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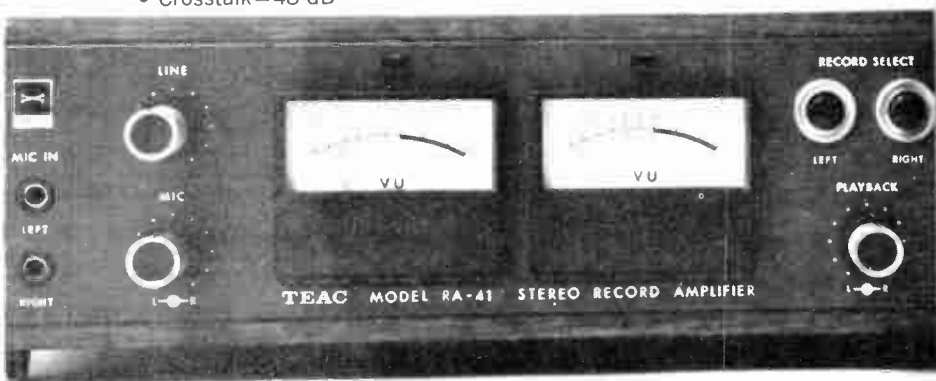
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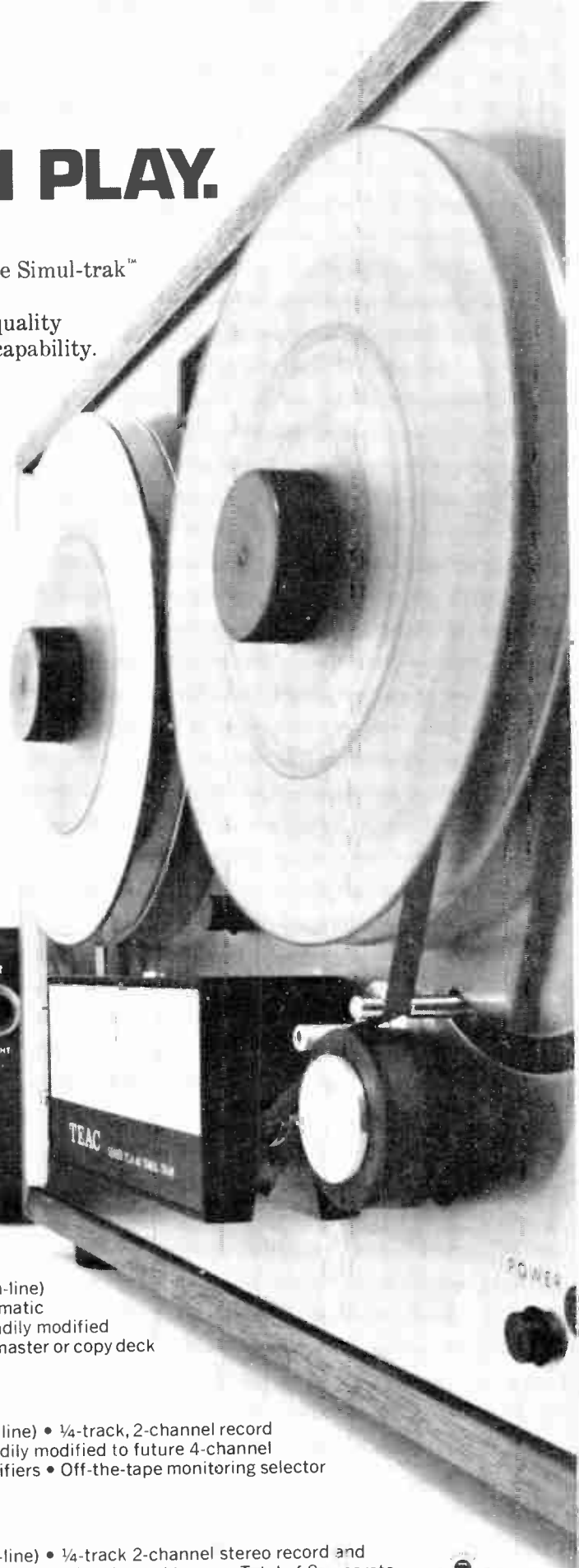
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4 □ DOWN BEAT

THE FIRST CHORUS

By CHARLES SUBER

IT'S ROCK FESTIVAL time, and the cry of the cuckoo is heard through the land.

Pick up your daily paper and read the madness that passes for music criticism written by the local crime reporter. It's hard to say which is funnier (sadder): the rock festival scene itself or what is written about it. Fact flirts with fancy.

Fact: A typical rock festival is originated by a guy who wants to net \$50,000 for himself. **Fancy:** "Sykes Cutler, a local business man, announces plans for the Ogeechee Rock Festival as his civic contribution to bridge the generation gap."

Fact: The location of the rock festival is determined by available acreage not in



productive use. Rental of idle dirt, if actually paid by the promoter, is better even than non-crop payments. **Fancy:** "Thaddeus Snopes of South Ogeechee has agreed to let the local youth club use his farm for its forthcoming festival. 'I'll do anything for young people', Snopes averred."

Fact: No festival can go on without everyone getting some of the action. Local businessmen run the concession stands, local cops are hired as crossing guards, advertising is placed in the local paper. **Fancy:** "Ogeechee Jaycees vote to support the rock festival as part of its annual 'Know Your Neighbor Week.'" "Township board will issue permit when vendor fees are paid."

Fact: Most persons attending rock festivals are not there primarily for the music. The motivations can run from seriously seeking citizenship in a Woodstock nation to turning on less guiltily *en masse*. What's more, the music can be heard better on record and in the movie that will follow. **Fancy:** Any published figures on paid attendance.

In fact, the stories and promotions are as dully predictable as most of the music. There are always the bucolic photos of "nude" bathers, waist-deep with back to camera; bike freaks stomping for law and order; uncertain guesses on the number of chemical toilets; horror stories of food and beer shortages and the air lifting of relief supplies; a menu of available drugs coupled with desperate pleas for additional doctors (next TV season, watch for "Festival Medic"). And then there are the music reviews in the rock press, describing the "sheer maniacal supercharged groove chanting in sublime counterpoint to a B-3 thunder tone" or "his caressive stroking of one note for 23 minutes brought climactic moans . . ." It's rock festival time. Hype, hype, hooray.

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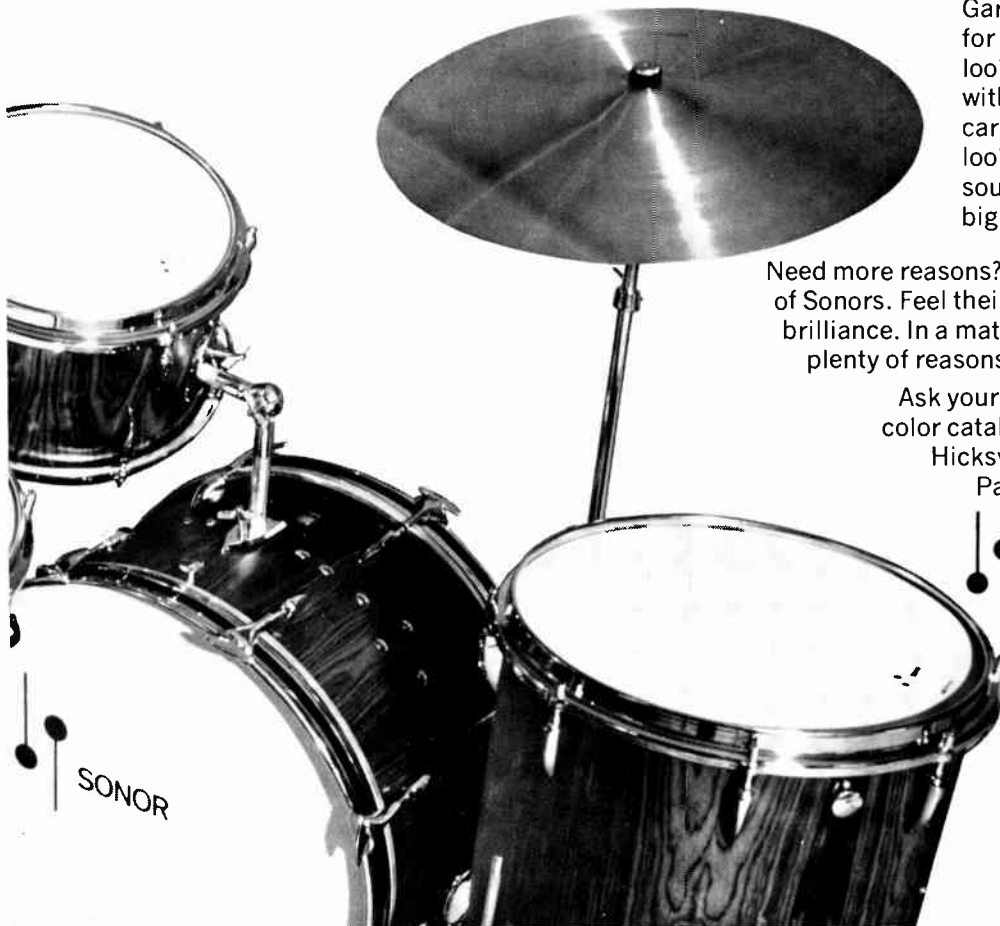


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CHORDS & DISCORDS

A Forum For Readers

Boss Buff

I was very excited and happy to read the interview (db, June 25) with my favorite tenorman, Gene Ammons. He was my first and lasting love in jazz. I had been hoping to see an article on him since he was released from prison. I wish Leonard Feather had gone into some of his specific recordings, and his development as a musical genius, second only to Coleman Hawkins, in terms of their timeless approach to blues and ballads especially,

and the creative, imaginative way in which they execute their musical ideas.

The young readers should check the Boss Tenor out on the following albums: *Boss Soul*, *The Boss Is Back!* and *The Best of Gene Ammons (For Beautiful People)*. All are on Prestige.

Another thing is that Gene does not need to change his style. When he is into something so beautiful, creative and soulful, we only need more of it. He is as basic as breathing, eating, and sleeping, but he is on a highly creative level which separates the artist from the good technician.

I am amazed each time I listen to the album he recorded since being released, *The Boss Is Back!* You say, "How can he do it!"

I have never met this man, but I really

love him. He fills my life with inspiration, strength of spirit, and beauty. He plays from the heart and soul and blows my mind. I can only say, "Right on, Gene baby, right on. Keep the new records coming."

Melvin Hodges

San Francisco, Cal.

Pleasants Surprised

Pat Cox's interview with Tony Williams (db, May 28) begins with Tony quoting:

"What was trumpeted as progress was, it seems to me, an exclusive fashion, its immunity from plebeian emulation guaranteed by adherence to the dogma that pleasure, which all great music in the past had given, was no longer admirable, or even pertinent."

"Golly," I thought to myself, "I could have written that!" And so I read it again.

"By golly," I said to myself, "I did!"

Back to Tony Williams: "Yeah, keeping up with the—at another point he's saying about composers—there's a lot in there."

Who's he? Me.

Where's here? *Serious Music—And All That Jazz!*

Tony had the book open at page 18.

Henry Pleasants

London, England

Tull Talk

Thank you very much for your article on Jethro Tull, it's just what I've been waiting for. I'm only sorry that in this, like most Tull articles, you concentrated solely on Anderson (although you neglected to mention his ability as a composer), a pity because Cornick and especially Bunker are outstanding on their instruments, Bunker being probably the best drummer in rock (with few equals in jazz), and Cornick paralleled only by Jack Bruce on electric bass.

Well, thanks again.

Ben Cross

Alexandria, Va.

Captain Beefheart's Course

In his interview (db, June 11) Sonny Sharrock makes the following statement: "... you give me a whole record by any rock group where they just start out and just play, without a steady rhythm you can dance to and without words, and make it just a purely listening music."

May I refer him to *Trout Mask Replica* by Captain Beefheart and his Magic Band (Straight 1053) a record which, although replete with "words" or "lyrics" or "vocal accompaniment", is certainly free from beyond time and beyond mere dancing. The group is not strictly a rock band, drawing heavily as it does on the NYC east side scene, but they play the rock circuit and are heard by the young people, and have personally served as an important introduction to musicians such as Albert Ayler, Don Cherry, Sharrock, etc.

This band is an important band and unfortunately neglected all too much in discussions of experimental jazz.

Mark A. Thiel

New Orleans, La.

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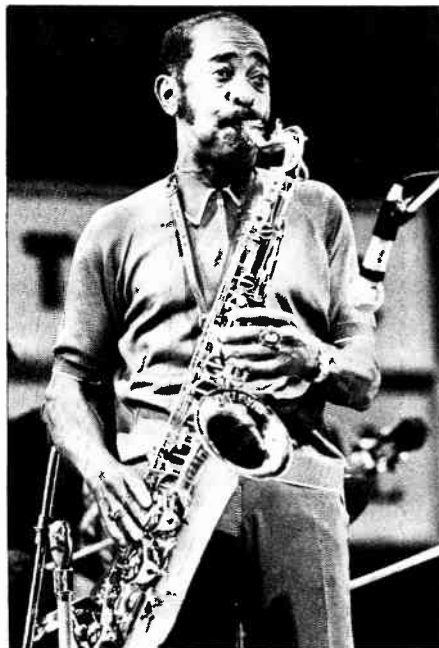


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LOUIS NIGHT SPARKS SUCCESSFUL NEWPORT

The 17th Annual Newport Jazz Festival, threatened by an unfavorable weather prognosis and the hangover from last year's rock debacle, emerged under relatively clear skies, and the forecast for the future



Don Byas: Outstanding

of the daddy of all jazz festivals is bright.

The attendance of 38,000, if not striking, was very good considering the change of date (held from July 10-12, this was the first Newport not taking place on the 4th of July weekend) and the dropping of the traditional Thursday night evening and Friday afternoon shows.

Unquestionably, the highlight of the festival was the Friday night tribute to Louis Armstrong. The ever-threatening rain did not materialize until the very end, when a brief but torrential downpour sent amazingly few of the 7,500 in attendance scurrying for the exits. But by then, the warm vibrations from the stage had turned the program into a love-in for Satchmo, as great a night as we can recall in 14 years of attending Newport.

Among the stars that shone brightly were Mahalia Jackson, the Eureka Brass Band and Preservation Hall Jazz Band from New Orleans, tributing trumpeters Bobby Hackett, Dizzy Gillespie, Joe Newman, Ray Nance, Jimmy Owens and Wild Bill Davison, each of whom had something warm and special to say and play, and of course, the celebrant himself, who was genuinely moved by it all, and in turn moved all the movers.

A detailed review of all the festival happenings will appear in our next issue. For now, let us note that Tina Turner,

Dizzy, and Roberta Flack were among those who broke it up, while expatriate tenor giants Don Byas and Dexter Gordon—though neither was playing under optimum circumstances—and Ray Nance and Jean-Luc Ponty provided, aside from the Louis Night, some of the prime musical moments of the weekend.

Producer George Wein announced that next year's festival will again be a four-nighter held on the customary July 4 dates, adding that he personally would have liked to see some rock representation this year. This was made impossible by a Newport City Council edict issued in 1969, but this year's smooth sailing (though at least 75% of the audience was visually indistinguishable from last year's crowd) may have cleared the way for a return of at least moderate ecumenicism.

As it was, the 1970 Newport menu included blues, r&b, gospel, soul and rock-jazz in liberal doses. But it was the New Orleans electricity that gave jazz at Newport the needed creative spark to continue a grand tradition. —Morgenstern

KENNEDY CENTER PICKS JAZZ ADVISORY PANEL

Cannonball Adderley, Clark Terry, John Lewis, David Baker, along with producer Topper Carew, critic Stanley Dance, jazzman-turned-sociologist Julian Euell, and *Voice of America* senior producer Tahir Sur, have been selected as members of the Jazz Advisory Panel for the John F. Kennedy Center for the Performing Arts.

In addition, *Voice of America's* Willis Conover will serve as a consultant for the Center's jazz programs.

In making the announcements, George London, artistic administrator for the Kennedy Center, said: "Representing both the local and national scene, the panel will advise the Trustees on all aspects of jazz programming with emphasis not only on artistic policy but also on the development of programs that will stimulate the support of a broad spectrum of the national population."

Currently under construction, the Kennedy Center will house, in a single structure, a concert hall (where most jazz programs will be presented), an opera house, the Eisenhower Theatre for drama, and a film theatre. The opening is planned for September, 1971.

BOCK LEAVES LIBERTY TO FORM OWN COMPANY

World Pacific Records has been phased out by its parent company, Liberty/UA, Inc. Former general manager of World Pacific, Dick Bock, will return to independent production with his newly formed Aura Productions in Hollywood. Bock will continue to produce some of the

World Pacific artists for another Liberty division, Pacific Jazz.

Among them are: The Buddy Rich Orchestra, Ravi Shankar, Ernie Watts, Craig Hundley, George Duke, Jean-Luc Ponty and Groove Holmes. "The rest of the artists," according to Bock, "will either go to other labels and make deals for themselves, or else Liberty will make decisions about their futures."

Bock has influenced a number of futures himself since he created the Pacific Jazz label in 1952. He recorded the first Wes Montgomery sides (when Wes was with his brothers Monk and Buddy in a group called the Mastersounds); he introduced on record the Don Ellis Orchestra the original Gerry Mulligan-Chet Baker Quartet, the Bud Shank-Laurindo Almeida Quartet (which added fuel to the controversy over who introduced bossa nova to the United States), the Chico Hamilton Quartet, Les McCann's trio, the Jazz Crusaders, the Gerald Wilson Orchestra, trumpeter Bobby Bryant, and jazz prodigy Craig Hundley.

In 1965, Bock sold his Pacific Jazz label to Liberty and became general manager of Pacific Jazz, World Pacific division. His five-year contract expired this summer, coinciding with a corporate decision to "alter the division concept."

As Bock told *down beat*: "I'm looking forward to 'indie' production. I'll be a lot freer, and I'll have no administrative headaches."

FINAL BAR

Bassist John Lathan, 52, died July 12 in New York City of a stroke. Best known for his work with James Moody's fine little band of the early '50s, Lathan was born in Cleveland, Ohio, Feb. 8, 1918, and was with the Gay Crosse band in that city at the same time as John Coltrane. He was discovered by Moody on 52nd St. in New York.

Bad news doesn't always travel fast. We only recently got word of the death of Lowell Richards, 49, on Feb. 26. Richards, *down beat's* Seattle correspondent since 1966, was a professional musician, co-founder of the Seattle Jazz Society, secretary-treasurer of Local 76 of the AFM, and for several years conducted a jazz show on station KRAB.

Hans Gerthberg, 61, died June 21 in Hamburg, Germany. Since 1951, he had been director of the jazz radio and TV section of Norddeutscher Rundfunk, Germany's largest broadcast network. In 1958, Gerthberg initiated a bi-monthly jazz workshop program, utilizing the talents of jazz musicians from all over the world. Each of the 70 workshop programs he produced had its own theme, and the shows were considered among the best anywhere, both in terms of content and production.

Harry T. Morrison died in early July

after having been found unconscious in front of his residence in St. Louis, apparently the victim of a holdup. A life-long jazz fan, Morrison had been a professional drummer, jazz disc jockey (under the name of King Tut), a free-lance writer (as Harry Frost) whose work appeared in *down beat* and *Metronome*, a jazz record dealer, and co-owner of a jazz club in St. Louis.

MOVING TORONTO RITES FOR LONNIE JOHNSON

Lonnie Johnson, who died in Toronto June 16, was given a funeral ceremony befitting his long, distinguished career.

Arranged by members of the Toronto Musicians Association, Local 149, the ceremony was simple and dignified. "We thought it would be better that way," said Jim McHarg, the bassist and bandleader who was a good friend of the great singer-guitarist.

The service was held in the morning of June 20 at the Shrine of Lourdes Roman Catholic Church, with Johnson's widow, his 7-year old daughter Brenda, and other relatives among the mourners. Following the services, the body was taken to Philadelphia for burial.

Music was performed by Salome Bey, who sang Johnson's famous hit, *Tomorrow Night*, and *My Mother's Eyes*, one of Johnson's favorites, accompanied by guitarist Ed Bickert.

Pallbearers included folk singer Stan Thomas, clarinetist Jim Galloway, drummer Archie Alleyne, and Michael Shannon, acting president of the Musicians Union.

SHEPP BIG BAND STARS IN COLTRANE TRIBUTE

A John Coltrane Memorial Festival, organized by the newly-formed Philadelphia Jazz Society and the Black Awareness Society, was held recently at St. Josephs College in Philadelphia.

A near-capacity audience heard four local groups (New Liberation Movement, The Visitors, co-led by saxophonists Carl and Earl Grubbs, the Pat Martino-Eric Kloss Quartet, and the Lloyd McNeil Quartet), followed by the Alice Coltrane Quartet, with the leader on harp and piano, Pharoah Sanders on tenor and soprano saxes and contrabass clarinet, Bill Wood, bass, and Rashied Ali, drums.

The concert closed with the second public appearance of Archie Shepp's 19-piece band, which brought the house down. Among the featured members were trumpeters Woody Shaw and Alan Shorter; trombonists Dick Griffin and Clifford Thornton; reedmen Byard Lancaster, Gato Barbieri, and Anthony Braxton, and pianist Sinellus Smith. Joe Lee Wilson sang with the band, which is taking a summer break but will reform in September.

The event was hailed as one of the most successful local jazz promotions in years.

POTPOURRI

Ralph J. Gleason, the nation's first syndicated jazz columnist, has given up his

column and joined Fantasy Records as "Minister Without Portfolio." In everyday language, Gleason will act as an idea man and producer for the company.

The second World Series of Jazz took place in San Antonio, Tex. June 6. Organized by Jim Cullum's Happy Jazz Band,



Ernie Caceres and Eddie Miller

a local group, the event was dedicated to Ernie Caceres, the famous clarinetist and baritone saxophonist, who has been in ill health. The Cullum band and the guest stars, Pete Fountain's nine-piece group featuring Eddie Miller, played two alternating sets each for the sold-out house.

The third annual jazz festival at Hampton Institute in Hampton, Va., held July 2-4, featured Miles Davis, Sarah Vaughan, Cannonball Adderley, Oscar Peterson, Gene Ammons, Freddie Hubbard, Kenny Burrell, Roberta Flack, Eddie Harris, Les McCann, Jimmy Smith, Mongo Santamaria, and Herbie Mann. On June 30, the New York Bass Violin Choir directed by Bill Lee performed at the college, with Richard Davis, Ron Carter, Lisle Atkinson, Milt Hinton, Sam Jones, and Michael Fleming.

Charles Lloyd has signed with Kapp Records. Once one of the leading sellers in jazz, Lloyd hasn't had a new record on the market in some time.

Harry James will make his first tour of England starting Sept. 26 with a Royal Festival Hall concert in London. Buddy Rich kicks off his British trip a month later.

Don Byas' trip to the U.S., his first in 24 years, was covered by a Dutch television crew for a special to be shown in Holland, the great tenorman's adopted homeland. At presstime, Byas was ready to extend his visit beyond the Newport Jazz Festival, providing enough offers of work materialized.

Erroll Garner's new group for his current South American and European tours

consists of bassist Ernest McCarty, formerly with Sonny Stitt, Eddie Harris, and Odetta; drummer Bill English, formerly with Kenny Burrell, Earl Hines, and the Apollo Theater house band, and conga player Jose Mangual, with Garner for the past several years.

Gabor Szabo, whose current group includes Lynn Blessing, vibes; Richard Thompson, electric keyboards; Wolfgang Melz, electric bass; Bob Morin, drums, and Hal Gordon, congas, has become the first jazz artist to sign with Blue Thumb Records. First scheduled date may include vibist Emil Richards.

STRICTLY AD LIB

New York: Longtime expatriate Don Byas made his first U.S. appearance in over 24 years with his July 4 weekend stint at the Village Vanguard. Byas was also featured with the Thad Jones-Mel Lewis Orchestra during its Monday night performance. The previous week, the Bill Berry-Willis Conover New York Jazz Band had subbed for the Jones-Lewis crew . . . Another holiday weekend highlight: a rare appearance by Ornette Coleman. He worked the Village Gate with Dewey Redman, tenor sax; Charlie Haden, bass, and Ed Blackwell, drums. Guesting on a special Coleman composition was harpist Alice Coltrane, whose group was also on the bill including Haden and Bill Wood, bass, and Rashied Ali, drums . . . Roy Haynes' group was at the Village Vanguard in June and Leon Thomas, just returned from Europe, followed them in . . . Sun Ra and his Inter-galactic Arkestra played the Red Garter Mondays throughout July . . . Slug's had altoist Gary Bartz' NTU Troop, followed by the Freddie Hubbard Quintet . . . The Cellar Restaurant featured the Bobby Timmons Duo . . . Top of the Gate had the Billy Taylor Trio and Jaki Byard and followed with Bill Evans' Trio . . . Nina Simone was featured at the Village Gate for a weekend . . . The Schaefer Music Festival in the Park (Central, that is) had an evening with Buddy Rich, followed by performances by Eddie Harris/Les McCann, Roberta Flack, Miles Davis, Mongo Santamaria, Cal Tjader, and Ray Barretto . . . The Preservation Hall Jazz Band played Philharmonic Hall . . . The Museum of Modern Art had the Elvin Jones Group (George Coleman, Frank Foster, tenor sax; Wilbur Little, bass, Jones, drums) . . . A recent *Jazz on the Hudson* excursion featured Art Blakey and the Jazz Messengers, the George Benson Trio, and singer Joe Lee Wilson's group . . . The East Village "In" had Earle Davis weekends in July along with the Michael Shepherd Quartet . . . Kenny Dorham worked Club Baron with tenorist Hank Mobley and vocalist Karen Starr . . . The Scotty Holt Trio with Cedar Walton and Billy Higgins appeared at Cafe Chute de Pierres Wednesdays in July . . . The Guitar featured Ron Carter and Joe Pomone on a weekend date and followed with Carter again, backing guitarist

(Continued on page 38)

INTERNATIONAL JAZZ CRITICS POLL

Our International Critics Poll turns 18 this year. Over the years, the poll has been the most significant index to informed opinion in the world of jazz, but readers who find the results not to their liking should bear in mind that a poll—any kind of poll—by its very nature can be no more than an indication of consensus.

In the Established Talent Division, stability ruled. There were changes in only six categories from last year (excepting, of course, the records and the Hall of Fame, which always change).

Milt Jackson regained his vibes crown, winning for the 15th time. Phil Woods ascended to the alto throne left vacant by the death of Johnny Hodges, who officially enters the Hall of Fame. Unofficially, he'd been there all along—it is a saddening aspect of the poll that so few musicians are elected to this select category while still among the living.

Wayne Shorter, who has been playing soprano saxophone for only about a year or so, was the winner on that instrument. In fact, he also placed first in the Talent Deserving of Wider Recognition Division, but that seemed a contradiction in terms, and so runner-up Tom Scott was ruled the winner.

Louis Armstrong regained his male vocal crown, while Duke Ellington and Miles Davis once again affirmed their multiple supremacy.

In the TDWR Division there was, as usual, more diversity of opinion, resulting in no less than four ties for first place. Also as usual, European musicians (and Americans in Europe) made a strong showing.

Some of the winners are not yet widely known and merit a few comments: England's Mike Westbrook, last year's No. 1 composer, leads a highly original and experimental band, of which winners Kenny Wheeler and Malcolm Griffiths are members. Flute winner Norris Turney has been around, but only since joining Ellington last year has he begun to get the recognition he deserves. He also plays clarinet and alto tenor saxophones. Clarinetist Frank Chace is a Chicagoan, best known in traditional circles but in fact a unique stylist beyond category. Organist Lou Bennett is an American who has lived in France since 1960. Trombonist Eje Thelin, from Sweden, has played throughout Europe.

Among the ties, that between Paul Gonsalves and Pharoah Sanders perhaps best reflects the wide range of the poll. We like it that way. In 1970, jazz is still an art of great diversity.

For reasons of space, the long breakdown of individual ballots will be published in its entirety in the next issue. —D.M.

hall of fame

- 30 Johnny Hodges
- 12 Django Reinhardt
- 8 Fletcher Henderson
- 7 Roy Eldridge
- 6 Charles Mingus
- 5 King Oliver



established talent



band

- 130 Duke Ellington
- 67 Thad Jones-Mel Lewis
- 40 Clarke-Boland
- 29 Count Basie
- 18 Buddy Rich
- 17 Sun Ra
- 12 Woody Herman

composer

- 113 Duke Ellington
- 29 Wayne Shorter
- 24 Carla Bley
- 18 George Russell
- 15 Miles Davis
- 15 Cecil Taylor
- 13 Herbie Hancock
- 12 Joe Zawinul
- 11 Oliver Nelson
- 10 Gil Evans
- 10 Clare Fischer

arranger

- 95 Duke Ellington
- 54 Gil Evans
- 23 Thad Jones
- 22 Francy Boland
- 22 Oliver Nelson
- 18 Quincy Jones
- 13 Bill Holman
- 11 George Russell

combo

- 118 Miles Davis
- 25 Modern Jazz Quartet
- 18 Elvin Jones
- 16 Cannonball Adderley
- 15 Dizzy Gillespie
- 14 Gary Burton
- 14 World's Greatest Jazz Band
- 13 Ornette Coleman
- 13 Oscar Peterson
- 13 Tony Williams
- 12 Cecil Taylor
- 12 Phil Woods
- 10 Earl Hines

trumpet

- 109 Miles Davis
- 82 Dizzy Gillespie
- 38 Clark Terry
- 32 Don Cherry
- 21 Roy Eldridge
- 16 Freddie Hubbard
- 14 Buck Clayton
- 13 Cootie Williams

trombone

- 56 J. J. Johnson
- 43 Vic Dickenson
- 43 Roswell Rudd
- 28 Dicky Wells
- 27 Bob Brookmeyer
- 21 Carl Fontana
- 16 Albert Mangelsdorff
- 14 Garnett Brown
- 13 Lawrence Brown
- 13 Urbie Green
- 12 Slide Hampton





soprano saxophone

- 48 Wayne Shorter
- 38 Lucky Thompson
- 37 Bob Wilber
- 34 John Surman
- 33 Steve Lacy
- 26 Budd Johnson
- 19 Joe Farrell
- 11 Jerome Richardson
- 10 Oliver Nelson



baritone saxophone

- 110 Harry Carney
- 88 Pepper Adams
- 59 Gerry Mulligan
- 47 John Surman
- 23 Cecil Payne
- 13 Ronnie Cuber



alto saxophone

- 68 Phil Woods
- 45 Lee Konitz
- 37 Benny Carter
- 36 Cannonball Adderley
- 34 Ornette Coleman
- 22 Sonny Criss
- 20 Jackie McLean
- 13 Paul Desmond



clarinet

- 44 Russell Procope
- 31 Tony Scott
- 30 Jimmy Giuffre
- 30 Jimmy Hamilton
- 21 Rolf Kuhn
- 18 Benny Goodman
- 17 Roland Kirk
- 16 Albert Nicholas
- 14 Eddie Daniels
- 13 Buddy DeFranco
- 11 Perry Robinson



tenor saxophone

- 48 Sonny Rollins
- 31 Stan Getz
- 25 Dexter Gordon
- 25 Zoot Sims
- 18 Joe Henderson
- 18 Wayne Shorter
- 17 Paul Gonsalves
- 16 Archie Shepp
- 14 Pharoah Sanders
- 12 Gene Ammons
- 11 Harold Land
- 10 Ben Webster



misc. instrument

- 121 Jean-Luc Ponty, vi
- 45 Roland Kirk, ms
- 35 Ray Nance, vi
- 28 Joe Venuti, vi
- 25 Mike White, vi
- 20 Toots Thielemans, hca
- 12 Stephane Grappelli, vi
- 11 Yusef Lateef, ob



flute

- 91 James Moody
- 62 Roland Kirk
- 40 Jeremy Steig
- 27 Yusef Lateef
- 25 Herbie Mann
- 24 Frank Wess
- 15 Eric Dixon



vibes

- 82 Milt Jackson
- 69 Gary Burton
- 68 Bobby Hutcherson
- 56 Lionel Hampton
- 29 Karl Berger
- 24 Red Norvo
- 19 Roy Ayers



piano

- 46 Earl Hines
- 44 Cecil Taylor
- 43 Bill Evans
- 30 Herbie Hancock
- 30 Oscar Peterson
- 19 Chick Corea
- 18 Duke Ellington
- 16 Erroll Garner
- 15 Keith Jarrett
- 13 Jaki Byard



organ

- 91 Jimmy Smith
- 56 Larry Young
- 28 Wild Bill Davis
- 20 Groove Holmes
- 19 Eddy Louiss
- 16 Shirley Scott
- 11 Count Basie
- 11 Jimmy McGriff
- 11 Don Patterson
- 10 Jack McDuff



guitar

- 86 Kenny Burrell
- 49 Jim Hall
- 22 B. B. King
- 21 Barney Kessel
- 16 John McLaughlin
- 16 Sonny Sharrock
- 15 Larry Coryell
- 13 George Benson
- 12 Pat Martino



bass

- 104 Richard Davis
- 49 Ron Carter
- 38 Ray Brown
- 33 Charlie Haden
- 17 George Duvivier
- 16 Milt Hinton
- 14 Charles Mingus
- 13 Red Mitchell
- 11 Eddie Gomez



drums

- 80 Elvin Jones
- 34 Buddy Rich
- 33 Tony Williams
- 27 Roy Haynes
- 26 Max Roach
- 17 Jo Jones
- 16 Ed Blackwell
- 11 Art Blakey
- 10 Kenny Clarke



female singer

- 92 Ella Fitzgerald
- 73 Sarah Vaughan
- 47 Carmen McRae
- 26 Aretha Franklin
- 13 Karin Krog
- 11 Cleo Laine
- 10 Jeanne Lee



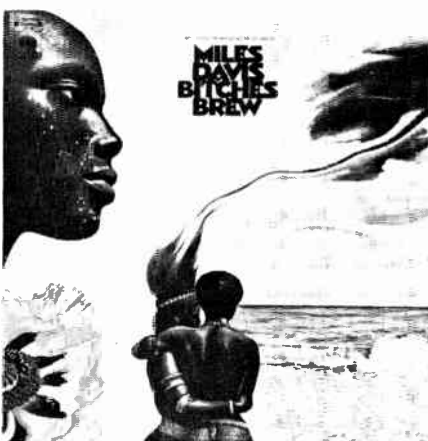
male singer

- 70 Louis Armstrong
- 52 Ray Charles
- 26 Mel Torme
- 21 Joe Williams
- 18 Jimmy Rushing
- 14 B. B. King
- 11 Jon Hendricks
- 11 Frank Sinatra
- 11 Jimmy Witherspoon
- 10 Billy Eckstine



blues/r&b group

- 66 B. B. King
- 31 Muddy Waters
- 27 Blood, Sweat & Tears
- 14 James Brown



record of the year

- 10 Miles Davis Bitches Brew
- 6 Miles Davis In a Silent Way
- 5 Duke Ellington 70th Birthday Concert
- 5 Charlie Haden Liberation Music Orchestra



reissue of the year

- 8 Blue Note's Three Decades of Jazz, Vol. 1
- 7 Fats Waller Fats Waller Memorial
- 6 Charlie Christian Solo Flight
- 6 DeParis-Johnson Original Blue Note Jazz

talent deserving of wider recognition



band

- 36 Mike Westbrook
- 35 Sun Ra
- 32 Duke Pearson
- 26 Gerald Wilson
- 15 Clark Terry
- 15 U. of Illinois Jazz Band
- 15 World's Greatest Jazz Band
- 13 Bill Berry-Willis Conover
- 12 AACM Big Band



arranger

- 16 Duke Pearson
- 14 Frank Zappa
- 13 Quincy Jones
- 11 Bob Wilber



combo

- 28 Phil Woods
- 21 Art Ensemble of Chicago
- 15 Hutcherson-Land
- 15 Dave Pike
- 15 World's Greatest Jazz Band
- 13 John Surman
- 12 Herbie Hancock
- 11 Fourth Way
- 11 Freddie Hubbard
- 11 Keith Jarrett
- 11 Cecil Taylor
- 10 Tony Williams



trumpet

- 28 Woody Shaw
- 28 Kenny Wheeler
- 26 Lester Bowie
- 15 Roy Eldridge
- 15 Blue Mitchell
- 11 Harry Edison



composer

- 17 Mike Gibbs
- 10 Joe Zawinul



trombone

- 25 Malcolm Griffiths
- 25 Eje Thelin
- 19 Vic Dickenson
- 16 Ake Persson
- 15 Bill Watrous
- 14 Al Grey



alto saxophone

- 27 Eric Kloss
- 20 Roscoe Mitchell
- 19 James Moody
- 16 Mike Osborne
- 16 James Spaulding
- 15 Joseph Jarman
- 15 Trevor Watts
- 12 Norris Turney
- 12 Phil Woods



soprano saxophone

- 22 Tom Scott*
- 21 Budd Johnson
- 21 Bob Wilber
- 16 Joseph Jarman
- 12 Jerome Richardson
- 11 Roscoe Mitchell
- 11 Evan Parker

*Wayne Shorter received 29 points, but Scott ruled winner due to Shorter's victory on same instrument in Established Talent division.



flute

- 34 Norris Turney
- 30 James Spaulding
- 18 Eric Dixon
- 12 Jerome Richardson
- 11 Don Cherry
- 11 Simeon Shterev
- 10 Joel Brandon



tenor saxophone

- 19 Paul Gonsalves
- 19 Pharoah Sanders
- 16 John Klemmer
- 16 Maurice McIntyre
- 13 Gato Barbieri
- 13 James Moody
- 11 Eddie Davis



misc. instrument

- 35 Stephane Grappelli, vi
- 19 Joe Venuti, vi
- 17 Toots Thielemans, hca
- 14 Sugar Cane Harris, vi



clarinet

- 18 Frank Chace
- 18 Bob Wilber
- 15 Albert Nicholas
- 12 Rolf Kuhn
- 10 John Carter



baritone saxophone

- 38 Nick Brignola
- 23 Sahib Shihab
- 17 Joe Temperley
- 15 Roland Kirk
- 14 Bill Hood
- 13 Budd Johnson
- 10 Haywood Henry
- 10 Pat Patrick



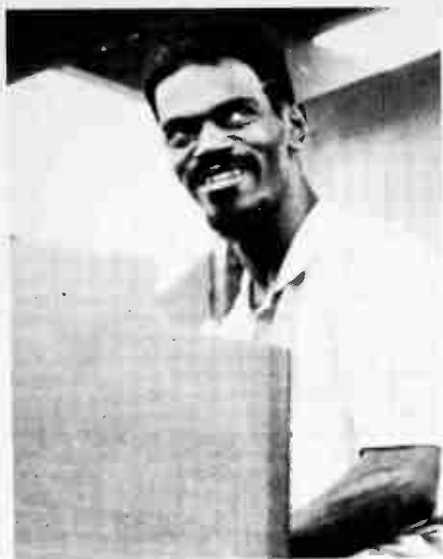
vibes

- 48 Dave Pike
- 27 Mike Mainieri
- 21 Gunter Hampel
- 18 Frank Ricotti
- 14 Lynn Blessing



piano

- 20 Stanley Cowell
- 19 Martial Solal
- 14 Art Hodes
- 14 Joachim Kuhn
- 12 Gordon Beck
- 12 George Duke
- 11 Richard Abrams
- 11 Tommy Flanagan
- 11 Steve Kuhn
- 10 Barry Harris



organ

- 18 Lou Bennett
- 17 Milt Buckner
- 15 Brian Auger
- 10 Groove Holmes
- 10 Mike Ratledge



guitar

- 21 Sonny Sharrock
- 19 John McLaughlin
- 16 Dennis Budimir
- 14 Derek Bailey
- 12 Billy Butler
- 11 Tal Farlow
- 10 Rune Gustafsson



bass

- 32 Miroslav Vitous
- 23 Charlie Haden
- 19 Malachi Favors
- 18 Dave Holland
- 17 George Duvivier
- 15 Henri Texier
- 13 Rufus Reid
- 12 Ron Matthews
- 10 Bob Cranshaw



drums

- 30 Jack DeJohnette
- 17 Harold Jones
- 15 Joe Chambers
- 13 Roy Haynes
- 11 Aldo Romano
- 10 Ed Blackwell
- 10 Andrew Cyrille
- 10 Grady Tate



male singer

- 32 Leon Thomas
- 16 Eddie Jefferson
- 11 Joe Turner



female singer

- 25 Jeanne Lee
- 13 Betty Carter
- 13 Anita O'Day
- 10 Sheila Jordan
- 10 Nina Simone
- 10 Norma Winstone



blues/r&b group

- 12 Ike & Tina Turner
- 10 B. B. King

LOS ANGELES LOVE-IN FOR LOUIS

by Harvey Siders

THERE WAS A birthday party on July 3 at the Shrine Auditorium in Los Angeles. It preceded by one day the birthday party for the whole United States, but somehow I have the distinct impression that the earlier bash stole the thunder from the larger affair.

This was more than just a birthday party in the form of a concert—a great deal more. First of all, Louis had reached that biblical milestone of “threescore and ten.” Secondly, the party was planned a year ago when five local traditional jazz organizations merged under the umbrella of the Association of Southern California Jazz Clubs. Thirdly—and this goes back more than a year—here was the ideal fundraising booster to enhance the Louis Armstrong Statue Fund conceived by New Orleans guitarist-historian Danny Barker.

Together with representatives from the Society for the Preservation of Dixieland Jazz, Jazz Inc., New Orleans Jazz Club of Southern California, Valley Dixieland Jazz Club, and his own Southern California Hot Jazz Society, Floyd Levin put together a mammoth salute, *Hello Louis*, to be held on the eve of Armstrong’s 70th birthday. It was a labor of unabashed love, but because advance ticket sales were so disappointingly minute—only 1700—Levin did not experience true exhilaration until he peeked through the curtains of the huge stage at the Shrine and realized that a near capacity 6,000 were waiting to sing *Happy Birthday*.

But that’s rushing the story a bit. Three days earlier, on June 30, another happening took place at Los Angeles International Airport, and this time it was instant exhilaration. United Airlines Flight #17 set down 20 minutes early, but when its most illustrious passenger deplaned, the satellite was already overflowing with life-long idolators, loyal fans, city officials, curious well-wishers, newsmen, TV crews, and a marching band made up of SCHJS members and led by Alton Purnell.

When Louis finally recovered from the initial shock, he flashed his mouthful of trademarks, wiped his brow with another of his trademarks, grabbed and shook just about every hand that was extended and shouted his warm greetings to everyone: “Hi pops . . . hi ya, baby . . . good to see ya.” For certain lifelong friends, his greetings were more cryptic. Spotting Barney Bigard in the crowd, Louis roared “Hi there, gizzard!” (Barney later told down beat, “It’s an old New Orleans nickname. The whole name is ‘gizzard face’”—which of course really cleared up the matter.)

The only time Louis and wife Lucille were able to stand still was during the singing of *Hello Louis*. A huge birthday cake formed the backdrop and while a few were simultaneously singing and dabbing their eyes, Louis glowed, basking in the warmth of the love that seemed to pervade that part of the airport terminal. It was a memorable greeting, and the only potential sour note, and the only time the smile temporarily left Louis’ face was when someone—well-intentioned but not too wise

—tried to give Satchmo a trumpet. He held his hand up and turned his head to the side in a classic gesture of “no way.”

During the parade through the terminal—punctuated by the applause of those travelers who immediately recognized King Louis—I managed to grab a few words with him. While a pretty stewardess negotiated the cart, I alternately walked and ran, feeling very much a Secret Service agent protecting the first family. Excerpts from the out-of-breath dialogue:

db: Louis, maybe I don’t have to ask since you look so marvelous, but how’s your health?

Satch: Couldn’t be better. I mean that. I feel just wonderful, thanks to Swiss Kriss.



Open Wide: Hoagy Feeds Louis

db: Is this the biggest birthday celebration you’ve ever had?

Satch: Oh yeah, I’d have to say this one at the airport is certainly the biggest surprise.

db: Are you happy?

Satch: Am I—See here (pointing all around) I’m visiting with all these cats—Darensbourg, Purnell, Bigard. I couldn’t be happier.

db: Would you call this the highlight of your career?

Satch: Uh-uh—every day, every event has been a highlight for me.

db: Louis, if you had to do it over, would you live your life any differently?

Satch: No Pops—exactly the same. You see, the Lord has been good to me. Too many people ask for too many things. The Lord doesn’t like that. I’m content with what I’ve got and what I’ve been able to do.

db: Have you seen the issue of *down beat* devoted to you?

Satch: Say, I want to tell you that was wonderful, simply wonderful. All those wonderful things those cats said about me. You know what I did—I was so impressed with what—who’s that fella, Morgenstern?—did, I got a whole bunch of copies and I’m givin’ ’em to all my friends.

db: That’ll require a lot of copies, won’t it?

Satch: Yeah Pops—guess I’m lucky.

When Louis and Lucille finally managed to get to their hotel, they probably thought that the Associated Jazz Clubs had gone overboard providing security. Whether Louis ever discovered it is not known, but President Nixon and his entourage were occupying the entire 19th floor of the same hotel. Somehow the extra security was appropriate: an ambassador deserves nearly the same treatment as a President!

Despite oppressive heat, approximately 6,000 Satchmophiles filed into the non-air-conditioned Shrine Auditorium Friday night to witness what was so accurately labeled “a musical chronology of the career of Louis Armstrong.”

Of course a career as perennial as his would embrace every shade of traditionalism from Buddy Bolden to the World’s Greatest Jazz Band. One night could not hope to do Louis historical justice, but in all honesty producer Floyd Levin did an outstanding job of research and managed to present Louis’ career in microcosm, thanks to: a series of huge rear screen projections, recreations of early combos associated with Armstrong; that all-too-rare commodity of concise, accurate and humorous mastering of ceremonies; and that even rarer quality of poignant reminiscing by the guest of honor himself.

While legendary jazz figures were hugging each other backstage and exchanging anecdotes that all began with “remember when,” Barry Martyn and his band (from England) provided a lively pit interlude for the rapidly filling Shrine. Leonard Feather officially greeted the audience and put the various organizational efforts into perspective. He in turn introduced the first of the two alternating emcees, Hoagy Carmichael, who lent a non-lachrymose approach to his assignment of telling Louis “This is your life.” The other emcee, KHRM disc jockey Benson Curtis, injected all the historical background that was needed.

All that was needed, when it came time to bring on Louis, was his name. Out stepped the Ambassador and the place went wild. Approximately 12,000 hands created the air conditioning that was lacking, while an obligato of tumultuous cheers turned the proceedings into a scene from a political convention. Then the two masters of wise-cracking asides just stood there, playing ad libitum, and the crowd ate it up.

They didn’t stand very long—at least not Louis. Carmichael thoughtfully provided him with a rocking chair and the two launched into a heart-warming, *a cappella* version of Hoagy’s early hit *Rockin’ Chair*, which they recorded together over 40 years ago.

On signal, a series of slides formed a nostalgic backdrop, while Louis kept up a steady stream of reminiscences about the early days. First there was the wooden frame building where Louis was born in 1900. The second slide showed the Colored Waif’s Home Brass Band in New Orleans and Louis pointed to his benign-looking

(Continued on page 33)

record REVIEWS

JAKI BYARD

SOLO PIANO—Prestige 7686: *New Orleans Strut*; *Spanish Tinge No. 2*; *Top of the Gate Rag*; *A Basin Street Ballad*; *The Hollis Stomp*; *Hello Young Lovers*; *Seasons*; *I Know a Place/Let the Good Times Roll*; *Do You Know What It Means to Miss New Orleans*.

Personnel: Byard, piano.

db/RC Rating: ★★★★★

Solo albums by pianists are rare these days, perhaps because few (except the old masters) are really capable of playing a full, two-handed keyboard style—an inevitable result of working with bass and drum support far more often than alone.

Byard, however, has always had two hands, and even when working with a rhythm section, he thinks pianistically. He is a fascinating musical personality, and among the very few major figures who have been able to combine eclecticism and originality to create an intensely individual style.

One hears in Byard elements of the entire jazz piano tradition, from ragtime to Cecil Taylor, but always from a unique perspective. Like most true solo pianists, he is also a composer, and here, left free to select and develop his material, he shows just how wide a range he can span.

Byard is not a very tidy musician; he may miss a few notes in a run, or go on to a new idea before having fully explored the last one. Good for him. Neatness is not a prerequisite for jazz or any good music, and Byard can afford to drop ideas midway—he's got plenty to spare.

This is not to say that Byard can't be orderly if he chooses. The very lovely *Spanish Tinge*, with its impressionist harmonies, is an example of lucid development, and *New Orleans Strut*, Byard's impression of a Crescent City street parade, never falters through almost six minutes of evocative and imaginative music-making.

Byard's love of ragtime and stride piano are displayed on the delightful *Top of the Gate*. There is humor here, but not of the patronizing kind one sometimes encounters in recreation of older styles by younger players. That's because Byard feels these musics; he doesn't play with them, but on them.

Hollis Stomp is another lighthearted piece, a furiously paced game with *I Got Rhythm* changes; an exuberant tip of the cap to Art Tatum.

Like Tatum, Byard often plays show tunes. *Young Lovers*, one of only three tracks not using original material, is an example of his imaginative treatment. Byard almost re-composes the tune, and in the process (perhaps because he really likes it) strips it of Broadway pathos and in-

Records are reviewed by Chris Albertson, Mike Bourne, Don DeMicheal, Gilbert M. Erskine, Alan Heineman, Wayne Jones, John Litweiler, John McDonough, Dan Morgenstern, Dan Nelsen, Harvey Pekar, Harvey Siders, Carol Sloane, and Jim Szantor.

Reviews are signed by the writers.

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

Recordings marked db/RC are available for purchase through the down beat/RECORD CLUB.

(For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

vests it with genuine feeling.

Even better is his *New Orleans*, graceful and nostalgic. Here, and in *Strut*, there are echoes of Garner, and as in the previously mentioned cases of ragtime and stride, Byard uses the style creatively, not as pastiche.

These are my favorite tracks, which is not to say that the rest is not of equal interest. *Seasons*, for example, shows the romantic side of Byard the composer, and the medley of *Place* and *Good Times* romps and rolls with great spirit. *Ballad* is more reflective and introspective than Byard usually is. But then, he is a man of many moods.

This is the kind of record too rarely made today: no gimmicks, just music as the musician wants to play it. That, of course, is a challenge, and Byard is up to it. Don Schlitten, who produced, is also responsible for the cover—one of the best and most original of recent times. Things being as they are, one assumes this fine record won't sell a million copies, but it is sure to be remembered when a lot of the stuff that does has long been rotting on the compost heap. —Morgenstern

LOU DONALDSON

EVERYTHING I PLAY IS FUNKY—Blue Note BST 84337: *Everything I Do Gonna Be Funky (From Now On)*; *Hump's Hump*; *Over the Rainbow*; *Donkey Walk*; *West Indian Daddy*; *Minor Bash*.

Personnel: Eddie Williams or Blue Mitchell, trumpet; Lou Donaldson, alto saxophone; Melvin Sparks, guitar; Charles Earland or Lonnie Smith, organ; Jimmy Lewis, electric bass; Idris Muhammad, drums.

Rating: none

JOHN PATTON

ACCENT ON THE BLUES—Blue Note BST 84340: *Rakin' and Scrapin'*; *Freedom Jazz Dance*; *Captain Nasty*; *Village Lee*; *Lite Hit*; *Don't Let Me Lose This Dream*.

Personnel: Marvin Cabell, tenor saxophone, saxello, flute; James Ulmer, guitar; John Patton, organ; Leroy Williams, drums.

Rating: ★★½

I am amused that what seems a confession of pride in the Donaldson album title is likewise, in another perspective, a confession of guilt (of sorts), or at least coincidentally the focus of why Donaldson's music is so consistently tiresome to me. Everything Donaldson plays is funky, but more than merely funky in beat, also funky in quality (i.e. simply stale).

And so the Sultan of Schlock ambles again through the archetypal r&b/lounge jazz formula, yet to no greater moment than his previous cliché finger-popping albums. Meaty solos are abundant throughout (though few are particularly well-cooked), since the procedure of such music

is and always has been each player doing his thing in turn over the several rhythmic variants, six of the most prevalent being: neo-bop (*Minor Bash*), rock blues (*Donkey Waltz*), quasi-Latin (*West Indian Daddy*), slow boogaloo (*Hump's Hump*, complete with heavy bass-figure lead and silent breaks), hit attempt à la *The Side-winder (Everything I Do)*, and an almost mandatory skating rink sentimental confection (*Over the Rainbow*, with a definite besmirch to Oz).

But my comments are not to suggest that Donaldson's music is to be wholly disregarded or condemned, only that I honestly cannot discover in such overt funk as this any special value (other than the most innocent foot-tapping), nor from virtually all other similar-patterned pop—even though I recognize that Donaldson may be the very best of this breed of jazz artist, and that his latest date will surely become, like the others, a great commercial success.

Otherwise, the John Patton album is included here mainly because it is by far the most ultimately pleasant funky jazz I have witnessed in an era: unpretentious, straight-ahead cooking in the tradition of tired lounge trivia, but better. All the songs are easy and swing well (often so loose, like on *Freedom Jazz Dance*, as to seem technically crude), and the solos are generally tasty, especially Cabell's flute on *Don't Let Me Lose This Dream*, a hit tune for once unbutchered (unlike *Hurt So Bad*, the current unfortunate rage). Nothing else needs to be written, except to suggest that Patton's music should be best dug under conditions of much beer and gambling.

—Bourne

LEE KONITZ

PEACEMEAL—Milestone MSP 9025: *Thumb Under*; *Lester Leaps In*; *Village Joke*; *Something to Sing*; *Peacemeal*; *Body and Soul*; *Peasant Dance*; *Fourth Dimension*; *Second Thoughts*; *Subconscious-Lee*.

Personnel: Marshall Brown, valve trombone, baritone horn; Lee Konitz, alto, tenor, Multivider saxophone; Dick Katz, piano, electric piano; Eddie Gomez, bass; Jack De Johnette, drums.

db/RC Rating: ★★★★★

A sense of science pervades this music—an air of esthetic alchemy. Very much like the improvisational experiments of his previous *Duets* album, several of the pieces here pursue other musical hypotheses of a kind: the adaptation of three Bela Bartok compositions and the investigation of two American jazz solo classics.

Transcribed by Marshall Brown from the *Mikrokosmos*, each of the Bartok tunes opens with a short thematic statement focusing the simple ethnic rhythms, then moves into easy improvisations by the ensemble and five soloists. While *Thumb*



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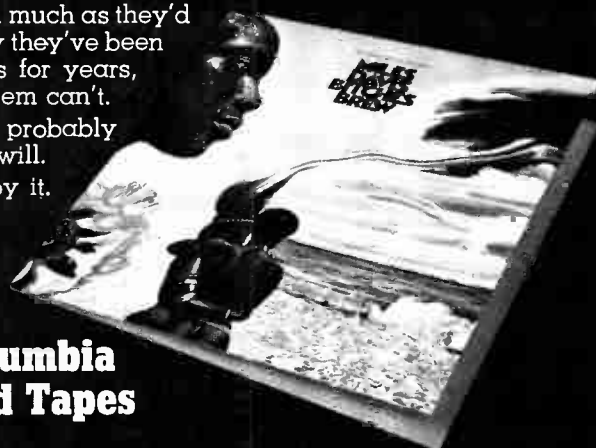
- His "Bitches Brew" album is the Record of the Year.
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Under and *Village Joke* are certainly exceptional (the first taken slightly rock, the second spotting each musician *à cappella*), *Peasant Dance* is by far the most successful of the three, mainly because the variations seem more emotional. Really, the only fault one might find in Konitz' musical chemistry is that his consciously experimental designs may often subtly sacrifice heart for head concerns.

For this reason, the original tunes assume a separate appeal in that the intensity seems more spontaneous than in the formal structures of the Bartok pieces. Thus Konitz' alto and Multivider on Katz' *Something to Sing* make it the most compelling performance of the date, simply because the context is more relaxed. This is coincidentally some of the most lyrical playing I have witnessed. Likewise, the other original tunes are more loose, and thereby feature a freer emotional interplay, although never a hard avant edge—for this is not heavy energy jazz, but easy ensemble improvisation.

Unfortunately for me, the two adventures with classic solos—Roy Eldridge's *Body and Soul* and Lester Young's *Lester Leaps In*—seldom move me, or even particularly interest me as much as does most of the album, probably since music of that era was never part of my experience. Nevertheless, just as I can direct any play pre-1946, so also can I appreciate the Konitz quintet's similar attempt on historical art: making it relevant, etc.

Peacemeal is simple evocative expression, with forthright playing—especially by the rhythm section, with the least obtru-

sive De Johnette drumming I've ever heard—once again proving Konitz the consistent explorer of contemporary music: one seeking to create new life from old.

—Bourne

SHELLY MANNE

OUTSIDE: Contemporary S7624: *River Running*; *Silent Voices*; *High-Flying Phyllis*; *Steve*; *For Bean*; *Don't Know*.

Personnel: Gary Barone, trumpet fluegelhorn; John Gross, tenor saxophone, flute; Pete Robinson, piano, electric piano; June Booth, bass; Manne, drums.

db/RC Rating: ★★★★★

If, prior to listening to this LP, I had to venture a guess as to who would provide one of the most uplifting and stimulating LPs of the year, I probably would not have guessed Shelly Manne. But here it is—a sensitive and highly creative document in which the leader assumes an essential, but not primary role.

The excitement here is provided by the astonishingly gifted young musicians Manne is currently (and hopefully permanently) employing. Yet, this is far from a "youth-is-where-it's-at" ploy by Manne. With all due respect to previous sidemen this may be Manne's best group yet.

Parone, perhaps the best known of the young sidemen, continues to grow and his work here is consistently excellent. Though extremely fluent, his work always sounds spontaneous and I've yet to hear him deliver a dull solo. His best moments here come on *Voices*, where he is extremely melodic while executing some ingenious runs.

Completing the brilliant front line is remarkable Gross, who survived apprenticeships with Spike Jones, Harry James and Johnny Mathis with his creative powers undimmed. An effective flutist whose sound is much like James Moody's, he distinguishes himself here mainly on tenor. Though extremely impressed by his more outside ventures (most notably on *Phyllis*) I dug him most as a restrained, inventive ballad player (*Voices*, *Bean*) with a beautiful, flexible sound and a wellspring of ideas.

Robinson, all of 20, is nothing short of spectacular. As a soloist, his work is sensitive, lyrical and consistently imaginative. His solo on *Steve* (written by and dedicated to the late drummer, Steve Bohannon) is a mindbender in which he employs daring single-note runs with ingenious left-hand punctuations. In addition, he authored a striking ballad, *Voices*.

Booth, Robinson's equally promising rhythm section cohort, is also a triple-threat performer: a vibrant bassist with a beautiful sound, excellent ideas, and outstanding compositional talents (the moody ballad, *Bean*).

As the leader intimates in his liner notes ("What do they get from me? . . . I may be hold the reins so they don't go off the deep end. . .") he is not the sparkplug here, but rather a highly effective helmsman who, to me, has always been the quintessence of taste and flexibility. In fact, Manne is perhaps the best all-around drummer—as skilled as Bellson, Rich et al. in a big band context but more creative, relaxed, and inspiring in a small group setting. His role here is far from minimal—if it is understated, it's what this group needs and no one could do it better than Manne. He is, in short, a consummate virtuoso, and a much underrated one at that. This outstanding album is additional evidence that he is still a vital, dedicated jazzman.

—Szantor

PHINEAS NEWBORN, JR.

PLEASE SEND ME SOMEONE TO LOVE—Contemporary S7622: *Please Send Me Someone To Love*; *Rough Ridin'*; *Come Sunday*; *Brentwood Blues*; *He's A Real Gone Guy*; *Black Coffee*; *Little Niles*; *Stay On It*.

Personnel: Newborn, piano; Ray Brown, bass; Elvin Jones, drums.

db/RC Rating: ★★★★★

About the time that Art Tatum left us, a young Tennessee pianist named Phineas Newborn Jr. made his New York debut and quickly established his reputation as Tatum's logical heir, along with Oscar Peterson. Today, following a series of personal crises, Newborn is once again active—mainly around the Los Angeles area—and this album demonstrates that he is still one of the giants of the keyboard.

Newborn also demonstrates an emotional intensity supporting a superstructure of Tatumesque technique. The very opening—the title tune—immediately reveals that collaboration between head and heart. *Rough Ridin'* has a jaunty bop flavor which Newborn converts into a vehicle for some impressive block chording.

Come Sunday and *Black Coffee* provide this pair of ears with the album highlights. Newborn approaches the Ellington classic with the reverence it deserves. The

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first chorus is unaccompanied, ending in an appropriate plagal cadence that the pianist milks dry. When Brown and Jones enter, Phineas goes off on a flight of flute-like trills and maintains a prayer-like attitude to the end over bowed bass lines and quiet drum rolls. *Coffee* is freshly ground proof that Newborn bases many of his extended melodic lines and full-bodied reharmonizations on lyrics. The piano literally sings the first chorus while bass and drums agree on the first beat of each measure (Newborn will not be pinned down metronomically on ballads, which may drive a rhythm section up the wall, but brings out the ultimate in personal expression from the piano). During the second chorus, he opens his pianistic bag of tricks and pulls out single-line noodling to suggest double time, far-ranging block chords, and wide-spread octave runs, sometimes in unison, sometimes as a delayed echo effect.

Brown introduces *Brentwood Blues* with one of his well-constructed solo flights, and he and Jones continue probing behind the piano's first chorus. From that point on, it's strictly a no-nonsense, locked-in, four-to-the-bar, right-on-top-of-each-beat foundation for Newborn's best 12-bar blues belting. Jones' cymbal-riding allows the pianist to take off on some incredible unison octave sorties. Brown contributes an outstanding solo.

Real Gone Guy is another 12-bar blues, approximately twice the tempo of *Brentwood*. Drums introduce the cut in Latin accents, Jones taking a fine solo after some unbelievable spreadeagle unison octave piano figures. *Stay On It* is a pleasant bop outlet that would be a throwaway on most any other album, but with these three is merely another example of nitty-gritty, straight-ahead swing.

The only unusual material in this collection is Randy Weston's *Little Niles*. This piece boasts some intriguing rhythmic interplay, Jones superimposing a feeling of three over Newborn's four. The metric subtleties add to an exotic melody which seems to literally float over sequential changes.

This is an excellent album: Newborn's attack is confident, and here he has a rhythm section that can't help but inspire. The whole session was lovingly produced—which makes me wish that Les Koenig had been able to also put Tatum on disc. —Siders

WAYNE SHORTER

SUPER NOVA—Blue Note 84332: *Super Nova*; *Swee-Pea*; *Dindi*; *Water Babies*; *Capricorn*; *More Than Human*.

Personnel: Shorter, soprano saxophone; John McLaughlin, Sonny Sharrock, guitars; Miroslav Vitous, bass; Jack De Johnette, drums, thumb piano; Chick Corea, drums, vibes; Airtio Moreira, percussion. Track 3: Maria Booker, vocal; Walter Booker, unamplified guitar.

db/RC Rating: ★★★★★

This is an incongruous LP even by the standards of the uniquely daring Wayne Shorter. For a long time, hearing this music, I was put off by the confusion and niggling of the accompanying group. No doubt Shorter's initial idea was to present a *Bitches Brew*-like mixture of pop and jazz styles, and this LP's failure lies in the

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glaring inability of any but bassist Vitous to play with Shorter. The drummers' inflexibility derives from a somewhat limited conception of hard bop styles imposed on a free music. Guitarists McLaughlin and Sharrock, however, find difficulty in playing valid music in any style, and are barely noticeable throughout most of the LP.

Miles' *Bitches Brew*, a much less daring idea, faced similar problems, and succumbed to them: between Shorter solos it is an arid collection, with even a minimum of fine trumpet work. Here, Shorter solos about 95% of the time, and if you ignore the associated thrashings, the creation is outstanding. Switching to soprano from tenor dramatizes changes of emphasis in his art: his odd, rough, twisted lyricism and highly dramatic expressive skills are now dominant. Such a solo as *Sweet-Pea* is specifically conceived for this soprano style. In it a simple falling ballad line is played with considerable dynamic variety, extremely sensitively placed accents and contrasts being the work's vital content. The deliberate simplicity of the line itself is a newly emphasized and distinctly personal Shorter feature, a Coltrane technique applied to an essentially different kind of music.

Emphasizing the sense of incongruity, older features of his art remain: his frequent vulgar bad taste; the absoluteness of structure. As always, many individual phrases and even thematic ideas are quotes or r&b material—like, say, Ellington, Shorter has always had the courage to flaunt his crudities. More, as writer Terry Martin pointed out to me, there is an overwhelming sense of Coltrane in much of Shorter's phrasing (especially *Water Babies*) and cyclic structures (c.f. Coltrane's *Out Of This World*). The overall effect of Shorter's art here suggests the methods of Samuel Beckett's plays used musically.

One finalizing element, a new-found rhythmic freedom which encompasses both space and abrupt tempi changes, is particularly essential to the fascinating *Capricorn*. Pivotal structural moments are marked by out-of-context restatements of one theme phrase, personal cadenzas and tempo breaks appearing within the several cycles as a sense of great emotional intensity even within languid phrases (Shorter's famous control and deliberation) is felt. The subtly, the careful delineation of sequences and dynamics, the incongruous-seeming phrase placements—these are immensely individual features. The bassist's support is marvelously un-failing within each precisely stated sequence—surely Vitous felt highly challenged—but Shorter's complex power confounds the irresolute accompanists: the drums and guitars are at their worst in *Capricorn*.

Water Babies is perhaps an equally remarkable statement. Shorter's profound power results in an expansive lyrical solo, freely moving from moment to moment—a questing solo, Shorter the seeker. Moving toward its conclusion, the terrifically impassioned *More Than Human* offers a series of sequences that present his subtle, precise virtues in extreme. *Super Nova* is a courageous series of variations and interpolations on one 4-note motive, all most

forceful and aggressive and (this is a quality peculiar to Wayne Shorter) eccentrically natural. Even *Dindi*, the most incongruous track, works: opening with a Blakey *Orgy In Rhythm* sequence, it continues with a nice, sensitively sung Jobim ballad, then reverts to percussion, Shorter (the group's top line) now asserting a sense of both carnival and reflection as the others enthusiastically freak out.

The entire record is a beauty. Listening to the work of this extremely emotional artist over the years, it becomes clear that this self-aware flow and perfection are rare qualities. A handful of LPs demonstrate Shorter's mastery (note the recently issued Blakey *Witch Doctor*), and at his rare best his insights prove individualistic, emotionally various, and illuminating. It is, or should be, evident that jazz is at a critical state. In my near two years as a down beat reviewer only this LP and the Art Ensemble of Chicago's *People In Sorrow* have offered such basic, essential evidence of the music's innate health. Please do hear Wayne Shorter's current music, and reaffirm your own faith in the healthy, emotional, healing power of intensely felt, sensitively and brilliantly stated, subtle and pertinently lyrical music. —Litweiler

McCOY TYNER

EXPANSIONS—Blue Note BST 84338: *Vision; Song of Happiness; Smitty's Place; Peresina; I Thought I'd Let You Know.*

Personnel: Woody Shaw, trumpet; Gary Bartz, alto saxophone, wooden flute; Wayne Shorter, tenor saxophone, clarinet; Tyner, piano; Ron Carter, cello; Herbie Lewis, bass; Freddie Waits, drums.

db/RC Rating: ★★★★★

One could never accuse Tyner of complacency. Virtually all of his albums offer something new, either in terms of approach or sidemen. Here, the emphasis is on the writing, ensemble development, and intriguing interplay among the soloists.

If the album has a drawback, it is what I perceive to be a basic sameness in the writing (mainly by Tyner), though all compositions are interesting. The moods do vary from softspoken lyricism to heated avant garde forays, and Carter's cello and the use of wooden flute (by Bartz) and clarinet (by Shorter) help to vary and enhance the settings.

Vision, based on an E-flat minor scale, offers some interesting single-note Tyner and angular cello work by Carter, who employs both upper and lower registers to telling effect, while Tyner's "pendulum" comping during the early stages of Carter's solo is extremely effective. Shorter essays an extremely free solo, primarily of interest rhythmically, Bartz' brilliant invention is noteworthy melodically, while Shaw provides much harmonic interest with his heated improvisation.

Shorter's legit-sounding clarinet and Bartz' flute enhance Tyner's work on *Happiness*. *Smitty's* is a series of simultaneous improvisation "duets" between Shorter and Tyner, Shaw and Bartz, Carter and Lewis, and finally, Tyner and Watts.

Peresina, perhaps the LP's best track, is a compelling Tyner original containing some of the most lyrical work I've heard from the pianist. Shorter's sinewy tenor

solo—closer to his recorded work with Miles Davis than anything else on this LP—is his most lyrical and coherent statement of the album.

Tyner is in fine, though not exceptional, form and the same applies to the other soloists. Overall, a most pleasant and well-planned set.

—Szantor

VARIOUS ARTISTS

WOODSTOCK—Cotillion SD 3-500: *I Had a Dream* (John B. Sebastian); *Going Up the Country* (Canned Heat); *Freedom* (Richie Havens); *Rock & Soul Music* (Country Joe & the Fish); *Coming into Los Angeles* (Arlo Guthrie); *At the Hop* (Sha-Na-Na); *The Fish Cheer, I-Feel-Like-I'm-Fixin'-To-Die Rag* (Country Joe McDonald); *Drug Store Truck Drivin' Man* (Joan Baez and Jeffrey Shurtleff); *Joe Hill* (Joan Baez); *Suite: Judy Blue Eyes* (Crosby, Stills & Nash); *Sea of Madness, Wooden Ships* (Crosby, Stills, Nash & Young); *We're Not Gonna Take It* (the Who); *With a Little Help from My Friends* (Joe Cocker); *Soul Sacrifice* (Santana); *I'm Going Home* (Ten Years After); *Volunteers* (Jefferson Airplane); *Dance to the Music, Music Lover, I Want to Take You Higher* (Sly & the Family Stone); *Rainbows All over Your Blues* (John B. Sebastian); *Love March* (Butterfield Blues Band); *Star Spangled Banner, Purple Haze & Instrumental Solo* (Jimi Hendrix); produced by Eric Blackstead.

Rating: one cosmic huzzah

"... here we are ... trapped in the amber of this moment. There is no why. ... " (Kurt Vonnegut Jr.)

History is myth, the reconstruction/interpretation of the legendary, and every passing moment is transposed as it happens to the plane of memory, from where all may be recalled, yet never, because we are fallible humans and not mechanically precise recording instruments, wholly exact. Our past, cultural or personal, is only what

we remember in the manner we desire to remember.

And so my brain flashes Woodstock twofold: as an event which damn near killed me, yet as a glorious allegory, a historical moment in socio-esthetic retrospect, a piece of myth—the Woodstock Nation as a synthetic legend of new Youth Culture in the myth of America.

Surely why all that happened did so is an object for any and all speculation, whether pronouncing relatively incontestable political impacts or devising an equation from the life-style bits that connected in the act of the mass (*The Electric Kool-Aid Acid Test* plus psychedelia real plus psychedelia commercial plus hair plus great scoops of hip esoteria). But no conclusion will be certain because no one can ever truly estimate all that occurred, just as no single private in a foxhole can estimate the full spectrum of a consequential battle strategy, nor will even the seemingly complete and objective helicopter photographer catch all the action as he swoops above the fighting. Thus, Michael Wadleigh's documentary is brilliant in that he offers no analysis except to report what he filmed of Woodstock, while I remain confused, trying to organize my reflections of an experience which damn near killed me.

The album is fun, and in its way vicarious. Many artists are missing (Tim Hardin, the Grateful Dead, Janis Joplin, Ravi Shankar, others), but choices are made, although some inclusions are a drag considering the available 3-album space: like too much Sly and the Family Stone and

too much CSN&Y (especially the wretched *Sea of Madness*)—but taste is in the tongue of the beholder, or mythmaker.

The beauty is maintained, "trapped in the amber of this moment": Richie Havens' propulsive *Freedom*, CSN&Y's embryonic *Wooden Ships*, Hendrix' berserk national anthem, the Airplane's far-too-brief *Volunteers* (deleted from the film), and Joe Cocker at his finest; even some mellow stage announcements—like "The man next to you is your brother, and you damn well better treat each other that way"—which might sound a shuck out of the context of the dairy field while wondrously the truth when live. And yet the ultimate rite is still the *Fish Cheer*, as hundreds of thousands of heroes chant The Word like the trumpet of Joshua—zappy Woodstock Youth cascading over as the walls came a-tumblin' down about the culture—and the last words spoken are *thank you and more*.

—Bourne

ROCK BRIEFS

BY MICHAEL CUSCUNA

RENEWED INTEREST in 1950s rock has sent many record companies running back into vaults, assembling anthologies. Atlantic's *History of Rhythm and Blues* has been the most tasteful and intelligent. All eight volumes are valuable and informative documents of important eras in popular music.

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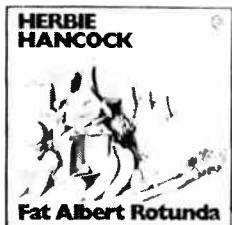
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busy reissuing their early work. Ronnie Hawkins' Roulette albums are now being prepared for re-release. Sun has already issued Carl Perkins' **Original Golden Hits** (Sun 111), which includes *Honey Don't*, *Blue Suede Shoes*, and *Matchbox*. Perkins was one of the first and finest rock-a-billy performers, and his best recorded work still remains the old Sun material found on this album.

Many new groups are looking toward the past. One of the most successful albums in this direction is **Supernazz** (Epic BN-26487). Nothing great happens, but it is really a fun album for the nostalgic rock fan. Do not misunderstand—the Flamin' Groovies are not merely expert copiers; most of their material is original.

Oudist John Berberian, a respected performer of Turkish music, has produced an eclectic effort called **Middle Eastern Rock** (Verve FTS 3073). Surprisingly, the project is quite successful. Some rock always has had a feeling similar to jazz, and a feeling for Turkish music can be detected in some of it too. Berberian and his talented supporting crew use that link to make some exciting music. Not every track is a success, but the album is worth investigating.

Changing Horses (Elektra EKS 74057) is the Incredible String Band's most dramatic album, consisting of several strong extended pieces. The bizarre, eclectic group continues to bring many types of music together in its own magical way. If you are not into the String Band, I suggest that you start with *Hangman's Beautiful Daughter*.

S. David Cohen, formerly David Blue, has released a fine collection of original tunes in the album *Me* (Reprise RS 6375). His singing—now more relaxed—has improved greatly over that in his first album. But his forte is intelligent songwriting of wide scope. The performances herein are not up to some of the material but nice and clean and relaxed nonetheless.

Norman Greenbaum, former leader of a successful jug band, has made a fine solo album, **Spirit in the Sky** (Reprise RS 6365). With tasteful arrangements and a variety of song material, Greenbaum's album stands as a thoroughly enjoyable effort. It is not spectacular or startling, just very nice.

The long respected folksinger and writer Billy Edd Wheeler may find a broader audience with his **Nashville Zodiac** (United Artists UAS-6711). The most outstanding tracks are the delightful *Coon Hunters* and the powerful Doug Kershaw tune *You Fight Your Fight and I'll Fight Mine*, on which the composer performs. The record is well-programmed and well-executed. Wheeler should win friends with this interesting album, recognition long overdue.

Anthems in Eden (Capitol Harvest SKAO-370) by Shirley and Dolly Collins is an interesting experiment in writing contemporary material in the style of old English folk music, complete with ancient instruments. Dolly Collins is an interesting writer and arranger who has worked with the Incredible String Band and the Young Tradition. The music lacks guts, as does Shirley's singing, but the LP is interesting nevertheless.

To Mum (Blue Thumb BTS 16) is the third recording by the Aynsley Dunbar Retaliation, this one produced by John Mayall. Less rock and more blues than their previous efforts, they avoid blackface impersonations even so. This is a fine, relaxed white blues album.

Love, a creative group led by Arthur Lee, made several really fine albums for Elektra a few years ago. Happily, it is back on the scene. Its initial release for Blue Thumb is a two-record set (BTS-9000). This would have made a superior single album. Some of the material is excellent hard rock and jamming; some is poor imitations of other groups. Fortunately the good performances prevail. Priced as a single record, the set is quite worthwhile.

Love's one fault is its lack of identity. Hopefully its renewed activity will help correct the situation. Until then, I recommend this set to Love fans and any hard rock fans.

There are many albums that fall in the middle ground, good but not great, worth buying if you buy a lot of rock albums. Three fine examples are *Yes* (Atlantic SD 8243), *The Allman Brothers* (Atco 33-308), and *Humble Pie* (Immediate 101). For the devout rock fan, each group has its merits. For the listener interested only in the outstanding and important, these discs are not really necessary. *Humble Pie*, led by Steve Marriot, formerly of Small Faces, is most varied in its material, most of which is original. *Yes* is a tight English group with superb vocal abilities. The Allman Brothers is a hard blues-rock group. Its strength lies in its instrumental ability. (It is even more rewarding in person).

Sam Lay in Bluesland (Blue Thumb BTS 14) allows the great blues drummer to step out as a singer as well. The album is produced by Nick Gravenites and features guitarist Mike Bloomfield. This is a slick, yet relaxed, blues session, contemporary—that is, touched by rock. Nice but of no great import.

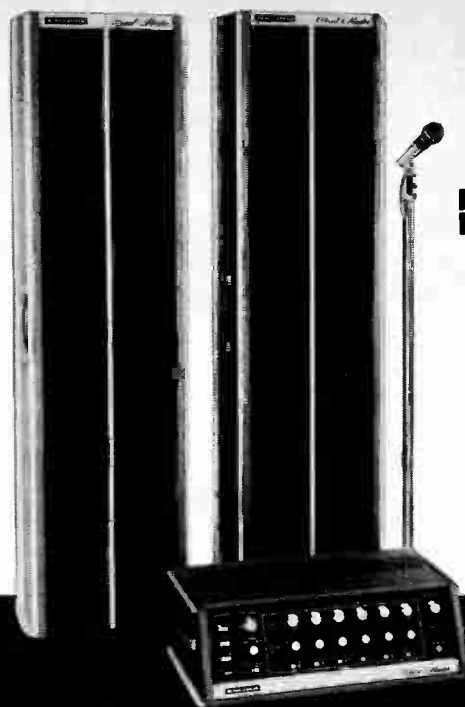
The delightful Eric Von Schmidt is back, now using a rock backup group. His new album is **Who Knocked the Brains out of the Sky?** (Smash SRS-67124). The group is tasteful, and Von Schmidt retains his sense of humor and light style. A lot of fun to listen to.

Backed by Nashville studio men, songwriter Mickey Newbury has recorded some of the finest tunes on **Looks Like Rain** (Mercury SR-61236). Newbury is one of the best and most intelligent of the contemporary, folkish country writers. Strongly recommended if you are into that sort of thing.

Are ha Franklin has released one of her finest albums in a long while. **This Girl's in Love with You** (Atlantic SD 8248) features spirited singing with Atlantic's usual superb setting for Miss Franklin. There are some strong cover versions of such hits as *Son of a Preacher Man* and *The Weight*. While she all but destroys the Beatles' *Eleanor Rigby*, she gives their new song *Let It Be* a dynamic reading that far surpasses the Beatles' version.



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GRETSCH

ARMSTRONG

(Continued from page 21)

13-year old image on the screen.

From a slide of the Riverboat Band (circa 1918), with Louis looking up and exclaiming "yeah, looka there, there's Fate Marable," the stage lights went on to reveal a re-creation of that early band: Mike DeLay, trumpet; Roy Brewer, trombone; Joe Darensbourg, clarinet; Sammy Lee, tenor sax; Alton Purnell, piano; Ed (Montudie) Garland, bass; Alton Redd, drums. They played *Ja Da* and *Panama*, and every solo was lustily applauded. Darensbourg, just a few days shy of his 64th birthday, had not lost any of his richness.

After three vocals by Sarah Vaughan, the slides continued, and so did the memories. There, bigger than life, was King Oliver's Creole Jazz Band, from 1923: Baby Dodds, Honore Dutrey, Bill Johnson, Louis, Johnny Dodds, Lil Hardin (who was Mrs. Armstrong until 1932) and Joe King Oliver.

The Oliver band came to life with Andrew Blakeney and George Orendorff, trumpets; Warren Smith, trombone; Matty Matlock, clarinet; Billy Mitchell, piano; Nappy Lamare, banjo; Bill Hadnott, bass; Sylvester Rice, drums. Joe Marsala sat in on clarinet as the band played *Dippermouth Blues*, *Canal St. Blues* and *High Society*, with Matlock negotiating that fiendishly difficult solo in spite of the brisk tempo. As for Blakeney's re-creation of Oliver's cornet, his forceful playing was one of the highlights of the concert for this pair of ears.

The next re-creation—from 1926—heard the sounds of Louis' famous Hot Five simulated by Teddy Buckner, trumpet; John "Steamline" Ewing, trombone; Caghey Roberts, clarinet; Chester Lane, piano; Nappy Lamare, banjo; Art Edwards, bass, and Jesse Sailes, drums. After *Struttin' With Some Barbeque*, clarinetist Bob McCracken joined them on *After You've Gone* and revealed that his warm tones have not dropped one degree in temperature. Buckner was feeling no pain whatsoever and perhaps that gave him the courage needed to "duplicate" the incredible solo intro Louis did on *West End Blues*.

Closer to today's idiom, the next combo heard from was the All Stars: Doc Evans, trumpet; Bob Havens, trombone; Maxim Saury, clarinet; Max Murray, tenor sax; Lloyd Glenn, piano; Ray Brown, bass, and Charles Lodice, drums. This set produced some of the most intense two-beat sounds, and with such tunes as *Sugar* and *Indiana*, individual performances from Glenn, Havens—and Saury in particular—were sparkling. Another French visitor, Claude Luter, sat in on soprano.

Ironically, the band that had the greatest potential for sparkling solos, the Ambassador Satch Band, got to play the least: Clark Terry, flugelhorn; Tyree Glenn, trombone; Benny Carter, alto sax; Barney Bigard, clarinet; Ray Sherman, piano; Red Callender, bass; Louis Bellson, drums. They did manage to stretch out on one tune—*Mack The Knife*—with Bellson getting his kicks (literally) and Carter reminding us that he's still an old smoothie, but the set belonged to the guest of honor.

Well, almost. Time had to be allotted to presentations: one was a Distinguished American Award by a vice president of the American Broadcasting Company; the other was a proclamation of "Louis Armstrong Day" by a Los Angeles City Councilman. The only problem with the latter was that it contained too many idiotic "whereas," etc. The time could have been better lavished on the soloists standing in the background, or to Louis, who was being extremely tolerant of the rhetoric.

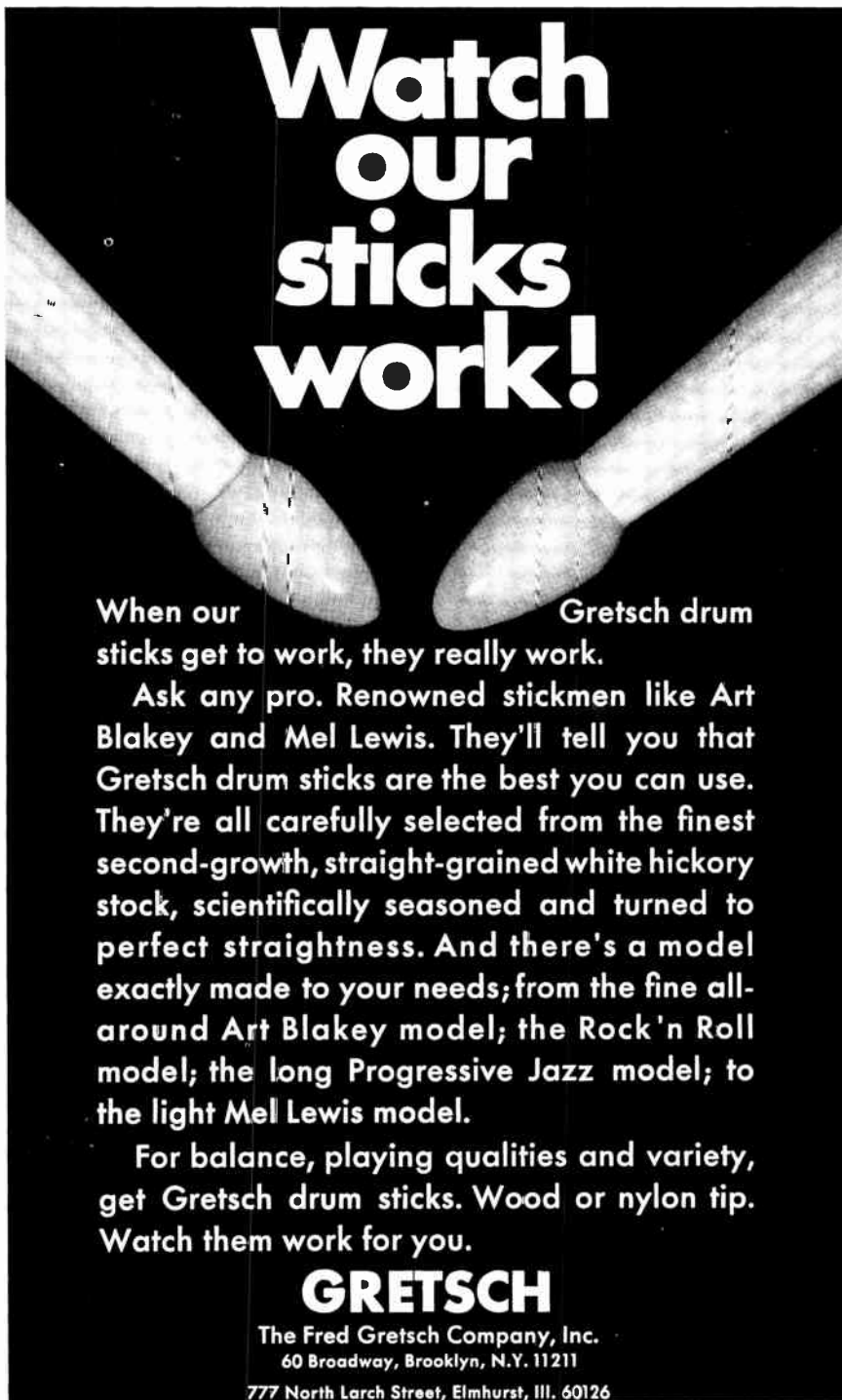
Whereas the midnight hour was approaching, Hoagy Carmichael signaled for one more interruption: the gigantic birthday cake, 11 feet high, six tiers, weighing 800 pounds. It was right out of *Land of The Giants* and Louis had to climb half-

way up to cut a piece off the top, right near the foot-high statue of a trumpeter. As Louis remarked to Hoagy, who was holding Louis steady on the ladder: "This is for Tyree. He always likes to get the first piece."

After licking his chops, Louis exercised them on *Sleepy Time Down South*, *Blueberry Hill* and, by now, on the first minutes of his 70th birthday, *Hello Dolly*. Needless to report, Louis received a standing ovation, and all those handkerchiefs in the audience weren't pulled out to mimic Satchmo! It was a catharsis—an uninhibitedly sentimental salute to the king.

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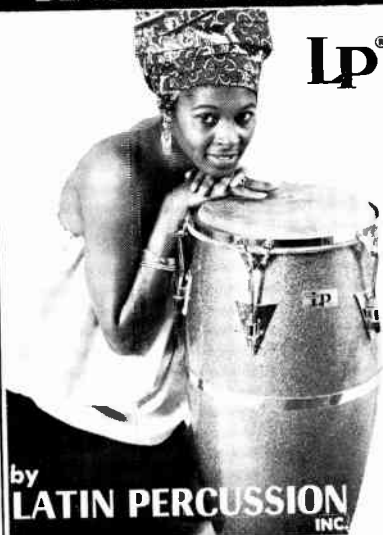
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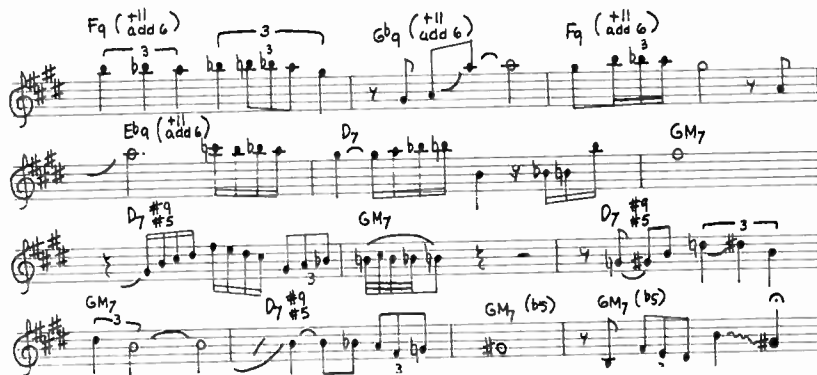
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AD LIB

(Continued from page 12)

Gene Bertoncini . . . **Marian McPartland's** group was at the Club Down Beat . . . Bassist **Reggie Johnson** subbed for **Richard Davis** in the Thad Jones-Mel Lewis Orchestra in July and was at the Half Note with **Zoot Sims** . . . Bassist **Larry Ridley** and the Trio Musica presented a concert at NYU's Loeb Student Center . . . The **Modern Jazz Quartet** did two weeks at the Rainbow Grill . . . The **Master Brotherhood** in *A Black Music Ritual of Awareness* presented a concert at Countee Cullen Regional Library featuring **Arthur Williams**, **Ahmed Abdullah**, trumpet; **Joseph Rigby**, reeds; **Les Walker**, piano, electric piano; **Benjamin Hanson**, bass, and **Stephen Reid**, percussion.

Los Angeles: The **Hindustani Jazz Sextet** played a series of Mondays at Shelly's Manne-Hole while putting in a couple of weekends at Donte's. In the sextet: **Don Ellis**, trumpet; **Tom Scott**, reeds; **Roger Kellaway**, piano; **Dennis Parker**, (subbing for **Ray Neapolitan**) bass; **Paul Humphrey**, drums, and **Hari Har Rao**, percussion. For the week-long attraction, business perked up with **Gerald Wilson** and his band . . . At Donte's the best business was also recorded by a big band: **Woody Herman**, who played there two nights . . . One of the most successful smaller aggregations to play Donte's was the **Victor Feldman Quartet**: **Ernie Watts**, tenor sax, flute; **Feldman**, vibes, piano; **Chuck Domanico**, bass, and **John Guerin**, drums . . . The biggest attractions locally continued to be the rock or rock-flavored groups: **Crosby, Stills, Nash & Young** played two non-successive nights at the Forum in Inglewood . . . **B. B. King** and the **Buddy Miles Band** did a one-nighter at the Shrine Auditorium shortly after Miles closed at the Whisky A-Go-Go. He was followed by the **Kinks** . . . **Traffic** jammed at the Santa Monica Civic Auditorium for one night . . . The **Band** and **Blood, Sweat & Tears** did respective one-nighters at the Hollywood Bowl . . . Foreign affairs find **Lou Rawls** at the Chequers in Sydney Australia for

three weeks, opening August 4, followed by a Japanese tour . . . **Woody Herman** just took his Herd to Hawaii for some gigs at the Kahala Hilton, plus a tour of military bases on the Islands . . . **Ray Charles** brought his revue into the Santa Monica Civic Auditorium for a one-night concert . . . **Redd Foxx's** recently featured **Ernestine Anderson**, backed by the **Walter Bishop Trio**. Summer doldrums forced Foxx to lower the cover from five to three dollars . . . **Mary Kaye** brought her combo into the recently re-opened **Ruddy Duck** in Sherman Oaks . . . **Joe Williams** played P.J.'s for one week beginning July 28th . . . **Lightnin' Hopkins** worked the Ash Grove for one week. He was followed a week later by **Jimmy Witherspoon** . . . **Sergio Mendes and Brasil '66** are set for an Oct. 9th gig at the University of Louisville . . . **Henry Mancini** is going high-brow again. His recent guest-conducting stint with the **St. Louis Symphony Orchestra** will be followed by similar baton chores with the **Philadelphia Orchestra** in Saratoga Springs August 9; and the **Los Angeles Philharmonic** in San Diego, August 23 . . . **Louis Bellson** and his band are still devoting most of their time to touring with **Tony Bennett**. Latest gig took place at Caesars Palace, in Las Vegas. **Joanne Grauer** occasionally plays piano with **Nat Brandwynne's** house band at Caesars. Joanne is one of the few local jazz-flavored distaff 88'ers that keep working. Another is **Joyce Collins**, whose latest assignment is playing "warm-up" for the **Mary Tyler Moore** live TV show. With Joyce in the trio: **Jim Hughart**, bass; **Gene Estes**, drums. Joyce is on piano and electric piano . . . **T-Bone Walker** and **Eddie Lockjaw Davis** sat in and broke up the **Pied Piper** recently. Owner **Freddie Jett** has made a change in the room's sound for the first time in years. Breaking away from the basic piano-bass-drums house trio, he brought in the **Perri Lee Duo**: **Miss Lee**, organ and vocals; **Dave Howard**, drums and vocals . . . **Bossa Rio**, the **5th Dimension** and the **Sandpipers**, among others appeared at the Forum for a charity bash, benefitting International Orphans, sponsored by station KMPC . . . **Richard Boone** headlined one of the best-attended Sunday sessions hosted by **Chuck Niles** at the Surf Rider,

in Santa Monica, fronting a big band as well as a combo. Two other ex-Basie sidemen were in the band: Marshall Royal, alto sax, and Al Aarons, trumpet. Boone sang with the band and played trombone with the combo that included Herman Riley, tenor sax and flute; Dolo Coker, piano; Bill Fender, guitar; John Heard, bass, and Jimmie Smith, drums . . . Roger Kellaway's Cello Quartet appeared at the Masquers. In the quartet: Edgar Lustgarten, cello; Kellaway, piano; Chuck Domanico, bass, and Emil Richards, percussion . . . Charlie Byrd played the Hong Kong Bar for four weeks, introducing a new "fourth" to Los Angeles fans: Mario Darpino on flute. Rounding out the quartet: Charlie's brother Joe on bass, and Bill Reichenbach on drums . . . The Swing Era Showcase Society continues to present big band sounds at its dances. Don Scott fronts a 12-piece outfit that often includes members from Los Angeles' jazz ranks: Johnnie Rinaldo, Lou Fratturo, Ira Schulman, Bob Havens . . . Sammy Davis, Jr. received an honorary Doctor of Fine Arts degree from Wilberforce University . . . The North Hollywood Library presented a free jazz concert with a group called Revival. Fronting the quartet was Glenn Ferris (Don Ellis' trombonist); with Jack Walrath, trumpet; Bruce Kale, bass, and Billy Elgart, drums.

Chicago: The Association for the Advancement of Creative Musicians (AACM) continues its active summer schedule with Thursday concerts at the Hyde Park Art Center, while the AACM big band appears Mondays at Las Brisas . . . Cannonball Adderley, along with Max Roach and his group, presented a free concert in Grant Park near Chicago's lakefront on a recent Monday, while Woody Herman and his Herd was serenading shoppers at the Old Orchard shopping center in nearby Skokie. Both events were well attended . . . The Richard Abrams Trio, Johnny Hammond Smith, and the groups of Houston Person and Ken Chaney were featured at the High Chapperal's 1st Jazz Show, presented by Entertainment Associates. Vocalist Sarah Lee also performed . . . Just returned from a Far East tour, The Jonah Jones Quintet (Jones, trumpet; Jerome Darr, guitar; Sonny White, piano; John Brown, bass; Cozy Cole, drums) followed George Shearing's successful stint at the London House. The Audrey Morris Trio is featured Mondays and Tuesdays . . . Altoist-vocalist Vi Redd did a weekend at The Apartment, with trumpeter Oscar Brashers and pianist John Young also aboard . . . Brashear also worked a recent *Modern Jazz Showcase* session at the North Park Hotel that featured Sonny Stitt and Eddie Lockjaw Davis. Pianist Earl Washington, bassist Rufus Reid, and drummer Marshall Thompson rounded out the group and sitters-in included local tenorman Tonmie (Madman) Jones and the AACM's Thurman Barker on drums . . . Recent rock concerts at Grant Park featured Lee Michaels, Brian Auger and the Trinity, Pacific Gas and Electric, and Mason Profit. Other rock groups that appeared locally: The Who and Crosby,

Stills, Nash&Young (Auditorium Theatre). The Grateful Dead and Grand Funk Railroad (Aragon) The Mothers of Invention (Ravinia), and Jose Feliciano (Mill Run theatre) . . . One of Ravinia's more unique summer concert programs featured Peter Nero with the Chicago Symphony Orchestra playing the music of Duke Ellington and Leonard Bernstein. Another Ravinia performer, Ella Fitzgerald, made her tenth visit to the summer music mecca . . . Sonny Terry and Brownie McGhee continue at the Quiet Knight, 953 W. Belmont Ave. . . Chicago *Tribune* jazz columnist Harriet Choice was joined by down beat editor Dan Morgenstern on her July 5 *Jazz By Choice* program—a two-hour birthday tribute to Louis Armstrong . . . The Frank Fiore Trio (Fiore, piano, vocals; Jack Lespino, bass; Steve Miller, drums) continues at the Holiday Inn on Lakeshore Drive . . . The new Grogshop in Skokie features a group including trombonist Chuck Anderson, pianist Eddie Fritz, and drummer Tony Bellson . . . Dave Remington and the World's Second Greatest Jazz Band inaugurated a new cocktail hour music policy at the College Inn of the Sherman House . . . Sergio Mendes brought his Brasil '66 into the Mill Run Theatre for a five-day stint.

Philadelphia: The First Nighter supper club continues its jazz policy with Elmer Gibson, piano and fluegelhorn; Donald Moseley, bass; Norman Farrington, drums, and leader Al Grey with his electric trombone. Vocalists Kid Haffey and Mildred Anderson did much to create interest at this spot during successive weeks and Grey had a birthday party at the room, drawing a number of guest artists . . . The Forerunners were scheduled for a concert at the Haddington Recreation Center early in June . . . Vocalist Betty Green was accompanied by guitarist Burt Payne at the Seafare Lounge. Tenor saxophonist Robert "Bootsie" Barnes alternated with an excellent trio featuring newcomer Richard Waters, organ, and Johnny Royall, drums . . . The Buddy Rich big band did a one-nighter at Sciollas . . . Pianist Jimmy Golden and drummer Charlie Rice have just returned from a long engagement in Puerto Rico with vocalist Jimmy Holmes . . . Vocalist Billy Paul, who performed on a Mike Douglas TV airing, was quite a hit during a recent return at the First Nighter . . . Vocalist Evelyn Simms continues at the Rendezvous in Wilmington, Del. . . Organist Jack McDuff, in the area for an engagement at Pearls Celebrity Room in Lawnside N.J., guested at a *Jazz at Home Club* gathering and received an award. Harry "Skeets" Marsh presented the plaque and vocalist Joe Walston was on hand with organist Joe Johnson and his combo . . . Former Stan Kenton saxophonist John Bonnie and drummer Butch Ballard are offering some exceptional sounds with Bobby Roberts' society band these days . . . Roland Johnson has his vibes set up at the RDA Club at the Drake Hotel on weekends . . . Larry Labes took his trio with Bill Collic and Earl Curry to the Coach Inn at Port Washington, Pa.



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... The Mitch Avery Trio with Kermit Downes and Johnny Royall worked the summer opening at the Lafayette in Cape May, N.J.

Dallas: The fifth annual Longhorn Jazz Festival, held July 17, featured Cannonball Adderley, Jimmy Smith, Les McCann, Eddie Harris, Roberta Flack plus Joe Morello performing with the 23-member Univ. of Texas Jazz Ensemble, directed by John Goodwin. An added feature of the Austin appearance was a Saturday afternoon concert, workshop and clinic featuring Morello and Joe Zawinul, emceed by Houston arranger-bandleader Ed Gerlach. Also performing during the matinee was a group of college all-star musicians: Barrie Hall (Texas Southern) trumpet; Ronald Laws (Stephen F. Austin Univ.), sax, flute; Nick Fryman (Univ. of Texas-Austin), piano; Bill Hieronymus (North Texas State), bass, and Craig Herman (Sam Houston State), drums. As in past years, proceeds from the festival will help provide jazz scholarships to the state's major colleges. . . . An overwhelming response to this year's fourth annual Odessa Jazz Party has set founder Dr. O. A. Fulcher to the early task of planning for next year's event in the East Texas city. Headlining the weeklong affair was the World's Greatest Jazz Band: Billy Butterfield, Yank Lawson, trumpet; Vic Dickenson, Lou McGarity, trombone; Bob Wilber, reeds; Bud Freeman, tenor sax; Lou Stein, piano; Bob Haggart, bass; Gus Johnson, drums, plus trumpeter Buck Clayton, trombonist Kai Winding, clarinetist Peanuts Hucko, violinist Joe Venuti, pianists Teddy Wilson and Ralph Sutton, guitarist Bucky Pizzarelli, bassist Milt Hinton and drummer Cliff Leeman. A somber note was cast on this year's concert by the sudden illness of clarinetist Ernie Caceres, who had been scheduled to appear. Fans spontaneously donated several hundred dollars for the veteran musician, who underwent surgery in San Antonio. . . . Dallas guitarist Bobby Thomas joined Jack Jones following the singer's early summer booking at the Fairmont Hotel. . . . Pianist-composer Freddie Crane returned to New Orleans during July to accompanying Pete Fountain and also perform several original pieces in concert with the New Orleans Pops Orchestra. . . . Bassist John Monaghan took leave from the Moe Billington group at the Hyatt House to serve on the faculty of the U. of Illinois Summer Music Camp. In the same rhythm section, drummer Banks Dimon rejoined the group midway through Hal Frazier's engagement, replacing Jim Vaughn, who became the newest addition to the Pete Fountain band. . . . Creedence Clearwater Revival plus Booker T. and the M.G.'s shared a July one-nighter in Dallas. . . . Veteran tenorman Joe Johnson and his review were the attractions as the Attic expanded to an after-hours supper club format this summer. . . . Nero's Nook, borrowing the name and the Grecian motif from the former Cabana Hotel lounge, opened earlier this year on the Oak Lawn club and restaurant strip in Dallas. Vocalist Little Anthony (riding the crest of his *You're My*

One and Only single) headlines the shows.

Pittsburgh: June was bustin' out all over with plenty of opportunities for jazz buffs to hear experienced and new combos. Saxist Art Nance's combo sat in for Walt Harper a number of times at Walt Harper's Attic while the pianist-leader lived up to his reputation as "Prom King," playing most of the major college gigs in the area. . . . The Univ. of Pittsburgh Jazz Quintet won the Jazz College Bowl at the Press Club and most of them have now turned pro. They are leader-flutist Tom Lee; Kenny Fisher, tenor sax; Jesse Kemp, piano; Howard Russell, bass, and Tony Fountain, drums. Lee came up with one of the choice gigs in town—organizing a quartet to play the Tender Trap. His sidemen are Chad Evans, guitar; Virgil Walters, bass, and Lennie Hosack, drums. . . . The Silhouettes are keeping the downtown Red Door swinging, spurred by vibist Albert Secen and bassist Ronnie Thomas. . . . Pianist Reid Jaynes has added two new instrumentalists on Friday nights: bassist Fred Geil and drummer Tom Mandrus. . . . After Clark Terry's gig at the Civic Arena in early June he took his horn to the Walt Harper Attic and sat in with the Harper Quintet. . . . Jack Taddy and his Swinging Laddies are increasing their suburban following at Fat Daddy's Lounge in West View, Pa. . . . Helping the downtown scene make a comeback is the Jimmy Vincent Trio at the Musketer Lounge. . . . Vibist Johnny Lytle followed The Three Sounds into the Crawford Grill. The Three & One Trio was a recent attraction at the club. . . . Dizzy Gillespie appeared with the American Wind Symphony Orchestra for a week-long engagement beginning June 29.

Baltimore: The Greg Hatza organ trio and vocalist Shirley Fields have been playing weekends at the Red Door. . . . Eddie Gough and his organ group appear Wednesday nights at Well's, 1315 Poplar Grove. . . . June at the Left Bank opened with Les McCann followed by the Buddy Rich big band, pianist Jaki Byard (who also played some tenor), altoist-flutist Pete Yellin, bassist Gator Rivers and drummer Angie Di Mauro. The Left Bank is bringing in Roland Kirk on Aug. 2, Chick Corea (9) and Groove Holmes (16) for the annual *Jazz on the Chesapeake* bay cruise on the *Port Welcome*. . . . The Billy Anderson group has been playing Lenny Moore's on the weekends. . . . Crosby, Stills, Nash & Young played the Civic Center. . . . The Iron Butterfly played the Post Pavilion in Columbia. . . . Jimi Hendrix brought drummer Mitch Mitchell from the original Experience and bassist Billy Cox of the Gypsy Band with him for a concert at the Civic Center. Crank, an excellent rock group from Washington, D.C. and Cactus, made up of some former members of Vanilla Fudge, were also on the bill. . . . The Duke Ellington band performed at the *Annapolis Arts Festival* the weekend of June 21. Tap dancer Baby Laurence was to appear with the band in concert July 27 in Le Havre, France.

Paris: Duke Ellington began a five-week tour of Europe June 28 with his big band which included: Cat Anderson, Mercer Ellington, Fred Stone, Cootie Williams, trumpets; Chuck Connors, Booty Wood, Malcolm Taylor, trombones; Russell Procope, Paul Gonsalves, Norris Turney, Harold Ashby, Harry Carney, reeds; Ellington, piano; Wild Bill Davis, organ; Joe Benjamin, bass; Rufus Jones, drums, and Tony Watkins, Devonne Gardner, vocals. The band played six French cities: Lille (religious concert); Provins, Toulon, Orange (regular and religious concerts), Saint-Tropez, Menton. The tour ended on August 1 in Ostende (Belgium) . . . The Antibes Jazz Festival, July 17-23, presented the groups of Lionel Hampton, Archie Shepp, Stan Getz, Erroll Garner, Grant Green, John Surman, Michel Portal, Francois Guin, the Aretha Franklin Show and a vocal group, the Mirettes . . . A few days after Antibes, an American Arts Festival took place in Saint-Paul-de-Vence, organized by the Maeght Foundation. The groups of Albert Ayler, Sun Ra and Milford Graves were to appear . . . In Carthage (Tunisia), a jazz festival featured Art Farmer, Phil Woods & His European Rhythm Machine (Gordon Beck, piano; Henri Texier, bass; Daniel Humair, drums), the George Arvanitas Trio (Arvanitas, piano; Jacky Samson, bass; Charles Saudrais, drums), Marc Laferriere, Francois Guin, Archie Shepp, etc. . . . The Shelly Manne Sextet (Gary Barone, trumpet; John Gross, tenor sax; Mike Wofford, piano; John Morrell, guitar; Roland Haynes, bass; Manne, drums) on tour in Europe, played three Italian festivals: Pescara (July 17), La Spezia (18), Verona (21), and worked at Ronnie Scott's Club in London from July 22nd to August 1st . . . Trumpeter Ted Curson played a two-week engagement at Le Chat Qui Peche backed by Polish altoist-flutist Zbigniew Namyslawski and the George Arvanitas trio, followed by Phil Woods and his Machine. Woods now uses a Varitone amplification and Gordon Beck plays electric piano on some tunes. One night, California reedman Tom Scott sat in with the quartet along with altoist Roscoe Mitchell . . . Singer Leon Thomas made a two-week appearance at the Apollo accompanied by organist Eddy Louiss, guitarist Rene Tromas and drummer Bernard Lubat . . . On June 24th, a benefit night for the Black Panthers movement was organized in Paris. Frank Wright, tenor sax; Noah Howard, alto sax; Bobby Few, piano; Muhammad Ali, drums; and the Art Ensemble of Chicago (Roscoe Mitchell, Joseph Jarman, saxes; Malachi Favors, bass) minus trumpeter Lester Bowie were among the jazzmen who played . . . Bruno Carr, drummer with the Herbie Mann's group for seven years, left the flutist's combo during the last European tour on June 23rd in Naples (Italy). He was replaced for the rest of the tour (including the Montreux Jazz Festival) by Daniel Humair . . . Harry James and his big band will play Paris on September 18th. He opens the autumn jazz concert season which will bring to Europe Ray

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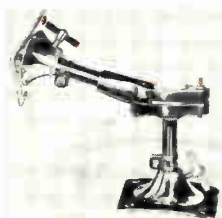
Charles, Oscar Peterson, Jimmy Smith, Buddy Rich, Charles Mingus, Dave Brubeck, Gerry Mulligan, Anita O'Day, Earl Hines, Bill Evans, the Modern Jazz Quartet, Dizzy Gillespie (due to play with the Kenny Clarke-Francy Boland Big Band), Sister Rosetta Tharpe, Brownie McGhee/Sonny Terry, Bukka White, the Patterson Singers, the Stars of Faith and, probably, a Jazz at the Philharmonic package . . . Erroll Garner and his Trio played Paris and Toulouse in May . . . Trumpeter Roger Guerin and his quartet (Michel Graillier, piano; Elby Cullaz, Jean-Louis Viale, drums) followed organist Johnny Hammond Smith at the Apollo Club (ex-Blue Note). The Keith Jarrett Trio (Gus Nemeth, bass; Aldo Romano, drums) played a one-week engagement there followed by the Jean-Luc Ponty Quartet (Ponty, violin; George Duke, piano; Alby Cullaz, bass; Bernard Lubat, drums). Annie Ross also did a two-week gig . . . At the same time, pianist Mal Waldron played Gill's Club . . . Dexter Gordon was at Le Chat Qui Peche for three weeks.

Germany: The European Jazz Festival East/West in Nuremberg was a big success at the end of May. Produced by Claus Schreiner and supervised by Dr. Herald Straube, it featured nearly 25 different jazz groups from the east and west, among them the groups of Phil Woods and Herbie Mann. About 8,000 attended . . . The Dave Pike Set performed at the Molde Jazz Festival in July and also gave concerts in Copenhagen and Oslo. A 7-week tour of South America has been set up by the Goethe Institute for April and May next year . . . Jazz bibliographer Carl Gregor Herzog zu Mecklenburg organized a second session on jazz theory in Hechingen . . . Altena, a small town in the Sauerland countryside, saw its first jazz meeting. It featured the Dave Pike Set, the Albert Mangelsdorff Quartet, the New Jazz Trio, the John Surman Trio, the Joachim Kuhn Group and the Wolfgang Dauner Trio . . . *Jazz in the Garden*, a new series of jazz concerts, organized and produced by the Berliner Jazztage, (Joe Berendt and Ralf Schulte-Barenberg) are held every two weeks in the Neue Berliner Nationalgalerie. The first concerts during the summer session featured the groups of Sonny Sharrock, John Stevens, Phil Woods, and Buddy Tate. More are planned with Lester Bowie and Roscoe Mitchell, Art Farmer and others . . . Joachim Brendt produced a TV show with the North Texas State Jazz Lab Band. The band performed also at the Montreaux Jazz Festival and in Munich and Berlin. According to a proclamation by the mayor, Berendt became an honorable citizen of Denton, Texas . . . Cologne bandleader Kurt Edelhagen celebrated his 50th birthday together with the 25th anniversary of his big band . . . Female singer Inge Brandenburg is now working in Munich and intends to be more active in the jazz scene . . . Albert Mangelsdorff and Manfred Schoof are part of the jazz ensemble performing in the opera, *The Visitation* by Gunther Schuller, at the Ruhrfestspiele in Recklinghausen.

Denmark: A new Danish group, Trouble, played at the Montmartre in Copenhagen. The group consists of Allan Botschinsky, trumpet; Ray Pitts, tenor and soprano sax; Ole Berndorff, guitar; Ole Kock, piano; Niels-Henning Orsted Pedersen, bass, and Bjarne Rostvold, drums. The same group, sans guitar and with Kenny Drew as organist, was very popular last year as the *Underground Railroad* . . . Bassist Poul Ehlers, Danish jazz musician of the year, scored a very solid and happy success with his sextet, *Blue Sun*, which played at the Montmartre and several times at the Tagskaegget in Aarhus, where the group recorded live. The group also played a concert in Aarhus arranged by the Danish Radio, where a representative section of new Danish musicians could be heard: John Tchicai, the trio Coronarias Dans, drummer Bjarne Rostvold's quintet, vibraphonist Louis Hjulmand, and the Danish Radio jazz group conducted by trumpeter-arranger Palle Mikkelborg . . . Carsten Meinert, tenor saxophonist-leader of the CM Musictrain, has been invited to participate in the festival at Juan-les-Pins with his group . . . African pianist Dollar Brand scored a big success with his *African Piano* album on the Danish label, Spector Records. He has taped a new album for the same label, played several engagements at the Tagskaegget in Aarhus, and may settle in Aarhus for a while . . . The fifth annual Summer Jazz Clinic, arranged by Music & Youth in cooperation with the Danish Jazz Academy, takes place at the Vallekilde Folk High School (60 miles west of Copenhagen) from July 26 till August 9. Bassist Red Mitchell, Phil Woods, and Britain's Alexis Korner, plus Danish instructors, comprise the faculty.

Czechoslovakia: While Prague's best known jazz club, Reduta, was being renovated, a new jazz club, Orfeus, opened. Located in a former underground theater on the old Malostransky Square it is, considering the furniture, the most unique jazz club in the world. The audience has this choice of seating: old props (like easy chairs), couches, beds and even a throne. Knights in full armor give the room not only good acoustics but a feeling of being transferred into medieval times. The music, however is strictly modern. The house band is the new Cellulo combo consisting of Lazlo Deczi, trumpet; Petr Kral, tenor sax, with Pavel Grayfonner, Dan Cerny, and the sensational guitarist Rudolf Dasek. The combo is augmented each Thursday by jazz singer Vlasta Hammerova, who improved tremendously after two years residence in Washington, D.C. . . . The Ronnie Scott combo (Kenny Wheeler, trumpet; Ray Warleigh, alto sax; Scott, tenor sax; Mike Pyne, piano; Ron Matthewson, bass; Sake Wells, drums) played in Prague with great success . . . The 1970 Prague International Jazz Festival will be held October 22 to 25th. The permanent committee is trying to top last year's festival which featured Duke Ellington and his Orchestra. Thus far Ray Charles and the Raelets and the Klaus Doldinger combo have signed.

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