J. Farrell—2). **Vibes:** Jackson, Burton, Hutcherson. **Piano:** Monk, Kenny Drew, Byard (Drew—4, Mike Nock—3, Warren Bernhardt—2). **Guitar:** Coryell—5, Jimmy Gourley—2, Zoller—2 (Coryell—5, Gourley—3, Joe Beck—1). **Bass:** Swallow, Garrison, Carter (Orsted Pedersen—5, Garrison—2, Haden—2). **Drums:** E. Jones—4, Kenny Clarke—3, T. Williams—2 (R. Haynes—5, Donald McDonald—2, Bobby Columby—2). **Male Singer:** Tim Hardin—3, Bob Dorough—3 (Dorough—5). **Female Singer:** Franklin—5, Sheila Jordan—2, Blossom Dearie—2 (Janis Joplin—4, Dearie—4). **Blues/R&B Group:** Cream—4, Hendrix—4 (Bagatelle—5). **Hall of Fame:** Ben Webster, Dave Lambert, Mingus. **Record of the Year:** Blood, Sweat, & Tears, *Child is Father to the Man*; Hines-Rushing, *Blues & Things*; Steve Marcus, *Tomorrow Never Knows*.

I took the editors at face value and based my voting on this past year only.

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<p>4</p> <p>Be sure to place the reed in the mouth correctly. The reed should be placed in the mouth so that it is held firmly between the lips and the teeth. The reed should be held in the mouth so that it is held firmly between the lips and the teeth.</p>	<p>5</p> <p>Be sure to place the reed in the mouth correctly. The reed should be placed in the mouth so that it is held firmly between the lips and the teeth. The reed should be held in the mouth so that it is held firmly between the lips and the teeth.</p>	<p>6</p> <p>Be sure to place the reed in the mouth correctly. The reed should be placed in the mouth so that it is held firmly between the lips and the teeth. The reed should be held in the mouth so that it is held firmly between the lips and the teeth.</p>

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J.J. JOHNSON: TROMBONE GIANT

By David Baker

This is the first of a series of articles dealing with jazz trombone players of the present and recent past. These articles will include transcriptions of solos with analysis, and an attempt will be made to place in perspective the contributions and innovations of the trombonist involved. The series will include J. J. Johnson, Bill Harris, Jack Teagarden and others.

J. J. Johnson is perhaps the most important jazz trombonist of all times. Virtually every modern trombonist is indebted to him. He is considered by most critics, musicians and jazz buffs to be the colossus of modern trombone. He has explored practically every aspect of trombone playing and his playing continues to evolve.

In the process of expanding the scope of jazz trombone, he has been responsible for such innovations as: 1. Releasing the trombone from the tyranny of the overtone series. 2. Freeing the instrument from the restrictions of tradition, i.e. trills, triadic playing, smears, slides, growls and other devices that through his efforts have become dramaturgical effects instead of the meat of the solo. 3. Putting the instrument technically on par with the trumpet and saxophones. 4. Evolving a sound that has subsequently become the standard sound for the modern trombonist (essentially a straight sound with the vibrato reserved for purposes of expression). 5. Restructuring the harmonic vocabulary of the trombone to be consistent with the demands of modern music.

The following is an analysis of the first of two famous J.J. solos. It is analyzed from the standpoint of thematic development, use of scales and harmonies, unifying devices, the aforementioned innovative techniques and other points of interest. Both solos are very tightly constructed, beautifully shaped, long-lined and graceful. Johnson's methods of attaining this cohesion depend on such devices as sequential use of material, repetition, development of thematic ideas, unexpected rhythmic or tonal shifts and the skillful use of such dramaturgical effects as vibrato, smears, dropoffs, etc.

The first solo, although recorded some years ago, is at the very least spectacular, if for no other reason than the endless string of 8th notes executed cleanly at breath-taking tempo (M.M.=144). The solo is found on *The Eminent J. J. Johnson* (Blue Note 5057). The composition, *Coffee Pot*, is by J.J. and is based on the changes to *All God's Children*.

Highlights of the solo are these sequences:

B: 9—10

C: 1—2—9—10—11

C1: 25—26—27

Unexpected rhythmic twists and shifts of accent:

A: 10—11—12—13

A1: 17—18—19—28—32

B1: 29—30—31

C: 9—10—11—12

C1: 18—19—20

Note also the skillful use of the F Major scale to begin each 16-bar segment, except letter A1, at which point he uses the F Blues scale. At letter A measure 14 and letter A1 measure 23, notice the substitution of C⁷ chord for the D7 chord. At letter C, measure 9 through 11, notice the placing of the dissonant b5 in each of the dom. 7th chords E₇ (b5) D₇ (b5) C₇ (b5) and last, notice the effect of the shifting barline in letter C1, measures 17 through 19.



ASHLEY SIMMONS

David Baker is head of the Jazz Department at Indiana University's School of Music, where his cantata *Black America* recently received its premiere. He began his musical career as a trombonist, working with Stan Kenton, Maynard Ferguson, George Russell and his own group until he was forced to give up the instrument in 1962 due to an illness affecting his embouchure, after which he switched to cello. He won the New Star award for trombone in the 1962 *Down Beat* International Jazz Critics Poll. Baker is the author of *Developing Jazz Improvisation and Developing Improvisational Facility*.

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- Jamey Aebersold:** A new Approach To Improvisation
- Dave Baker:** J. J. Johnson (Part II), and analyses of other great trombonists
- Ken Bartosz:** Modes
- Bill Leavitt:** Modern Guitar Methods
- Henry Mancini:** Sounds & Scores (Excerpts)
- Marian McPartland:** Jazz Piano Styles
- Robert Share:** Music & Music Theory
- Ed Shaughnessy:** The Thinking Drummer (a series on time signatures, etc.)
- Joe Viola:** Chord Studies For Saxophone
- Phil Wilson:** Chord Studies For Trombone
- Rev. George Wiskirchen:** The Section Varitone

plus an extra

Scheduled for September 5 issue (on sale Aug. 22) . . .

Horace Silver: Psychedelic Sally (an original composition from his soon-to-be-released album)

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1 ① FM7 GMi7 Ami7 > Gmi7 C7

FM7 GMi7 C7 Ami7

D7 q Bmi7 E7 Ami7 D7

Gmi7 C7 FM7 Emi7 A7 DM7 G7

Gmi7 C7 17 FM7 GMi7

Ami7 D7 Gmi7 C7 FM7 Gmi7 C7

Ami7 D7 GMi7 C7 FM7 Gmi7 C7

25 Bmi7 E7

Ami7 D7 GMi7 C7 FM7 Gmi7 C7

FM7 ② Changes continue

3

9

Handwritten musical score for a piece in G-flat major (one flat). The score is written on 12 staves, organized into four systems of three staves each. The notation includes complex chordal textures with many beamed notes and various accidentals (sharps, flats, naturals). Key features include:

- Staff 1:** Starts with a rest, followed by a series of chords. A circled 'B' with a superscript '17' is present.
- Staff 2:** Continues the chordal texture with various accidentals.
- Staff 3:** Features a sequence of notes with accidentals, starting with a '25' marking.
- Staff 4:** Continues the melodic line with various accidentals.
- Staff 5:** Starts with a circled 'C' with a superscript '1', followed by a series of notes.
- Staff 6:** Continues the melodic line with various accidentals.
- Staff 7:** Features a sequence of notes with accidentals, starting with a '9' marking.
- Staff 8:** Continues the melodic line with various accidentals.
- Staff 9:** Starts with a circled 'C' with a superscript '17', followed by a series of notes.
- Staff 10:** Continues the melodic line with various accidentals.
- Staff 11:** Features a sequence of notes with accidentals, starting with a '25' marking.
- Staff 12:** Continues the melodic line with various accidentals.



BILL MACKAY

Craig Hundley Trio

Donte's, North Hollywood, Calif.

Personnel: Hundley, piano; J. J. Wiggins, bass; Gary Chase, drums.

What if I told you of three swingers whose folks pick them up after the gig? Not only that—their combined ages barely total 40. Well, they're alive and growing in Los Angeles. Leading them, with a wide-eyed wonderment that makes jazz look like child's play, is 14-year old Craig Hundley—a dissonance of red hair accompanied by free-form freckles. His "sideboys" betray the same unspoiled, uninhibited, unpretentious enthusiasm: 14-year old Gary Chase, whose hyperactive motions keep his shock of hair sweeping across his forehead like a silent metronome; and 12-year old J. J. Wiggins, no bigger than a Fender, and just able to reach the tuning pegs of his 3/4 bass, clearly the darling of the combo.

It was fascinating to watch the reactions of the patrons. Many of them would "dance" their way past the short entry, obviously pleased by what they heard. Then, at their first look to see who was on the stand they would freeze in their tracks, staring in disbelief.

As for the collective professionalism, it is difficult to accept that first glance. Sight does not match sound. Regarding individual expertise, there is a level of proficiency that finds Hundley in the enviable position of having already "arrived." "Precocious" might be an insult; "prodigy" might be more accurate. He reharmonizes with taste and maturity. He comps with sensitivity and understanding. His facility is enviable—in both single-finger runs and chordal attacks. And he's no slouch when it comes to announcing tunes.

Next there's diminutive J. J.—a puberty plucker who steals the show every

set. He solos with amazing confidence, "raking" the strings, landing karate jabs for his harmonics, leaping down to the bowels of his instrument, then ascending with a full, often gutsy tone. His intonation leaves little to be desired—even when bowing—and he walks behind his colleagues with an intelligent choice of bass lines.

Gary Chase has yet to master the bass drum, and must concentrate on time. He tends to rush as well as drag, but it's safe to predict quite a future for him. In spite of his youth, he avoids ostentation and lends fairly melodic support to the bass and piano.

The trio's repertoire is wide-ranging, showing an emphasis on jazz standards and absolutely no fear of way-up tempos. The most polished examples were *Israel* and *Milestones*. A feeling of funk—a quality that would be foreign to less perceptive youngsters—permeated the *Jet Song*, from *West Side Story*, and for good reason: Hundley announced at the outset that it would be "played in the style of Oscar Peterson," then added, looking at J. J., or rather looking for J. J. (when Wiggins turns sideways, he is obscured by his instrument), "in the style of Oscar Peterson and Ray Brown." The tribute, in the form of quasi-imitation, turned out to be a tribute to their own musicianship—especially J. J.'s humorous glissandi.

Before playing *How Insensitive*, Hundley promised to show its relationship to a Chopin prelude (No. 4, in E minor). He kept that promise eloquently—revealing his classical upbringing—by beginning and ending with a solo excerpt from the prelude. How sensitive the bossa nova sandwiched between!

Another bossa nova (technically a *Je-qui-bau*) provided an interesting showcase

for their ability to function in odd meters. The tune, Dave Mackay's *Here*, in 5/4, was well executed, with Hundley visibly counting the beat during J. J.'s solo, while maintaining a highly syncopated comping pattern.

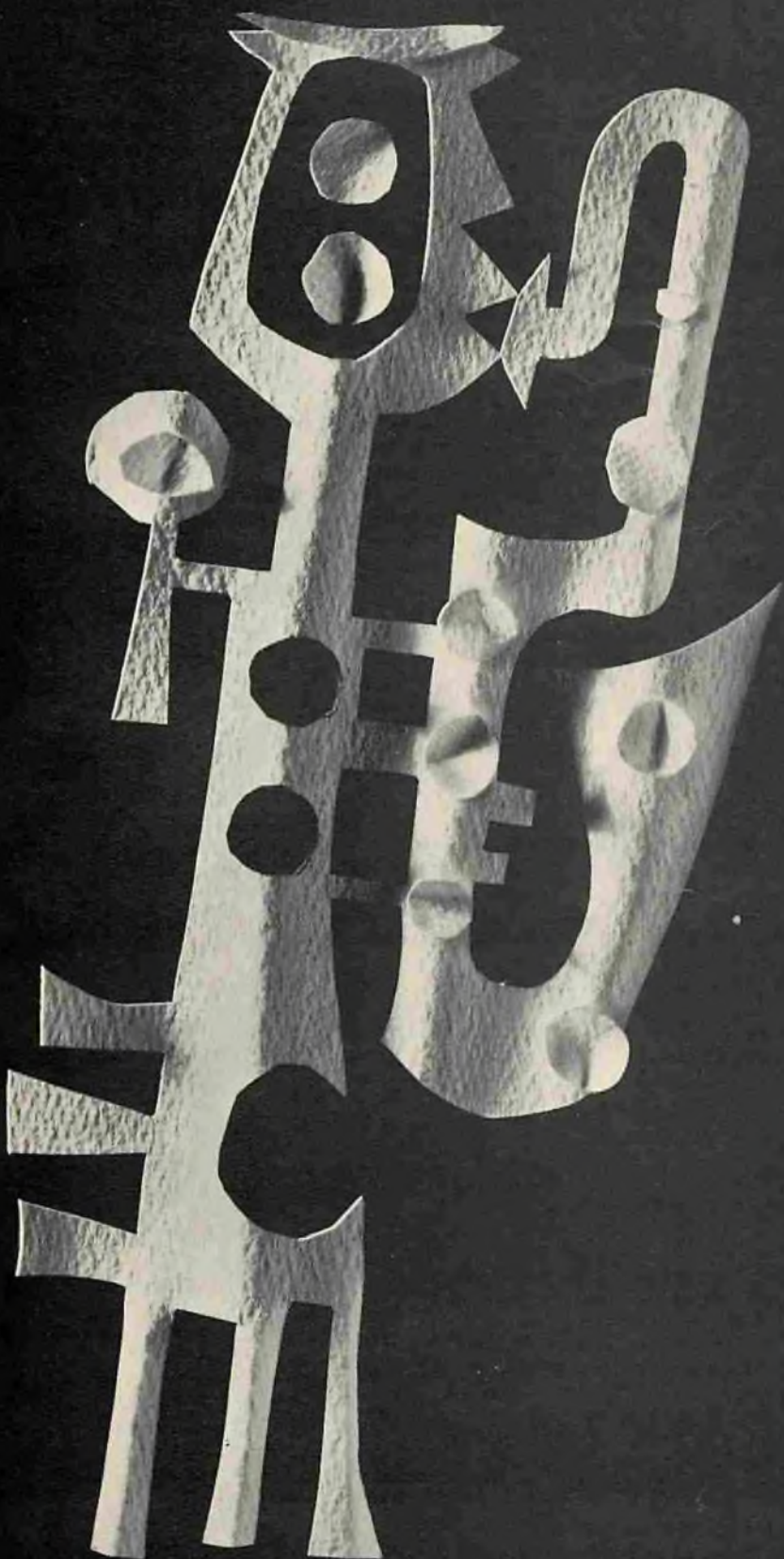
Round Midnight was taken at a slow, introspective tempo, if "introspective" can apply as a correct tempo marking for teeny be-boppers. J. J.'s bass lines were more than correct: they were *probing*. That's the only way to describe his contribution. He has a phenomenal ear and amazing technique. He's not only a credit to, but a reflection of his teachers: Red Mitchell and Chuck Domanico.

J. J.'s gentle bowing underscored Hundley's rubato intro to *Who Can I Turn To*. When the tune evolved into a relaxed tempo, Chase exchanged eights with Hundley, and again the pianist mouthed the count. But the end justified the means: Craig and J. J. always landed on *one*.

This one-nighter represented the first full-length outing for the juvenile jazzmen. They've had "spots" in the past; they were heard during Les McCann's engagement at Shelly's Manne-Hole; they've been on TV's *Showcase '68*; they've played (and won) in the Hollywood Bowl's *Battle of the Bands*; and they'll be featured on a *Jonathan Winters Show* sometime in October. Naturally, they go through some awkward moments. Things don't always jell, and each one is sometimes still too concerned about "doing his own thing" to listen to what the other two are saying.

But these mini-swingers make giant strides every time they work or rehearse. To keep working and interacting must take precedence over all else at this juncture for this jazz operation headstart.

—Harvey Siders



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(Continued from page 14)

Drummer **Paul Humphrey** summed it up when he said: "I actually look forward to coming to work," while bassist **Frank De La Rosa** reports that he will give up other gigs just to play with pianist **Tommy Flanagan**. The leader's announcements keep his sidemen happy. Humphrey recently recorded part of an album with **Johnny Mathis**, part of an album with **Carmen McRae**, and a whole album with **Groove Holmes**, and also recorded the sound track of **Quincy Jones' The Split** . . . An interesting small band appeared at Donte's recently under the direction of **Med Flory**: a nonette (plus vocalist) with a book that aims at big band voicings. The book was put together in 1963 by Flory and **Bill Hood**. Unofficially, the band is known as the "Hollywood Heroes." Personnel includes **Conte Candoli**, Larry McGuire, trumpets; **Charlie Loper**, trombone; **Hood**, **Lou Ciotti**, Flory, reeds; **Mike Wofford**, piano; **Monte Budwig**, bass; **John Guerin**, drums; and **Joan Flory** sharing vocal honors with her husband and Hood . . . Shelly's Manne-Hole played host to a week-long doubleheader: **Roger Kellaway** fronted an unamplified quartet including **Tom Scott**, reeds; **Chuck Donamico**, bass; **Guerin**, drums. Opening one night later and sharing the Manne-Hole for the rest of the week: **Hampton Hawes**, with **Stan Gilbert**, bass and **Carl Burnett** on drums at the outset, **Carl Lott** finishing up. Before the week was out, **Roy Maxwell** brought his mini-prodigy **Craig Hundley** to Shelly's to hear both groups. It was erroneously reported in this column that **Albert Marx** had signed Hundley's trio. At this writing, the young group is not under contract to any producer or label. The **Jazz Crusaders** followed the Kellaway-Hawes pairing and recorded an album live during their two-week gig. Hamp returned for both weekends of the Crusaders' stay . . . **Lil and Rene**, the singing duo, opened at the Parisian Room, backed by the **Kenny Dixon Trio**. On Mondays at the Parisian, tenorist **Red Holloway** fronts a trio with **Richard Dorsey**, organ; **Paul Humphrey**, drums . . . The **Supremes** and **Stevie Wonder** headlined a one-nighter at the Forum in Inglewood . . . **Marv Jenkins** is now at the Salem House, in one of Los Angeles' biggest tourist attractions: **Farmers' Market**. And at another tourist attraction—one of California's biggest, **Disneyland**, **Clara Ward** and the **Ward Singers** are holding forth nightly at the **Golden Horseshoe**. For one week, they were joined by **Kay Starr** and **Teddy Buckner** . . . **Morgana King** did a one-nighter at the **Factory**, backed by **Ron Anthony**, guitar; **Chuck Donamico**, bass; and **Ron Lundberg**, drums . . . **Gene Russell** played two successive Thursdays at Donte's, using **Albert Stinson**, bass; **John Clauder**, drums . . . The County of Los Angeles and Local 47 of the Musicians' Union got together to sponsor a free *Jazz at the Park* concert in south Los Angeles. **Buddy Collette** fronted a small group; **Paul Lopez** led a big band

for the Sunday matinee . . . **Stan Kenton** alumnus **Gene Siegel** adapted and arranged a folk-rock version of the classic *The Beggar's Opera*. It was staged at San Fernando Valley State College—Siegel's alma mater . . . When **Kim Weston** finishes her summer tour with **Harry Belafonte**, she will co-star in the film *Baby Love*. Meanwhile, **Lou Rawls** is set to make his dramatic debut in TV's *Daniel Boone* series . . . **Bill Plummer**, bassist, sitarist, and leader of the *Cosmic Brotherhood*, has scored an ABC-TV sports show, *The Merry Chase*. The group did recent one-nighters at Marty's and Arthur, and Plummer taped a solo appearance on the *Steve Allen Show*, which will be seen Aug. 22. Allen accompanies Plummer's sitar on the tambura . . . Actress **Dina Merrill** is trying to drum up interest among show folk for the Arts and Entertainment Committee on behalf of Rockefeller. Already committed: **Louis Armstrong** and **Lionel Hampton** . . . The six local Music City stores are conducting a profitable experiment that seems to indicate that there are still more jazz fans than audiophiles. Three months ago they purchased 30,000 jazz LPs, the majority monaural "drop-outs" from the Verve catalog, and are selling them at \$2.49 each, or two for \$3.98. Advertising has been mainly word of mouth, yet the campaign has been successful . . . Radio station KRLA presented two contrasting one-nighters at the Santa Monica Civic Auditorium: **Charles Lloyd** and **Richie Havens** for the first; **Paul Butterfield's Blues Band** for the second . . . **Ray Charles** will be interviewed in depth by **Alex Haley** for *Playboy* magazine. Haley is the author of a biography of **Malcolm X** . . . **J.R. Monterose** is enjoying his European stay—not with **Ron Myers**, as reported earlier—but with guitarist **Rene Thomas** at Jay's in Brussels. Monterose also appeared at the Namur Jazz Festival in Belgium, and has guested on radio and TV there . . . **Kirk Stuart** fronted a trio (**George Morrow**, bass; **Carl Burnett**, drums) at the China Trader, subbing briefly for **Bobby Troup**. It was almost like keeping it in the family: Stuart is musical director for Bobby's wife, **Julie London**.

Philadelphia: Jazz bassoonist **Dan Jones** and his combo played at a recent meeting of **Fred Miles' American Interracialist Jazz Society**, held at **Sonny Driver's First Nighter Supper Club**. Also on hand were **Wayne Dockery**, bass, **Frank Hepenstal**, alto sax, and a number of others . . . Trombonist **Leo Fogel** of the Latin Casino house band is headed for Las Vegas. Fogel was once featured at the room that **Billy Kreehmer** operated, and also played frequently with the **Music City Big Band**. Philly tenorman **Billy Root** has been in Vegas for some months . . . The **Billy Duke** big band, playing at Henri's outside of Camden, N.J., has been using former **Duke Ellington** bassist **John Lamb**. The band is made up of a number of former big band sidemen . . . The **Red Garter**, a local banjo type Dixieland room, has just opened a spot in the Wildwood,

N.J. area for the summer trade . . . **The Visitors**, a local group led by saxophonists **Earl Grubb** and **Carl Grubb**, have been quite active. The group has played at regular Tuesday night sessions at the **Hi-Line Club**. They were featured at another **Afro Brothers** concert held at the **Heritage House** and were slated for a weekend at **Bennies Birdland Club** in Germantown. A trio from the group led by pianist **Sid Simmons** just closed at the **First Nighter Supper Club** after a week's engagement . . . Vocalist **Joe Walston**, who has been featured for many months at the **Sahara Desert Room**, is preparing for an engagement at the **Club Harlem** in Atlantic City. Others slated to appear at the club this season include **Arthur Prysock**, **Billy Daniels**, **Damita Jo** and **Roy Hamilton**. Comedian **Timmie Rogers** is booked to do the entire season at the room . . . Vocalist **Liz Coleman** is rehearsing with the **Eddie Green Trio**, which now features bassist **Skip Johnson**. They should be playing the local supper clubs by this time . . . Guitarist **Ernie Ransom** and bassist **Skeets McLean** are continuing an extended run at the **Open Hearth Restaurant** on the outskirts of town with their fine little duo . . . Anytime a change of policy is mentioned in these pages for the **Show Boat Jazz Theater**, it seems that another change comes into effect before the announcement reaches print. Sometimes a change comes before I can get to my typewriter. Though the **Show Boat** supposedly was closed for the summer, it reopened with a records-only policy and a promise that bands would return in the fall . . . **Barry Miles** recently gave a piano recital in Princeton, N.J. . . . Pianist **Paul Curry** has returned to Philly and has been playing for various area schools with bassist **John Lamb**, and **Harry (Skeets) March**, drums . . . **Al Raymond's** big band is slated to appear every Friday at the **Marriott Motor Hotel** through the summer . . . The **Ambler Music Festival**, held on the **Ambler Campus of Temple University**, offered concerts by **Ella Fitzgerald** July 13 and 14, **Benny Goodman** and **Eleanor Stever** July 14, and **Duke Ellington** July 26 . . . The **Allentown Fair** in Allentown, Pa. offered **Al Hirt** in Aug. . . . Tenor saxophonist **Arthur Daniels** recently led a fine quintet at **AFM Local 274** in the **Club Room**. With Arthur were **Johnny Lawson**, trumpet; **Al Thomas**, piano; **Bill Collick**, bass, and **Clarence Houston**, drums. **Houston** and his brother, saxophonist **Lenny Houston**, were also featured recently at an **Afro Brothers** concert with pianist **Kolmar Duncan** and **Spanky DeBrest**, bass. **Lec Morgan** was also advertised but did not appear, though the night was a swinger anyway . . . Tenor saxophonist **Al Steele** is playing on a full-time basis once again. He recently recovered from breaking his shoulder while trying to rescue an instrument during a fall on the ice last winter . . . Banjoist **Elmer Snowden** and guitarist **Dawes Thompson** of Trenton recently played a benefit lawn party for the **SCLC** in West Philly. Both were in good form and the affair lasted well into the night . . . **WXPB-FM** disc jockey and *Down Beat* contributor **Mike Cuseunn** is back in

town and will feature his jazz programs on the University of Pennsylvania station once again in the fall. Will list times and details in a future issue . . . **Sid Karp** is now writing for an underground publication known as the *Distant Drummer* and had three jazz columns in a recent issue. He will also take over some of the writing chores formerly done by this correspondent for *Coda*, the Canadian jazz magazine . . . Vocalist **Evelyn Simms** recently ended a long engagement at the Blu-North Club where she was held over several times.

New Orleans: Pianist **Buddy Prima** opened at the Downs Lounge near Jefferson Downs Race Track in mid-July. Prima's sidemen are **Jay Cave** on bass and **Lee Johnson** on drums . . . The Sunday Afternoon Jazz Society has moved its weekly concerts to the Laborers' Union Hall, where trumpeters **Freddie Hubbard** and **Clark Terry** played concerts with local rhythm sections last month. Future concerts will feature **Elvin Jones**, **Sonny Stitt**, **Wynton Kelly**, **Kenny Burrell**, **Jerome Richardson**, **Vi Redd**, and others . . . Club 77 is spotlighting the **Three Sages**, a tenor-organ-drums group, on afterhours sessions . . . Several New Orleans modernists conducted a clinic at Southern University in Baton Rouge, La., under the sponsorship of a newly formed jazz society, Jazz, Inc. On the program were reedmen **Earl Turbinton** and **Alvin Batiste**, bassist **Jay Cave**, and drummer **James Black** . . . Vocalist **Betty Farmer** left **Ronnie Dupont** at the Bistro recently. The off-night group, led by pianist **Dave West**, added a vocalist named **Frank Rico**. West's group is composed of bassist **Rod Saenz** and drummer **Charlie South** . . . Trumpeter **Benny Clement** replaced **Bob Teeters** in alto saxist **Don Suhor's** combo at the Sho' Bar . . . Pianist **Armand Hug** returned to the Touche Lounge in the Royal Orleans after a brief bout with pneumonia . . . **Billy Eckstine** did a three-week engagement at the Blue Room . . . A special Teen Fest concert, rained out during the week of *Jazzfest '68*, was held in July. In addition to a number of rock groups, the concert featured the **Olympia Brass Band** and blues singer **Irma Thomas**.

Detroit: Gloomy prophecies notwithstanding, vibist **Jack Brokensha** reopened his club in June. He continues to feature his own **Concert Jazz Quartet** plus vocalist **Ursula Walker** on weekends. Brokensha's group (Pianist **Bess Bonnier**, bassist **Dan Jordan**, and drummer **Art Mardigan**) also appeared at the fourth Farr & Farr concert. Co-featured was pianist **Bu Bu Turner's** quintet (**Eddie Nuccilli**, trumpet; **Jimmy Stefanson**, tenor; **Robert Allen**, bass; **Robert Franklin**, drums) . . . Pianist **Kirk Lightsey** is the latest in a succession of Detroit musicians to join singer **Aretha Franklin**. Rejoining Miss Franklin was drummer **Hindal Butts**, who replaced **George Davidson**. Bassist **Rod Hicks** and trumpeter-musical director **Donald Towns** remain . . . Reedman **Sam**

Sanders' group, The Expressions, closed after a long run at the Drome. The departure of trumpeter **Gary Chandler** and organist **John (Yogi) Collins** set off a bevy of personnel changes which marred the group's last few weeks. In addition to **Lightsey**, **Hicks** and **Towns**, trumpeter **Ron Jackson**, pianists **Harold McKinney** and **Kenny Cox** and bassists **Ernie Farrow**, **Clarence Sherrill** and **Robert Allen** played with the group, along with regulars **James Ullmer**, guitar, and **Ike Daney**, drums . . . The Expressions were succeeded by pianist Cox's **Jazz Masters** (**Charles Moore**, trumpet; **Leon Henderson**, tenor; **Ron Brooks**, bass; **Danny Spencer**, drums). A facsimile of that group, with guitarist **Ron English** and bassist **John Dana** in place of Cox and Brooks continues afterhours at the Society of Experimental Arts, where they are billed

as the **Detroit Contemporary 5** . . . Bassist **Farrow** recently returned to the Playboy Club, this time as a member of drummer **J. C. Heard's** trio . . . The city-sponsored summer concerts in the Detroit parks have been dominated by rock groups this year, by popular demand. However, on July 10 big band fans had two jazz attractions to choose from as trombonist **Jimmy Wilkins' band** was at Kennedy Square downtown while a crew co-led by reedman **Lanny Austin** and **Emil Moro** was at Heilman Park on the northeast side. Other recent concerts featured trumpeter **Nuccilli's** big band at Pingree Park and tenorist **Flip Jackson's** quartet (**Charles Eubanks**, piano; **Ed Pickens**, bass; **Jimmy Allen**, drums) at LaSalle Park . . . The leader of the group at the Fireside Lounge of the Twenty Grand is reedman **Mike Olsheski**, not organist **John Collins**,



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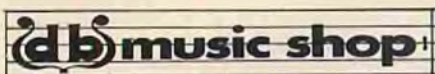
as previously reported. Vocalist **Louise Salvador** is featured with the band . . . Wednesday night has been Dixieland session night at the Hayes Bar on the east side, with trumpeter **Chet Bogan**, pianist **Don McCullough**, bassist **George Vandewalle** and drummers **Frank Isola** and **Ted Linderme**.

Las Vegas: The music of **Henry Mancini**, with the composer conducting the augmented house orchestra of **Louis Basil**, was presented at the Sahara Hotel in a recent two-week engagement. Key sidemen were added for this date, including lead trumpeter **Bud Brisbois** and jazz trombonist **Carl Fontana**, who were featured briefly in solo spots . . . **Frank Sinatra Jr.** returned to the Frontier Hotel in June with the small band of trombonist **Larry O'Brien** backing strongly. Arranger **Walt Stuart** flew in from New York to write additional arrangements for Sinatra, and also to do some scoring for his current television show on NBC . . . The **Buddy Rich** Band, playing Caesars Palace backing **Tony Bennett** in his latest Vegas appearance, recorded "live" for Liberty Records

over the 4th of July weekend with large, enthusiastic crowds in attendance for the dates. The band, sounding better than ever, recorded the arrangements of **Don Menza**, **Bill Reddie**, **Phil Wilson** and **Allyn Ferguson**. Personnel was as follows: **Al Porcino**, **Bill Prince**, **Dave Kulp**, **Ken Falk**, trumpets; **Jim Trimble**, **Rick Stepton**, **Pete Greaves**, trombones; **Art Pepper**, **Don Menza**, **Charles Owens Jr.**, **Pat LaBarbera**, **John Laws**, reeds; **Joe Azarello**, piano; **Walt Namuth**, guitar; **Gary Walters**, bass . . . The **Dukes of Dixieland**, back in their hometown stomping ground, the **Tropicana's** Blue Room, had a number of new sounds on tap for a two-weeker in late June . . . The **Silver Slipper** has inaugurated an apparently successful jazz policy in the **Red Garter Lounge** which should keep the bosses and the jazz lovers happy. Trombonist **Carl Fontana's** sextet (**Sam Noto**, trumpet; **Joe Romano**, tenor; **Frank Strazzeri**, piano; **Paul Warburton**, bass; **Chiz Harris**, drums) opened to record crowds in July and will stay indefinitely, playing from 11 p.m. through 5 a.m. Visiting jazz players sitting in with the group have included **Art Pepper** and **Walt Namuth** from the **Buddy Rich** Band.

Toronto: **Duke Ellington's Concert of Sacred Music**, presented at the **Stratford Festival Theater**, featured the orchestra, singers **Tony Watkins**, **Roscoe Gill**, **Devonne Gardner**, **Trish Turner** and **Nanice Lund**, and the **Choir of St. John's United Church, Stratford**. The Sunday afternoon program, which followed the band's appearance at **Newport**, attracted a capacity audience of 2250 . . . In town for a two-week engagement was **Buck Clayton** with his band, featuring **Jimmy Rushing**, at the **Colonial Tavern**. The personnel included **Sir Charles Thompson**, piano; **Franklyn Skete**, bass; **Jackie Williams**, drums, and a newcomer, tenor saxophonist **Paul Jeffrey** . . . **George's Spaghetti House**, favorite jazz spot for local musicians, is sponsoring a **Summer Music Festival**. First up was **Moe Koffman** and a 12-piece band featuring **Peter Appleyard**, **Ed Bickert**, **Fred Stone** and **Art Ayre**. American stars scheduled to appear later in the season are **Freddie Hubbard**, **Zoot Sims** and **Bob Brookmeyer**.

Denmark: **Yusef Lateef's** three weeks at the **Montmartre** came to an end July 9. He worked with **Kenny Drew**, piano; **Niels-Henning Orsted Pedersen**, bass, and **Albert Heath**, drums. Musically **Lateef's** third summer visit in the Danish capital was an absolute success, and business at the club was excellent during the period. As one critic wrote in his column, "Can you imagine anything more absurd than Brother **Lateef** disappointing his many listeners in Denmark?" **Lateef** also did some work with the **Danish Radio Big Band**, was featured in the TV-show *Spotlight* with pianist **Niels Jorgen Steen's** septet, and participated in the festival at **Kongsberg, Norway** July 6 . . . The **Folk High School** at **Vallekilde**, 50 miles west of **Copenhagen**, will be the site of the third summer jazz clinic arranged by the **Danish Jazz Academy** in cooperation with the organization **Musik & Ungdom**, where 60 young people from all over Denmark will attend a course which will have **Dexter Gordon** among the teachers. Among the musical highlights will be a concert by the **Phil Woods Quartet** with **Drew**, **Red Mitchell** and **Heath**. There will also be concerts by the **Danish Radio Jazzgroup**, **Cadentia Nova Danica** featuring **John Tchicai**, and other Danish groups . . . Pianist **Dollar Brand** says he is going back to **South Africa**. He did some work at the **Montmartre** during the first weeks of June together with flutist-tenorist **Ray Pitts** and the rhythm team of **Orsted Pedersen** and **Heath**. **Brand** left his homeland in 1962 . . . The **Danish Jazz Academy** has received 15,000 Danish crowns from **Statens Kunstfond** (The National Foundation for the Arts) for the purpose of arranging four concerts, three in **Copenhagen** and one in **Aarhus**, where music by young Danish composers will be performed. The groups of **Tom Prehn**, **Poul Ehlers**, **Louis Hjulmand** and **Palle Mikkelborg**, as well as **Cadentia Nova Danica** and **Contemporary Jazz Quintet** will participate in the concerts which will begin in early autumn.



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