

# MILES MOVES ON: AN EXCLUSIVE INTERVIEW

SEPTEMBER 3, 1970 50¢

# down beat

THE BIWEEKLY MUSIC MAGAZINE

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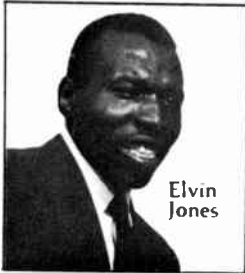
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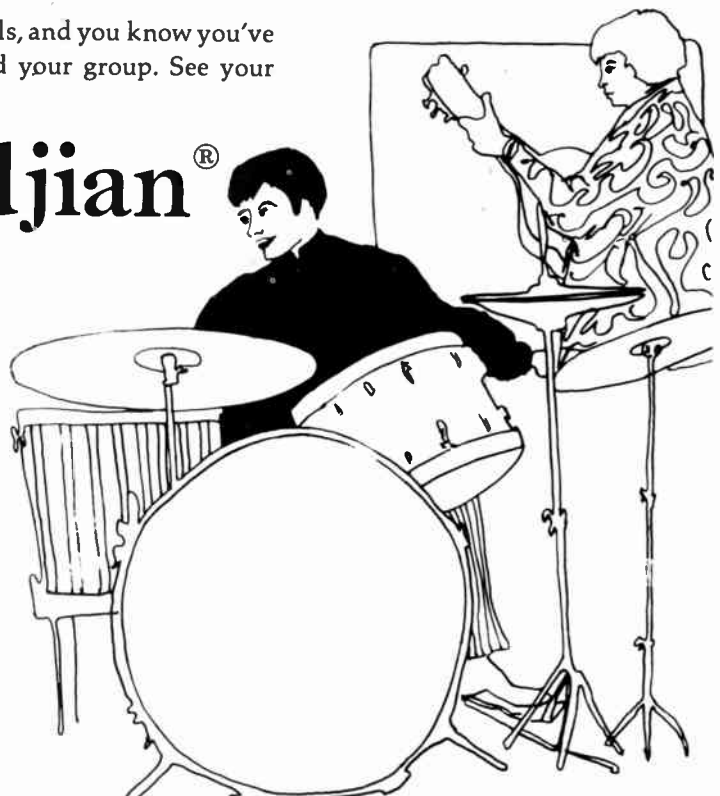
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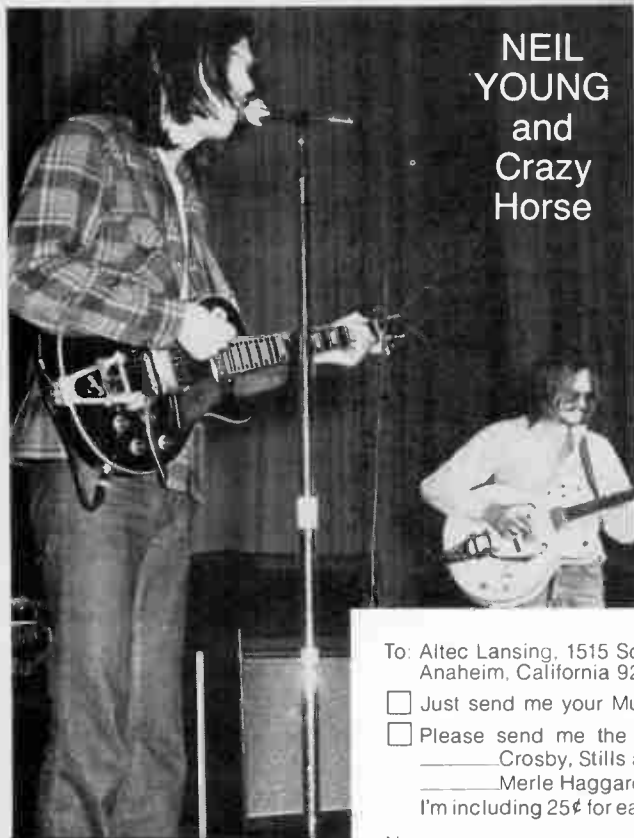
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By **CHARLES SUBER**

ROCK FESTIVALS and related hypes are in trouble, which grieves me only because the wrong people are getting hurt.

For example, take Chicago. A series of free park concerts were cancelled when a couple of thousand wahoos (a handful of the 50,000 audience) got bored waiting for Sly & The Family Stone to appear—the fact that the group had failed to appear on two other occasions in Chicago didn't help—and stormed the stage, stoned the police, and ran into a downtown area breaking windows with the same logic and joyless abandon as the loony Weathermen. So what happened? Who got hurt besides the police and a number of innocents looking for music? Well, for a starter two jazz concerts and one blues concert were among those cancelled (local newspapers headlined "Rock Concerts Banned"). So Gerry Mulligan and Dave Brubeck, Clark Terry, Johnny Hartman, Muddy Waters, B.B. King, and others missed a chance to play for the people of Chicago who, believe me, want and need as much good music as can be had.

Also cancelled, but unreported in the local press, were the final competitions of young jazz/rock/blues groups sponsored by the Chicago Park District and the American Music Conference in cooperation with down beat. One hundred and seventy-four young musicians had played their way up to the top and their chance for self-esteem and public recognition was shot down. It was difficult to find an alternate location for the competition, since the Mayor had also ruled that "no rock festival could be held on any private property without a city permit." Of course, the definition of "rock festival" was up to the city. And that's how most of the damage would result. "The power to define is the power to rule." And all non-music hype associated with rock and rock festivals would be applied indiscriminately (except to classical and serious music—no penalties are ever meted out for the violence done to good music by the average summer park conductors and string sections).

Other rock festivals have been cancelled this summer. And there is anti-rock legislation pending in several states. Remember that last year the Newport city fathers told George Wein that he could not book rock (this forced Wein to stick to jazz this year, and everything went fine). Randall's Island (N.Y.) became a rock festival shambles, especially after the Tony Williams/Eric Clapton/Miles Davis group excused itself from the proceedings.

So rock festivals are in trouble and the wrong people are being hurt. The crazies who wear bicycle chains and cut glass as part of their festival costume are getting their kicks. So are the phony characters who crash the gate with the slogan "Free Music to the People" or, if the music is free, storm the stage, "to get a better seat" or grab the mike for a heavy ego trip.

But aside from the phonies and the nuts, there are musicians and plain folk who are putting what they want and need together. And their numbers will swell as the hype sinks in and the deadliest trouble of all pervades. Boredom.



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## contents

- 4 The First Chorus, by Charles Suber
- 6 Chords and Discords
- 7 News
- 11 Newport '70: Back In Orbit: A complete report on the festival happenings. By Dan Morgenstern
- 16 Miles In Motion: The famous trumpeter keeps moving, physically and musically, Dan Morgenstern finds.
- 18 New Products Report: A guide to the latest developments in music and sound equipment.
- 19 How They Voted In The 1970 Critics Poll: Alphabetical listing of each participating critic's ballot.
- 24 Record Reviews
- 26 Blues 'n' Folk, by Bruce Iglauer
- 27 Blindfold Test: Freddie Hubbard
- 38 Music Workshop: Relating Guitar Scale Tones to Chords, by William Fowler.
- 39 Jazz On Campus

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# CHORDS & DISCORDS

A Forum For Readers

## Overload

*Yeah!* to Joe Farrell's closing remarks (db, June 25). The problem with the rock boom lies not in the music but in the *mystique*. Rock has become a sociological football for the critics who, were it not for the Beatles and a handful of other innovators/synthesizers, would still be calling it "trash."

By the same token, many rock musicians have conned themselves into self-consciously (and in some cases, self-righteously) filling their roles as "spokesmen", the result being an overload of ersatz poetry and quasi-metaphysics contrived to appear as "social commentary." And jazz musicians. . . .

Nothing is sadder than seeing a good jazz player (for that matter, any presumably honest artist) falling into line, taking up the flag simply because it's the thing to do. Music may belong to the people, but *first* it must belong to its creator—and the creator isn't the cat who throws himself under the bandwagon and waits for the wheels to mold him!

The worst enemy of any artist is the critic who, though never having been there, sets out to tell everybody where it's at; the non-participant, the man to whom

art is a "phenomenon," a "movement," a reflection not of the artist but of some vaguely defined social trend. Spiritually he's a bigger leech than any groupie conceivable, and the artist who abides by his intimations is going to wind up giving his audience—and himself—the shaft.

Louis Delpino

Philadelphia, Pa.

## On Bird

This coming Aug. 29 marks what should be considered an historic occasion, but things being what they are I don't imagine a whole lot of people know that. It is the 50th anniversary of the birth of Charlie Parker.

Considering how vast Bird's contribution to the music of the world has proven to be, it seems to me that *something* should be done to make people aware that this man existed and played what he played, and this Aug. 29 seems like the ideal time. What exactly should be done to celebrate I really don't know. But a lot of hip, intelligent, concerned people read (and work for) your magazine. Surely some of them could suggest something. It really seems a crime to waste such a rare opportunity to honor the memory of a man who blew so much freedom, so much love, so much life, into the music of our world and the lives of all of us. **BIRD LIVES!!**

Peter Keepnews

New York, N.Y.

See p. 8.—Ed.

## Louis Lines

Agreed, Satchmo is a jazz original.

Your tribute to him (db, July 9) was a complete gas!

I will cherish this issue for the ages—and I hope the youngsters will dig this great issue, for that type of musicianship is sorely needed today.

George Russin

Mamaroneck, N.Y.

If Miles Davis ever becomes "an ambassador good will" a lot of people, colored



and white, are going to be fooled. As to the Rt. Hon. Mr. Archie Shepp's greetings and felicitations to Mr. Armstrong on the rare occasion of his 70th birthday, I respectfully suggest that Mr. Shepp consult the last paragraph of the letter signed "D.M." in the *Chords and Discords* column, db, Mar. 19—for which I am truly thankful.

Richard J. Hutchinson

Washington, D.C.

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## DUKE, BUDDY, WOODY BOOKED FOR MONTEREY

A mixture of jazz and blues, but no rock, will highlight the 13th annual Monterey Jazz Festival, set for Sept. 18 through 20.

At presstime, the following artists had been signed: Cannonball Adderley (who will be featured in a special Sunday afternoon program including other major performers in addition to his regular Saturday night stint), Duke Ellington, Buddy Rich, Woody Herman, Gene Ammons, Johnny Otis, Jimmy Rushing, T-Bone Walker, Big Joe Turner, and Little Esther Phillips. Other artists will be announced as they are signed for the event.

For tickets and information, write P.O. Box Jazz, Monterey, Cal. 93940, or call 408-373-3366.

## BIRD MONTH IN CHICAGO HONORS JAZZ IMMORTAL

Promoter Joe Segal, whose *Modern Jazz Showcase* sessions at Chicago's North Park Hotel have recently featured Dexter Gordon, Don Byas, and Gene Ammons, has organized a month-long tribute to the memory of Charlie Parker featuring many musicians who rose to prominence with Bird or are strongly associated with his music.

The weekend sessions, which include Friday and Saturday evening performances at the Apartment and Sunday afternoon and evening concerts at the North Park, commemorate the month (Aug. 29, to be exact) Bird would have turned 50.

The first three weekends featured Howard McGhee (with Sonny Criss and Vi Redd, alto saxophone; Jodie Christian, piano; Rufus Reid, bass; Wilbur Campbell, drums); the Yusef Lateef Quartet (Barry Harris, piano; Bob Cunningham, bass; Albert Heath, drums); and a group including trumpeter Kenny Dorham, tenorist Hank Mobley, pianist Richard Abrams, bassist Bob Cranshaw and drummer Campbell.

The weekend of Aug. 21-23 will feature trumpeter Red Rodney (making his first Chicago appearance since the mid-'50s), tenorists Dexter Gordon and Von Freeman, pianist Willie Pickens, bassist Reid, and Roy Haynes.

On the last weekend, Aug. 28-30, Segal will present Lee Konitz with trumpeter Art Hoyle, pianist John Young, Reid, Philly Joe Jones, and vocalist Eddie Jefferson.

## JAZZMOBILE SWINGING THROUGH N.Y. SUMMER

New York's Jazzmobile program of free summer street concerts kicked off its sixth season July 1 and will continue through Labor Day.

With bassist-teacher Paul West as executive director, the Jazzmobile operation is presenting 80 concerts this summer in all five boroughs of New York City.

Among the many artists who have al-



Jazzmobile's Paul West

ready performed are Rahsaan Roland Kirk, Les McCann, Billy Taylor, Joe Henderson, Bill Hardman, Robin Kenyatta, Andrew Cyrille, Rashied Ali, Art Blakey, George Benson, Freddie Hubbard, Jimmy Heath, and Leon Thomas, with many more to come.

The program, a project of the Harlem Cultural Council, is sponsored by the Dept. of Cultural Affairs of the New York State Council on the Arts, several private business enterprises, and the Music Performance Trust Fund Corp. of Local 802 of the AFM.

In addition to the summer concerts, Jazzmobile also conducts a music workshop program at I.S. 201 in Harlem and a series of school jazz lecture-concerts.

For information on the street concerts, which take place weekdays at 7 p.m. at various locations, call 212-866-4900.

## FINAL BAR

Herman D. Kenin, 69, president of the American Federation of Musicians for the past 12 years, died in New York City July 21, apparently of a heart attack.

Kenin was born in Vineland, N.J., attended college and law school in Oregon, and was admitted to the Bar in that state. During his college years, he played violin with various dance bands, and later formed his own band, which was quite successful on the West Coast, doing hotel and radio work and recording for the Victor label.

In 1936, Kenin was elected president of Local 99 of the AFM, and from 1943 served on the Federation's International Executive Board. In June 1958 he was unanimously elected to head the union upon the recommendation of James C. Petrillo,

the retiring president. One of his first acts was to push through an amendment to the union's constitution abolishing the president's powers to annul by-laws or provisions of the constitution at will.

Kenin guided the AFM through a difficult period in which canned music of various kinds threatened the welfare of union members. He negotiated important agreements with TV networks and film studios, and during his tenure the union fought and won a battle to reduce the cabaret tax, established pension funds for musicians, and was a major factor in the efforts to found the National Endowments for the Arts and Humanities.

Film composer Leith Stevens, 60, collapsed and died of a heart attack July 23 in his Hollywood office after learning that his wife had been killed in an automobile accident.

Stevens was director of television music at Paramount studios at the time of his death. He made his conducting debut in Kansas City at the age of 16, and soon became one of the leading conductors and musical directors in radio. Among the many shows he directed was the *Saturday Night Swing Session* of the mid-'30s.

In Hollywood, Stevens scored dozens of films, notably *The Wild One* (in collaboration with Shorty Rogers), which initiated the trend of jazz scores for feature films.

## POTPOURRI

A star-studded festival "dedicated to the presentation of good jazz" will take place Aug. 23 at Merrick Road Park in Hempstead, N.Y., just off Meadowbrook Parkway. The program will include the Thad Jones-Mel Lewis Orchestra, Roy Eldridge, Lee Konitz, Wild Bill Davison, Toots Thielemans, Maxine Sullivan, Nick Brignola, Jimmy Nottingham, the Billy Mitchell Quintet, an all-star band led by clarinetist Joe Dixon, and others. For details and directions, call 516-489-5000.

The second annual Concord Summer Festival, to be held on two consecutive weekends (Aug. 21-23 and 28-30), will feature, in addition to some classical music and pop, a great deal of jazz including top pianists Earl Hines, Erroll Garner and Oscar Peterson; the big bands of Buddy Rich and Les Brown; *The World's Greatest Jazz Band*; Dave Brubeck with Gerry Mulligan and Paul Desmond; the MJQ, John Handy, Cal Tjader, and the Peanuts Hucko-Red Norvo All Stars. For details, write PO Box 845, Concord, Calif., or phone 415-682-6770.

The Tommy Vig Orchestra, with guest artist Emil Richards, held its fifth annual concert July 26 at Caesars Palace in Las Vegas. Personnel for the concert, which consisted entirely of Vig's compositions and arrangements, included Louis Vali-

zan, Wes Nicholas, Merv Harding, Jim Fuller, Red Rodney, trumpets; Archie LeCoque, Dan Trinter, Gus Mancuso, Hoot Peterson, trombones; Ted Snyder, tuba; Dick Paladino, Charlie McLean, Rick Davis, Willy Perry, Tom Hall, reeds; Elek Bacsik, guitar, viola; Vig, vibraharp; Adelaide Robbins, piano; John Worster, bass; Sandy Savino, drums; Roger Rampton, percussion.

Cal Tjader has signed with Fantasy records, the label on which he made his debut many years ago, first as a drummer with the Dave Brubeck Trio, and later recording a long series of LPs under his own name.

## STRICTLY AD LIB

**New York:** Les McCann's *Jazz in the Garden* stint on July 16 turned out to be the series' biggest hit so far. The pianist-singer and his group (Jimmy Rowser, bass; Donald Dean, drums; Buck Clarke, congas) had to do an extra 45 minutes, and the sound system for once worked well . . . Dexter Gordon, in town to re-

cord for Prestige before heading west for gigs in Milwaukee, Chicago, San Francisco, Detroit and Chicago again, sat in with Zoot Sims, pianist Ross Tompkins, bassist Vic Sproles, and drummer Mouse Alexander for a memorable night at the Half Note. The tenorman's recording companions were pianist Tommy Flanagan, making one of his all too rare jazz dates; bassist Larry Ridley, and drummer Alan Dawson . . . Trombonist Eph Resnick replaced Lou McGarity in the *World's Greatest Jazz Band*, which is taking a summer holiday from the Roosevelt Grill. They are due back in August . . . The *Modern Jazz Quartet*, followed by Helen O'Connell, were the July attractions at the Rainbow Grill. Duke Ellington began his annual summer stand at the Rockefeller Center emporium Aug. 3 and will be on hand through Sept. 5. Personnel of the eight-piece band was not set at presstime, pending Duke's return from a European tour . . . Jazz Spotlite Productions presented a two-night memorial tribute to the bebop giants July 24-25 at the Marc Ballroom on Union Square. Altoists James Moody, Charles McPherson, Gary Bartz,

Sonny Red, James Spaulding, C-Sharp and Monty Waters saluted Charlie Parker on the first night, and trumpeters Kenny Dorham, Thad Jones, Joe Newman, Howard McGhee, Bill Hardman, Jimmy Owens, and Woody Shaw paid homage to Clifford Brown, Fats Navarro, and Booker Little on the second. The Marc will be the future site of the sessions formerly held at the Club Ruby in Jamaica . . . Best wishes to two fine musicians recuperating from recent operations: tenorist Booker Ervin (kidney trouble) and pianist Jimmy Lyons (collapsed lung) . . . Staten Island's first jazz festival, *Jazz on the Grass*, produced by trumpeter-composer Cal Massey and held July 19, turned into a 10-hour marathon, with Carmen McRae, Freddie Hubbard, Leon Thomas, McCoy Tyner, Pharoah Sanders, Eddie Gale's Ghetto Music, and the Romas Orchestra among the many acts . . . Trombonist Eddie Bert gave a concert at Southampton College July 21 with Cecil Payne, baritone; Roland Hanna, piano; Lyn Christie, bass, and Mel Dworkin, drums . . . Elvin Jones' Village Vanguard stint was followed by

*(Continued on page 39)*

## Godard's Stones Film: Revolutionary Puzzle

JEAN-LUC GODARD'S *1 + 1* is a fascinating open-end equation. Although it "stars" the Rolling Stones, the film is definitely not about them. *1 + 1* is about revolution, and its form is as confusing and thought-provoking as its subject matter. The film's form is not logical by any stretch of the imagination. Godard deliberately made an involving film, one which challenges the audience to deduce its meaning. Given the difficulty of evaluating such a work, I would say he made an outstanding film.

The film does not add up. There is no one revolution. Revolution is a process which continually operates on many levels. The film has five clearly distinct strands: a Rolling Stones rehearsal; black militants reading Eldridge Cleaver and LeRoi Jones, and murdering white girls, in an automobile graveyard by the Thames; an interview with "Eve Democracy;" voice-over readings from a hilarious political novel; and a fascist bookshop where two hippies, after being ritualistically slapped, spout radical slogans. The strands are woven together in disjointed fashion. Titles are interspersed, for no apparent reason.

Most of the film is taken up by a Rolling Stones rehearsal in a recording studio. The film is built around the Stones' music—rock music holds the revolution together. Music is myth, and myth is what interests Godard. "Culture is order," according to Eve Democracy. But revolution is myth.

The Stones (before Brian Jones' death), Nicky Hopkins on keyboards, and two percussionists rehearse several versions of Mick Jagger's *Sympathy for the Devil*. The words of the song comment aptly on the film's ambiguity. Jagger sings:

*Hope you guess my name,  
But what's puzzling you is the nature of  
my game.*

You may give the revolution a name,

but you will not be able to define its many aspects with any degree of accuracy. The revolution and the film are both immense jigsaw puzzles.

Godard's use of other words and symbols complicates his puzzle. For him, they



Mick Jagger

are simply too specific to be useful. He devalues words by using a seemingly endless stream of clichés. And he plays with symbols: "FBI + CIA = TWA + PANAM."

If the film's title has one meaning, it is probably "the myths + the media." Godard repeatedly alerts us to the media covering the various myths. The camera shows us the bright lights in the recording studio; black militants read continuously into a tape recorder; "General Walt Disney" appears in the spy novel.

In the film's conclusion, the myth of democracy dies on the altar of the media. The spy novel tells us: "They are making a movie!" Eve Democracy, the single character with a name, is slaughtered on a camera crane. Flanked by a black and a

red flag, she is hoisted high in the air on Godard's cue.

The conclusion, one of the few theatrical moments in the film, is extremely impressive. It rivals the climax of a revolutionary work two thousand years older, *The Bacchae*, where Agave enters with her son's head on a stick.

But Godard's conclusion is not climactic. The Stones song is still incomplete. The enemy has been defeated but the nature of the revolution is still unclear—up in the air, as it were. The conclusion, in keeping with Godard's intentions, leaves the audience unfulfilled.

The film is no more disturbing than other revolutionary films. Its lack of resolution is certainly less disturbing than the grossness in Fellini's *Satyricon*. It should be thought of as a complex poem, open to interpretation. It should be approached with an open mind.

The *1 + 1* post-production story is a real-life thriller. Godard, the symbol of filmmaking integrity, is its hero; Iain Quarrier, one of the producers and the symbol of capitalism's vices, its villain.

Quarrier was not satisfied with Godard's film. So he lengthened its conclusion by playing the final recorded version of the Stones song over a series of monochromatic stills of Godard's last shot. Presumably, he did this to give the film a cadence. He also changed the film's title to *Sympathy for the Devil*, presumably to capitalize on the song's popularity. For tampering with the film, Godard rewarded him with a punch in the nose.

Quarrier, however, was not finished. He released both films. They are currently showing in theatres on alternate days. Needless to say, this is an attempt to induce you to see the film twice—a marketing trick, albeit an original one. Do not fall for it.

—Dan Logan



# NEWPORT '70: BACK IN ORBIT

IN SOME RESPECTS, Newport's 17th weekend of jazz was a crucial one. After last year's rock debacle, elements in the Rhode Island resort community who've never cared for the presence of the festivals did their best to hamstring producer George Wein. They imposed fines and conditions (including one that resulted in the festival not being held on the 4th of July weekend for the first time in its history), and no doubt hoped that the event would be a fiasco.

Well, it wasn't. Though the attendance of 38,000 wasn't huge, it was more than respectable, considering that there were only three evening and two afternoon concerts instead of the customary four and three, and that the weather outlook for the weekend was poor.

But while the skies often looked threatening, there were only three cloudbursts, all of them short. During one of these, a few dozen youths jumped the fence between the general audience and press and guest sections in an attempt to repeat last year's invasion, but like the rain, the attempt fizzled. It was the only breach of the peace.

On the final night, producer Wein announced that the festival had wound up in the black, adding that he would have liked to include some rock but was prevented from doing so. In fact, however, this was not a "pure" jazz festival (as indeed no Newport except the very first few has been).

There was blues, there was gospel, there was jazz-rock, and there was soul—and that was as it should be. Not just from the standpoint of economic survival, but from the premise that jazz has many roots and branches. Outsiders often accuse jazz people of being clannish and snobbish; in fact, both the music and its followers are by and large hospitable and generous. Unfortunately, several of the festival reports in the daily press, written by journalists ignorant of jazz and biased toward "youth culture", indulged in fashionable inanities about the twilight state of jazz, etc., instead of pointing out that the overwhelming majority of the audience was young, open-minded, and visually indistinguishable from audiences at rock festivals.

## Friday Night

This spring, George Wein spent quite a bit of time in New Orleans, appearing with his Newport All Stars at the Royal Sonesta Hotel, and returning to produce the third New Orleans Jazzfest in April.

He came away with a love for the city and its music, and his decision to make the Newport tribute to Satchmo a kind of New Orleans festival in miniature was a happy one. The night turned out to be one of the best we've witnessed in 14 years of Newports.

It began with the Eureka Brass Band, one of the last representatives of a venerable tradition. From the moment the band took the stage to the strains of *Just A Little While To Stay Here*, until Grand Marshall Willie Humphrey marched his men off to thunderous applause, the musi-

cians performed with joyful zest, generating that unique blend of swing and marching rhythm peculiar to New Orleans parade bands. *St. Louis Blues*, *Whoopin' Blues*, and *Bourbon Street Parade* had good solo work from trumpeter-leader Percy Humphrey, alto saxophonist Capt. John Handy, and trombonist Jim Robinson, but it was the ensemble swing and the solid, intricate rhythms of drummers Cie Frazier and Booker Glass that hammered home the message. The parent style of jazz still lives. This, one felt, was much like the

## Friday Night

**The Eureka Brass Band:** Percy Humphrey, trumpet, leader; DeDe Pierce, Lionel Ferbos, trumpets; Paul Crawford, Jim Robinson, trombones; Orange Kellin, clarinet; Capt. John Handy, alto sax; Allan Jaffe, bass horn; Cie Frazier, drums; Booker T. Glass, bass drum; Willie Humphrey, Grand Marshall.

**Bobby Hackett Quintet:** Hackett, cornet; Benny Morton, trombone; Dave McKenna, piano; Jack Lesberg, bass; Oliver Jackson, drums.

**The New Orleans Classic Ragtime Band:** Lionel Ferbos, trumpet; Paul Crawford, trombone; Orange Kellin, clarinet; Bill Russell, violin; Lars Edergran, piano, director; James Prevost, bass; Cie Frazier, drums.

**Trumpet Tributes to Louis Armstrong:** Dizzy Gillespie, Bobby Hackett, Joe Newman, Ray Nance, Wild Bill Davison, Jimmy Owens, trumpets, cornets, flugelhorn; Morton, Tyree Glenn, trombones; Dave McKenna, piano; Larry Ridley, bass; Oliver Jackson, drums.

**Louis Armstrong, vocal, with Hackett, Glenn, McKenna, Lesberg, and Jackson.**

**The Preservation Hall Jazz Band:** DeDe Pierce, trumpet; Jim Robinson, trombone; Willie Humphrey, clarinet; Capt. John Handy, alto sax; Billie Pierce, piano, vocal; Allan Jaffe, bass horn; Cie Frazier, drums; George Wein, guest pianist.

**Mahalia Jackson, accompanied by Gwen Lightner, piano; Cleveland Cleacy, organ. Finale:** Armstrong, Miss Jackson, Hackett, the Eureka Brass Band, and others.

music Louis Armstrong must have heard as a child, though it also—inevitably—echoed his influence.

The Armstrong influence was clearly

present in the set presented by Bobby Hackett and his quintet. This was a different kind of swing, smoothly propelled by the excellent rhythm team of Dave McKenna, Jack Lesberg, and Oliver Jackson.

After the opening *Undecided*, Hackett dedicated two numbers to Louis, both Armstrong originals: the well-known *Someday*, graced by lovely muted work from the leader, and the caloric *Swing That Music*. Benny Morton's sterling trombone, too seldom heard these days, showed no signs of wear and was as assured and musically as ever.

The next group was a rare treat for serious students of jazz history. The New Orleans Classic Ragtime Band, the brainchild of Swedish pianist-musicologist Lars Edergran, is dedicated to the preservation of a form of music thought of today, if at all, as primarily pianistic. All the great ragtime composers were pianists, but the music was performed by ensembles ranging from concert bands to small dance groups. This band gave a loving, thoughtful interpretation of an all-but forgotten aspect of our musical heritage.

The famous *Red Book of Rags* is the band's bible, and the classics it performed were *St. Louis Pickle*, *Creole Belles*, *Dusty Rag*, and the lovely *Ragtime Waltz* by Scott Joplin, greatest of ragtime composers.

The music was redolent with late 19th century charm and grace. Essentially, this was dance music, and there was little improvisation in the jazz sense.

The biggest individual kick was the violin playing and emceeing of William Russell, dean of New Orleans jazz scholars and a promising avant garde classical composer (in the opinion of John Cage, the most gifted American active in this field in the '20s) until he discovered jazz and decided to give up composing.

Now it was time for the night's most compelling set. Six major trumpeters, ranging in age from Wild Bill Davison, 64, to Jimmy Owens, 26, and including Dizzy Gillespie, Ray Nance, Joe Newman, and



Louis and Mahalia: Tribute's Climax

by Dan Morgenstern/photos by Ron Howard

Hackett, formed a formidable trumpet choir in Louis' famous theme, *Sleepy Time Down South*. Individual styles and tones meshed in a hymn to Satchmo, Newman taking a clarion lead in the final bars.

Then, supported by the outstanding team of McKenna, bassist Larry Ridley, and Jackson, the trumpeters took their turns in two rounds of tributes, each having something special to say, both in words and music.

Hackett, describing himself as Louis' "Number One fan," offered *Thanks A Million*, a gentle ballad from the '30s, played with that lovely, pure sound and impeccable knowledge of changes that have made him a universal favorite.

Newman, up next, opined that if Hackett were the No. 1 Armstrong fan, he would have to be "his A-Number One fan," and went on to declare his admiration in a swinging version of *Way Down Yonder in New Orleans*, complete with Satchmo cadenza.

Gillespie prefaced his *Confessin'* with a warm salute ending with the words: "I thank Mr. Louis Armstrong for my livelihood." Having struck this serious note, Dizzy characteristically offered a fond burlesque of the Armstrong vocal style, but the trumpet playing that followed was no satire, but an eloquent tribute, complete with a stunning glissando break copied from the master.

Davison, stating that he was raised on Louis, gave out with a romping *Them There Eyes* (which, when Satch recorded it in 1930, became an instant textbook for jazz trumpeters). Wild Bill, completely himself again after a serious illness in 1968, blew with guts and swing. He also gave McKenna a solo spot that turned out to be one of the piano highlights of the festival. This man is one of the unsung master stylists of the keyboard.

Nance, who like Davison plays cornet, offered a delightful and Louis-saturated *I'm In the Market for You*, instrumentally and vocally. Here, as with Dizzy, one felt the Armstrong influence not only in the music but also in the personality.

Owens, the youngster of the bunch, informed the audience that he, too, had been inspired by Louis. He took his musical cue from a later period than his colleagues, the '50s. His *Mack the Knife* was a true tribute: Owens played his own contemporary style, but laced it with Armstrong phrases, even throwing in a masterful stop-time chorus.

This brought on round two, starting with Hackett's *Heebie Jeebies*, a classic from the Hot Five canon. Again, it was a beautifully wrought piece of work. Newman's *Jeepers Creepers*, opening with a little scat break, was also a labor of love. Dizzy chose *Ain't Misbehavin'*, casting his solo less in a Louis mold than on *Confessin'*, but still making subtle allusions to the object of his affections.

Wild Bill's *Blue Again*, patterned on one of the great Armstrong ballad records, was very effective; this piece has long been one of Davison's staples, but he gave it something special here.

Owens' second choice was wholly apt: the famous spiritual *Nobody Knows the Trouble I've Seen*, one of Louis' favorites.

Owens played it on his ancient and beloved rotary-valve fluegelhorn, with a clear, warm, broad tone, almost straight melody, and with the merest suggestion of a beat. It was one of the great moments of a great night. Reliable reports from backstage, where Louis was watching and listening in the wings, had it that he was more moved by this performance than by any of the other tributes.

It was difficult to follow this, but the vibrant vitality of Ray Nance's *Song of the Islands* made it. Exposing the melody with Harmon mute (the only muted passage among the tributes), singing a lovely scat vocal, and closing with open horn (with a McKenna solo thrown in), Nance made his contribution a fitting finale to a genuinely moving and musically impressive set.

Now the celebrant himself made his first appearance of the night, to a standing ovation. With Hackett, McKenna, Jackson and Glenn (the trombonist, along with Benny Morton, had been supplying quiet backgrounds to some of the trumpet offer-

**Saturday Afternoon**  
**Drum Workshop:** Jo Jones, Philly Joe Jones, Elvin Jones, Chico Hamilton.  
**Violin Workshop:** Jean-Luc Ponty, Mike White, violins: Kenny Burrell, guitar: Larry Ridley, bass: Lennie McBrowne, drums.  
**Trumpet Workshop:** Dizzy Gillespie, Joe Newman, trumpets: Ray Nance, cornet: Jimmy Owens, trumpet, fluegelhorn; rhythm section as above.  
**Sadao Watanabe Quartet:** Watanabe, soprano saxophone: Yoshio Suzuki, electric piano: Yoshiaki Masuo, guitar: Hiro-tami Tsunoda, drums.  
**Elvin Jones Quintet:** Frank Foster, George Coleman, tenor sax: Ky Fuchi, piano: Wilbur Little, bass: Jones, drums.  
**Chico Hamilton Quartet:** Arnie Lawrence, amplified alto sax: Bob Mann, guitar: Steve Swallow, bass: Hamilton, drums.  
**Gary Burton Quartet Plus Keith Jarrett:** Burton, vibes: Jarrett, piano, electric piano, soprano saxophone: Sam Brown, guitar: Steve Swallow, bass: Bill Goodwin, drums.  
**Tony Williams Lifetime:** Larry Young, organ: John McLaughlin, guitar: Jack Bruce, bass, vocal: Williams, drums, vocal.

ings) remaining on stage and Jack Lesberg taking over the bass spot, Louis did *Sleepy Time*, *Pennies from Heaven* (with a pretty obligato from Hackett) and *Blueberry Hill*.

Looking very fit and in excellent voice, Louis had to beg off after a promise from Wein that he would return during the second half. It was obvious that what had happened so far had made Louis very happy, and there was no question that the audience felt the same way.

After intermission, the Preservation Hall Jazz Band, with DeDe Pierce pinch-hitting for ailing trumpeter Punch Miller, did the best set I've ever heard them play.

Jim Robinson, 78, may not be the most subtle trombonist in jazz, but his gutty, choppy phrases have tremendous momentum, and his chops were up. Pierce, too, had no trouble making his notes, and his spare, oddly phrased style was heard to good advantage in both lead and solo parts. Willie Humphrey has always been a first-rate clarinetist, and he, too was inspired. Capt. John Handy's alto sax, unlike any other you'll hear today, combines as-

pects of Frank Trumbauer, Pete Brown and Louis Jordan in an engagingly personal mold, and he was given generous solo space. Billie Pierce's piano is elementary but stomping, and she sang one of her best blues, with Wein subbing ably at the keyboard. Allan Jaffe's bass horn was adequate, but Cie Frazier's drumming was inspirational.

In a set that included the inevitable *Bourbon Street Parade* (merely the most recent edition of the *Bill Bailey/Tiger Rag* changes), with a fine, lyrical trumpet solo; *Little Girl*, with a fey vocal by DeDe and some rambustious trombone; the aforementioned blues, and a rousing *Panama*, the band brought the predominantly youthful audience to its feet several times, and generated that typical New Orleans swing—so different from the choppy two-beat of white Dixieland. It would be interesting to see what the Preservation Hall Band could do at a rock festival, or at a Fillmore concert. In some ways, their music is closer in spirit to the so-called youth music of today than most modern jazz—and then there is the added romance of the past come to life.

Now it was time for Mahalia Jackson, in her first Newport appearance since 1958. Though not in peak voice (as she had been at the New Orleans festival, where her set was an unforgettable experience), the queen of gospel singers gave a performance of commanding artistry.

In the spirit of the evening, Miss Jackson began her set with a dedication to Louis Armstrong. "If you don't love him," she concluded, "I don't think you really know how to love." Then she sang *Let There Be Peace, Keep On Walking, Come On Children, and Elijah*, investing each song with the mastery of phrasing and nuances of timing that mark her as the greatest singer since Bessie Smith. What she could do with the blues, were she so inclined! But what she does is enough.

Miss Jackson concluded her set with the New Orleans hymn *Just A Closer Walk With Thee*, the signal for the re-entry of Louis, the Eureka Brass Band, Hackett, and other members of the company. It was when Louis and Mahalia had just gotten under way on a duet that might have become an indescribable delight that the rain decided to come down.

It was a short but violent downpour, and Louis, always concerned with the welfare of others, cut short the duet, saying: "We don't want to keep you in the rain, folks." But it soon became obvious that the folks wanted more, rain or no. So Louis intoned *Hello Dolly*, joined by a surprised Mahalia, who for once seemed not to feel any compunctions about involvement in a jazz happening.

An then, for once, it seemed appropriate to call for *The Saints*, as Wein did. The brass band played, Mahalia and Louis sang, and Louis and the Grand Marshall did a bit of stylish New Orleans strutting. And above the final ensemble flare, Bobby Hackett interpolated *Happy Birthday*.

It was a happy ending to a happy, warm evening, the kind of night festivals seem to be made for, but which so rarely happens. It had everything: great music, special combinations of artists, good pacing, intel-



ligent presentation, and a unifying theme. And of course, Louis Armstrong.

After such a night, the remainder of the festival had to be anticlimactic, yet there were memorable moments to come.

#### Saturday Afternoon

First came the workshops. The drummers were in session in the back of the field while the violins and trumpets, in turn, did their thing on stage.

Thus, we didn't hear Mike White, but got to see some fancy drumming from a foursome of Jo Jones, Philly Joe Jones, Elvin Jones, and Chico Hamilton, first paired off in duets (Jo and Philly Joe; Elvin and Chico), then all together. It was less a "workshop" than a demonstration, but the finale was something to hear.

Jean-Luc Ponty, whose incredible command of his instrument seems to get progressively more so, wasn't really into anything special this afternoon, but made up for it in the evening. Ray Nance, scheduled to appear with the fiddlers, brought his cornet instead and joined the trumpeters, and this final segment turned out to be the high point of the workshops.

Dizzy, Ray, Joe Newman and Jimmy Owens, ably backed by Kenny Burrell, Larry Ridley, and Lenny McBrowne, played *Sunny*, *Now's The Time* and *Ode to Billie Joe*, and each man was relaxed and inspired.

Newman, who'd been in brilliant form the night before, was no less so now, and seemed to be the sparkplug. Usually soloing first, he fired the others, and his bright, bold tone, inventiveness, and enthusiasm indicated that this fine musician, who has been playing extremely well for many years, has reached a new plateau in his career.

Dizzy, the old fox, tossed off some fantastic runs, breaking up his colleagues (who wisely refrained from attempts to best them). Owens sustained the impression of the night before—that he is perhaps the most musically mature trumpeter of his generation, with an admirable instrumental technique and a beautiful sound, both always in the service of musical ends.

Nance, the senior member of the assembly, contributed a magnificent plunger-muted solo to *Billie Joe*, adding tonal contrast to the open-horn playing of the others, and sounding, as he had the night before, as strong and confident as in the days with Ellington.

It was an occasion on which the musicians had as much fun as the audience—another element that festivals should always provide, but not always do.

The regular afternoon program began with a set by Sadao Watanabe and his quartet from Japan. Very contemporary in sound and appearance, with long locks, electric piano, and the leader's E-flat soprano, the group was accomplished but eclectic. Watanabe, a veteran who can play excellent alto in the Charlie Parker tradition, now seems to have adopted a post-Coltrane idiom, and the over-all impression was that this music was a skillful but hardly original pastiche.

Elvin Jones' decision to expand his group is not a happy one, at least on the

evidence of his Newport stint. Frank Foster's warm solo outing on *Here's That Rainy Day* was the highlight of a generally lackluster set. We've heard George Coleman in better form, though he made a good contribution to *Raunchy Rita*. The leader, resplendent in multi-colored slacks, worked hard but seemed off his best form, and in any event, the set was too long and meandering. Bring back the trio, please!

Chico Hamilton, a master organizer and showman, played a short, succinct set, which, if not musically overwhelming, was thoroughly professional and left the audience wanting more. *On the Trail* was the best offering, and on it the leader took an admirable solo on brushes.

Gary Burton's group was host to Keith Jarrett, and the guest dominated the proceedings, giving a brilliant account of himself on both electric and acoustic piano, and also throwing in some of his odd soprano sax noises. Jarrett is a wizard at the keyboard, can draw some astonishing (and always musical) effects from the electric instrument, and has a wholly original conception. Burton's delicate vibes sounded

#### Saturday Night

Kenny Burrell Trio: Burrell, guitar; Larry Ridley, bass; Lennie McBrowne, drums.  
Dexter Gordon, tenor sax, with the Burrell Trio.

The Fiddlers: Jean-Luc Ponty, Ray Nance, Mike White, violins, with George Duke, piano; Ridley, bass; Bill Goodwin, drums.  
Dizzy Gillespie Quintet: Gillespie, trumpet, vocal; Mike Longo, piano; George Davis, guitar; Larry Rockwell, bass; David Lee, drums.

Don Byas, tenor sax, with Gillespie rhythm section.

Nina Simone Show.

Herbie Mann Quintet: Steve Marcus, soprano sax; Mann, flute; Sonny Sharrock, guitar; Miroslav Vitous, bass; Billy Cobham, drums.

Ike and Tina Turner Revue: Ike Turner; guitar, leader; Tina Turner, vocal; The Ikettes, dancers and singers, and backup band of trumpet, trombone, tenor and baritone sax, organ, guitar, bass, drums.

almost like chamber music after Jarrett's ebullience, but guitarist Sam Brown got off some impressively fleet solos.

It was quite late when Tony Williams came on, banks of amplifiers and all. But in this outdoor setting, the music didn't seem too loud, and the addition of bassist Jack Bruce has given the group more depth. Bruce played well, with a good time feeling, and also contributed a vocal on *One With the Sun*.

The group's sound is rock-like, but the feeling it gives off is closer to jazz. This was especially true on the last of its three selections. Organist Larry Young got into a swinging groove, which in turn gave rise to the leader's most exciting drum work of the set. This piece built to a climax in accelerating tempo, and had they been on at night, the Lifetime undoubtedly would have harvested an ovation. One feels, however, that they still haven't gotten their thing together to the point where it really sustains.

On the whole, this afternoon was much too long, and after the vitality of the trumpet workshop, relatively boring.

#### Saturday Night

Kenny Burrell, that excellent guitarist,

had the closing spot last year. This year, he has to open, which is almost as bad. A subtle guitar trio hasn't got a chance while a crowd of 18,000 is getting settled, more than half of the people arriving late and disrupting the attention of those wanting to listen.

Some people are bickering over seats, others are having a loud conversation, and I can't hear what's going on, except that Kenny is, as always, playing some beautiful stuff.

The trio stays on to back Dexter Gordon in his Newport debut. His set, if you can



Dexter Gordon: Right On

call two numbers a set, is at once one of the highlights and the great disappointments of the festival. Here is one of the giants of the tenor, and you can bet 85% of the people haven't seen him before. He is in rousing form, opening with *Boston Bernie*, right on, spinning off a string of brilliant choruses; big, fat sound, flat-footed swing, sparkling ideas, the trio smoking behind him.

This, I think, is what I came here for: to hear some great jazz, like we did last night. Next, Dexter goes into *Darn That Dream*, playing a ballad as only he can, with bittersweet, virile lyricism, telling a story. Dexter's really on, getting himself and his listeners in the mood. But as he approaches the cadenza, George Wein comes out . . . and we've been to enough Newports to know what that means. Dexter hasn't been here before, but he also knows. So he plays one of the longest, most beautiful tenor cadenzas I've ever heard, upstaging George most effectively.

It has to end, though, and off goes Dexter, another victim of the Newport malaise of overloaded programs—and peculiar sense of priorities.

Next come the fiddlers three: Mike White, Jean-Luc Ponty, and Ray Nance, backed by George Duke's piano and trusty Ridley and McBrowne.

White, up first, plays a long piece opening with an unaccompanied cadenza. He





Buddy Rich & Co.: Tough and tight

knows some fancy tricks and can swing, but this intonation is so poor that I can't dig what he does, though the audience seems to. To me, Duke's strong piano is the solace of this interlude.

Ponty, on the other hand, has an intonation as true as can be, even in the most fiendishly difficult passages. He, too, plays one long original, at a fierce tempo, switching from an opening on baritone violin to regulation instrument. He plays amplified, but knows how to retain a true and full tone. Some of the things he plays are reminiscent of Coltrane; in fact, some passages are very saxophone-like in conception. But then he'll do things that are truly violinistic, and whatever he does, he swings. His playing has taken a very modal turn; I hope it's a phase he's going through, though it's fascinating. Ponty is a monster; he's got it all.

Ray Nance is not a monster, but an imp. After Ponty's dazzling performance, the medium blues he starts off with seems startlingly simple. And the amplifier somewhat distorts his rich, dark tone. But then he warms up, and you hear the wit, the supple swing of every phrase, and his imagination, and a true jazz conception, laced with a healthy respect for the classic violin tradition.

Nance follows with *Summertime*, the gypsy-like rubato introduction leading into intense swing and passionate melodic improvisation. Few musicians can play one instrument as well as Ray Nance plays both of his. Maybe he's a monster too, after all.

Dizzy comes on next, with his relatively new group. Though we still miss Moody, this group, with a very contemporary sound, gives the leader the undivided spotlight. Not to slight pianist Mike Longo, who has become an excellent soloist, or guitarist George Davis, who can generate a lot of excitement. But that's Dizzy Gillespie out front, and tonight he's got it.

He plays his tribute to Martin Luther King, *The Brother K.*, a piece that sounds better every time you hear it. With a Harmon mute, Dizzy creates some magic

that all but washes away the bad taste of Dexter's unceremonious exit. He also has his chops up on *Closer*, a blues with a few vocalisms thrown in. And he winds up with the tried-and-true *Kush*, jabbing into the stratosphere.

Now comes another Newport gaffe. Don Byas, who hasn't been seen or heard in the U.S. since 1946, is brought on with a short introduction that doesn't really tell any of

#### Sunday Afternoon

Nucleus: Ian Carr, fluegelhorn; Brian Smith, tenor and soprano sax; Carl Jenkins, piano, oboe; Chris Speddings, guitar; Jeff Clyne, bass; John Marshall, drums. The Fourth Way: Mike White, violin; Mike Nock, piano; Ron McClure, bass; Eddie Marshall, drums.

Roberta Flack, vocal, piano; with David Williams, bass; Bernard Sweetney, drums. Shuggie Otis, guitar, with members of Bill Cosby Band.

Bill Cosby and Badfoot Brown and the Bunions Bradford Marching and Funeral Band; George Bohannon, amplified trombone; Rudolph Johnson, tenor sax; Arthur Adams, Ted Dunbar, Al Vecovo, guitars; Stu Gardner, organ, vocal; Kenny Barron, Gildo Mahones, electric pianos; Monk Montgomery, Ron Johnson, electric bass; Jimmy Smith, Freddie Waits, drums; Cosby, conductor.

Albert King, guitar, vocals, with his quartet.

the many novices present who he is. Working with Dizzy's unfamiliar rhythm section, he gets about as much time as Dexter to make himself heard.

Byas manages to get three numbers into his allotted time—a bossa-nova flavored original, *Orgasm*, (he gets a kick out of announcing the title), a soulful *'Round Midnight*, and an up-tempo *But Not For Me*.

A small, wiry, faun-like man who gets a sound as big as a house from his horn, a sound so big and wide it brings to mind Coleman Hawkins in his prime, pouring his all into those few minutes—and then it starts to rain. (The Newport rain gods like to pick on foreign visitors—last year it was Stephane Grappelli.)

After intermission, the rain has stopped, and Nina Simone, a Newport standby, does her thing. As always, she does it very well

indeed (*Westwind*, *To Be Young, Gifted and Black*, other staples), and no doubt it's my loss that she doesn't get to me. She is warmly received, but doesn't break it up like she usually does here.

Another Newport standby, Herbie Mann, is next. Here, too, I'm at a disadvantage. Mann has a great act—his popularity and his record sales and Leonard Feather testify to that. He can create excitement, and like Nina, he knows what he wants and how to get it. Sonny Sharrock does his thing; Steve Marcus, whose tenor playing I used to dig, makes some fashionable sounds on soprano, Herbie does *his* thing, and Miroslav Vitous doesn't get much of a chance to show that he's a marvelous musician. Billy Cobham, a surprise entry on drums, plays a solo that's the highlight of the set.

Wein isn't just picking on expatriate tenor players tonight, for Herbie, too, gets short shrift . . . some 20 minutes . . . one long number. He leaves the stage like a gentleman, and George nips the audience protest in the bud. Or perhaps they weren't protesting that much—no congas this year.

The stage is now set for a Newport first: Ike and Tina Turner. I've heard but not seen this strong r&b act before, and it's fun. Tina works like a demon. She's a female James Brown. She can move. And sing.

"Tina's here to make you move; Tina's here to make you groove," she wails, and it's the truth. There is so much sheer energy in her performance that it sweeps you along. And sex. Tina is openly, unaffectedly, and completely sexy; she doesn't have to sell sex, she is that female thing personified. Proof of that: the chicks dig her almost as much as the men. She makes them feel good about being female.

Backed by a high-powered r&b band and the Ikettes, three girls with almost no skirts and groovy legs who move almost as well as Tina herself and sing backgrounds for her, she opens with Sly Stone's *I Want To Take You Higher*, and follows with *River Deep, Mountain High*, *Get Together*, *Proud Mary* (excellent), and *Lovin' You Too Long*, a song with long interludes of patter. Her voice is not an instrument of great beauty, but she can belt, and deliver a lyric so that every word is understood. And she works.

For a matchless closer, she and the Ikettes, moving like whirling dervishes, disappear behind a cloud of smoke (dry ice on the stage) to a thunderous ovation. It's quite an act, and Ike (who truly leads the band from behind his guitar) and Tina, who have paid long and heavy dues, deserve the success that now seems to be coming their way. It's good to have them at Newport.

#### Sunday Afternoon

The program is long and starts early, so we miss all but the last few notes of Nucleus, a British jazz-rock group that won first prize at Montreux. Reliable sources pronounce them very good, while some complain that they are too much rock and too loud.

The Fourth Way, a San Francisco group, I know from records, and they sound much as expected. They have their



Cannonball: Short but strong

thing together, and Mike Nock is an ambitious and interesting pianist and Ron McClure a fine bassist. My reservations about Mike White have been stated. Maybe it's too early in the day for this kind of music; whatever, it doesn't much move me.

Roberta Flack is next. I know her from records and TV, but in person is different. She takes a while to warm up herself and the audience, but then she's got us. Some of her material consists of message songs, and she does them in a way that puts the meaning across. *Save the Children*, for instance, in which her melismatic repetition of the title phrase, over strong, rolling piano, becomes incantatory and almost hypnotic.

Her voice is pleasing and shows signs of church schooling, and her piano is accomplished. Some have compared her to Nina Simone, but she has a sweetness that Nina lacks, and besides, she's not didactic. She doesn't lecture the audience, she talks to it. And she has a fine sense of humor, as displayed on Gene McDaniel's *Reverend Lee*, a very funny, sly song. In all, a very fetching and appealing performer. She gets a big hand, and really should have had an evening spot. Maybe next year.

After much preparation, Bill Cosby and his mysteriously named Badfoot Brown and the Bunions Bradford Marching and Funeral Band take the stage. Twelve pieces: Tenor, trombone, three guitars, two electric pianos, organ, two electric basses, two drummers. We have to wait to hear what they're all about, but it's a pleasant wait, spent in the company of Shuggie Otis, a 16-year old blues guitarist who's got a lot of potential. In fact, he's already an accomplished musician, who's got the B.B. King vocabulary at his disposal; T-Bone Walker, too—that whole tradition. He swings, he doesn't use cheap tricks, and his time on the opening slow blues is a gas—the sort of thing you either have or don't. Backed by Cosby band members Monk Montgomery and Jimmy Smith, with an occasional boost from Stu Gardner's organ,

he's not on long enough to really register with the audience, but long enough to impress the blues fans in the house.

Cosby's thing is weird. Two long, disjointed pieces, deliberately fragmented. A sort of surrealistic soul band cum Mothers cum Mingus cum electronic music. Cosby is the musical mastermind, and there is something engagingly amateurish about the music, though the players are certainly seasoned pros. Among them are such well-known jazz names as Montgomery; drummers Smith and Freddie Waits; tenorist Rudy Johnson; trombonist George Bohannon (getting a strange, guitar-like electronic sound), and pianists Gildo Mahones and Kenny Barron. None of them get much to say, in a jazz solo sense; guitarist Arthur Adams and organist Gardner are the only ones allotted real solo space, and Gardner also contributes humorous vocal interludes: a snatch or two of blues, a mock bit of *White Christmas*, some moaning.

Cosby conducts energetically. Though his opening statement points out that he's doing this to create work for deserving

#### Sunday Night

**Eddie Harris Quartet:** Harris, amplified tenor sax, trumpet, Jodie Christian, piano; Louis Peers, bass; Bob Crowder, drums. **Les McCann Limited:** McCann, piano, vocal; Jimmy Rowser, bass; Donald Dean, drums; Buck Clarke, congas.

**Leon Thomas, vocal,** with his group: James Spaulding, flute, alto sax; Arthur Sterling, piano; Joe Kearny, bass; Sherman Ferguson, drums; Sonny Morgan, Rich Landrum, Gene Golden, congas.

**Cannonball Adderley Quintet:** Nat Adderley, trumpet, vocal; Cannonball, alto and soprano sax; Joe Zawinul, piano, electric piano; Walter Booker, bass; Roy McCurdy, drums.

**Buddy Rich Orchestra:** Mike Price, John Madrid, Ernie Jones, George Zonzé, trumpets; Rick Stepton, Tony Lada, Sherman King, trombones; Richie Cole, Rob Martin, Pat LaBarbera, Don Englert, Bob Suchoski, reeds; Dave McRae, piano; Walt Namuth, guitar; Rick Laird, bass; Rich, drums.

**Ella Fitzgerald with the Tommy Flanagan Trio:** Flanagan, piano; Frank DeLa Rosa, bass; Ed Thigpen, drums.

musicians, he never thinks of introducing the guys in the band—only the two cats backing Shuggie are introduced by name. That's not very hip.

As for the music, one long piece would have been enough. The second fails to add much to what has been established, and winds up getting a bit boring. Opening up the music for some solo work might help.

Albert King is at a disadvantage, coming on last. As always, much of the audience is splitting to get time to eat dinner and change for the night, and though he tries hard, King scores only with a small coterie of blues fans, who make up in enthusiasm for what they lack in numbers.

King is an imposing figure and a vigorous performer, but neither his fluent guitar nor his strong voice have much originality. But when he gets into a groove, his guitar can be very appealing.

#### Sunday Night

We get into a traffic jam and miss the opening act, Eddie Harris and his quartet. No Newport visit is complete without such a mishap. We do get to hear a little of Harris when he comes out to join Les

McCann for the latter's closing number, and he sounds good. On his own set, we hear, he plays trumpet with a reed mouthpiece as well as various kinds of amplified tenor. We know he is a clever, accomplished musician, and that in Jodie Christian he has an outstandingly gifted pianist. Song writer Gene McDaniels joins him for a few numbers, and makes a good impression.

McCann currently emphasizes singing almost as much as playing. He is an effective performer, and the soul groove he now features suits him better than the jazz kick he was on in the past. His singing is personable, and scores with the audience. The set is a bit long (probably it's being recorded), and the most effective number is *Compared to What*.

More singing now, from Leon Thomas. He's been around and deserves the break he's getting. Backed by a good group including James Spaulding on alto and flute, one has the feeling he'd go over better in a club than on this huge outdoor stage, where such atmospheric devices as burning incense haven't much impact.

Thomas is in good voice. He's perhaps at his best in adapting jazz instrumentals to his very personal vocal style, such as *Song For My Father* and *A Love Supreme*. His feeling for jazz phrasing and good time are to the fore in such pieces. He's less convincing as a blues shouter, though the words to his own *Ain't Going to Vietnam* hit home with a segment of the audience. His patented yodeling scat is an acquired taste, but he works hard, has an interesting repertoire, and manages to hold his listeners' attention through a rather long set. Spaulding contributes some good solos, and Thomas introduces all his sidemen clearly and pleasantly.

Cannonball Adderley's quintet comes out swinging and strong. This is one of the most together of current jazz groups, and always a pleasure to hear and see. Every member of the band is an accomplished musician, and they do their thing with conviction and energy. Tonight, they have very little time, a fact of which Cannon informs the audience explicitly. But the time does suffice to do a medley-style set including *Experience in E*, with some free passages, a fiery alto solo, and a good contribution from Nat Adderley; *Country Preacher*, the latest of Joe Zawinul's rustic hits; some fetching blues singing (really *Oh My Babe Blues*) by Nat, and some excellent Cannon soprano, indicating that he's been listening to Sidney Bechet. A bit less Leon Thomas and a bit more Cannonball would have been more to my liking, but after last night, I've become hardened.

After intermission, the Buddy Rich band comes on. With bassist Rick Laird and guitarist Walt Namuth back in the fold, the rhythm section is stronger than ever, and there are no problems with the brass and reeds. The band is tough tonight; in fact, I've never heard it play better. Buddy runs a tight ship, and the music is often hard and brittle. But that's the personality of the band, and it's so well done that even those who like their big band jazz more subtle have to go along for the ride.

There are no announcements, but the

/Continued on page 42



## **“We’re not a rock band . . .”**

I APPROACH THE prospect of interviewing Miles Davis with some trepidation. We’ve had a nodding acquaintance for years—since the time, way back in ’48, when a little trumpet player named Nat Lorber (they call him “Face”) introduced us on Broadway. I remember that Miles was wearing a beautiful dark blue double-breasted pinstripe suit. (He’s always been sharp.)

Since then, many brief encounters, in clubs, backstage at concerts, etc., Miles sometimes friendly, sometimes not. And nine years ago, an evening at his house, with a whole bunch of writers and players in a “confrontation,” as they call it now, between critics and musicians arranged by a press agent. Miles was a beautiful host. So why am I up tight?

I remember the house, in the west 70s, but as the cab pulls up and I spot Miles lounging near the entrance, it looks different. Above the front door, there is now a moorish turret. Miles greets me, and we enter. There are men at work inside. The

Glancing at the multiple controls atop the unit, I ask if he uses any of the other devices. “Naaah,” he shrugs disdainfully. Like any musician with his own good and distinctive sound, he has no desire to distort it. He likes the pedal effects and the amplification, but that’s all.

“Let’s go upstairs,” he says. It’s a duplex apartment, and the redecorating upstairs is finished. The living room is like a cool oasis. Everything is built in—aside from a low, round table, there is no standing furniture. (A recent article about the house in the *New York Times* quotes Miles to the effect that he doesn’t like corners. Everything is rounded off.) The soft, blue carpeting looks inviting, and when Miles answers the phone, he reclines on the floor. You can move freely in this place. The bedroom is so groovy that if it were mine, I might never leave it.

“You want to hear something?” Miles asks, approaching the wall that holds his music system—tape decks, amplifiers, turntable, some records, lots of tapes. He finds

“With a C going on in the bass, you can play anything against it,” he explains. I ask if he does most of the writing for the group now, since Wayne Shorter’s departure, and he says yes.

When he has to write something for a record date, he adds later, he usually does it at the last moment, so it will be completely fresh.

“You write to establish the mood,” he points out. “That’s all you need. Then we can go on for hours. If you complete something, you play it, and it’s finished. Once you resolve it, there’s nothing more to do. But when it’s open, you can suspend it. . . .”

Suspension is a word Miles uses frequently when talking about his music. It is a music very much of today, in sound and feeling. Once again, Miles is setting the pace, as he has been doing at frequent intervals since 1948 and the Capitol Nonet. There was the pioneering quintet with Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones; *Miles Ahead* and the other memorable collaborations with Gil

# **MILES in MOTION**

**by Dan Morgenstern**

place is being completely redecorated. An Egyptian mural graces the patio walls. A tempting honeydew melon rests on the kitchen table.

“Want a piece?” Miles asks. It’s a hot day. He cuts two slices expertly. The melon is delicious, tasting just right at room temperature. “It’s best when it’s not too cold,” Miles comments. “Come in here—I want to show you something,” he adds, moving toward the front room.

There stands a new Innovex unit. “They sent me this,” says Miles, turning on the power and picking up his trumpet. “Dig this.”

A foot pedal has been connected to the unit, and Miles works it while he blows. The sound is not unlike that achieved by moving the hand in front of the bell, in this case Harmon-muted. Miles obviously likes the sound; he’s never played wa-wa style, and this way, he can also bend the notes subtly. He turns up the volume to show the power of the speaker system. Then he puts the horn away.

the reel he wants, unravels it, and puts it on. The speakers, invisible, built into the ceiling somewhere, are a gas, and so is the music, by Miles’ new band, obviously recorded live. It’s quite a change from *Bitches Brew*—this man doesn’t stay in one place too long. I listen, and let the music carry me away.

What I’ve heard, I learn, is from a forthcoming Columbia album, recorded live on three consecutive nights at the Fillmore East. It will be released in September, and is the first live Miles LP in many years. Keith Jarrett is on the band (as well as Chick Corea—Chick on electric piano, Keith on Fender-Rhodes combo organ), and he is a significant addition. Miles is obviously pleased with him.

“Did you hear what Keith was playing behind me there?” he asks, rolling back the tape. “He’s a bitch. Chick, too.” After the passage has been replayed, he demonstrates at the piano, built into one side of the seating unit, and within easy reach from the hi-fi system.

Evans; the great sextet with Trane, Cannonball Adderley, and Bill Evans, which in *Kind of Blue* established a whole new syntax for jazz improvisation, and then the series of surprises beginning with *E.S.P.* and running on through *Bitches Brew*.

When the Fillmore album comes out, there’ll be new surprises. In a sense, Miles is a perfectionist, but not the polishing kind. Once he has perfected a thing, he needs to move on to something new. His music today is in constant motion, ideas bouncing off each other, interacting; many things going on at once; cyclical, unresolved, suspended and full of suspense, electrified and electrifying.

Miles has some private business to attend to. He invites me to come back the following afternoon. “We’ll go up to the gym. You can watch me work out. . . .”

Another sultry New York day. Inside, it’s cool and dark. We join our host in a cup of refreshing mint tea, then take a stroll to a nearby garage.

Again a surprise—no more red Ferrari,



but a new battleship grey Lamborghini; a magnificent machine, low and trim, built like a racer. We shoot out onto the West Side Highway, heading north.

Miles drives with the superlative reflexes of a pro, fast but not taking any dumb chances; not showing off, always in complete control. We learn that the Ferrari was "full of bullet holes," unwanted souvenirs of the stupid attempt on Miles' life by obviously amateur gangsters earlier this

structs. The motorcyclist is on my side of the car, and Miles can't shout. I convey the information, repeating the unfamiliar name, and adding that it's an Italian make.

"Ask him how much is that Honda," Miles requests. "It's \$1600," the cyclist responds proudly, obviously pleased at the question. The car is more than ten times the price of the Honda, but in asking, Miles has equalized them—two men admiring each other's strong machines.

really coming along. His reflexes are getting better all the time. And he's in top shape."

As I have noticed. Not an ounce of excess fat. All solid muscle, but not of the bulging kind displayed by some of the men in the gym. Sleek and compact like a panther. It's obvious that everyone around the gym and on the street outside knows and likes Miles Davis.

"Boxing is like music," Miles says later, as we drive downtown. "You keep adding to it." He works out four times a week, he says, and does 40 pushups and 40 situps each day.

He talks some more about music. "We're not a rock band. Some people get that idea because we're amplified, but with amplification, we can be heard, and we can hear each other. This is a new day, and we can do what we want. With a good system, you can play soft or loud, and people can hear."

"For years," he goes on, "I've been going to clubs to listen to something—like Ahmad Jamal playing piano—and once I'm there, I can't hear anything." And there are other things he dislikes about most clubs: "You have to give people something, not just take from them."

But he doesn't mind playing clubs, he says, provided things are right and the music can be heard. "For a while, I thought we had something good at the Village Gate (where, earlier this year, Miles had worked out an arrangement with owner Art D'Lugoff enabling him to book acts of his own choice to work opposite his band, getting the admission gate while the club took in the proceeds from drink and food sales), but Art didn't seem to want to keep it going."

We're nearing our destination, and Miles gives me fair warning to hold on before he negotiates a hairpin turn that takes us off the East River Drive.

"Our music changes every month," he says. "We extend each other's ideas. I may start a phrase and not complete it because I hear something else behind me that takes me to a different place. It keeps going further. Our Latin drummer (Airtio Moreira) gives us something else to play off. Most of the guys in the band can play other instruments, and that expands their conception. Jack (DeJohnette) can really play the piano, and Chick plays the shit out of the drums. Keith plays clarinet. So when they ad lib, you know it's going to be something you like to hear."

\* \* \*

In jazz today, there are many seekers of new ways. Often, the searching seems forced, and the results not natural. Miles Davis, however, has that rare gift of being able to give birth and life to new things which, no matter how startling, always seem natural and logical, and open up new roads for others to travel after he has moved on.

The sole photograph in Miles' living room, unobtrusively displayed, is a color shot of a pensive John Coltrane, dating from his days with the trumpeter. It's pure speculation, of course, but if he were still among us, I have a feeling that Coltrane, that restless seeker, might well once again feel very much at home with Miles. **[45]**



RON HOWARD

year.

What happened to them? "They're all dead," Miles answers matter-of-factly, not gloating. "I don't know how or where, but that's what I heard."

On our way to pick up Miles' trainer, we stop for a red light in Harlem. A young black man on a monumental yellow Honda pulls up next to us, eyeing the car with open admiration. "What kind is that?" he asks. "Tell him a Lamborghini," Miles in-

structs. At Bobby Gleason's Gym in the Bronx, a comfortable, old fashioned place where some of the city's best fighters work out, Miles, in bright blue trunks, is shadow boxing under the watchful eye of his trainer, a slim, trim, soft-spoken man who looks and acts not at all like the stereotype of the ex-boxer. He's been with Miles for years.

Afterwards, while Miles does exercises in a corner, the trainer tells me: "He's

AS A SERVICE to our readers (93 percent of whom own and play an average of three instruments each), **down beat** has collated information on new music products that are, or soon will be, available from retail stores.

Space does not permit complete details of listed items or the inclusion of every new music product. For further information and a face-to-face look, we suggest a visit to your local music store. Also, you may request free literature on items that interest you by mailing the coupon at the end of the report. We suggest you bring this report with you in case the sales clerk is not immediately familiar with any of the items mentioned below.

## Sound Synthesizers

Moog will introduce its **Mini-Moog** [reader service no. 101] in retail outlets on Oct. 15. The M-M is a portable, performer synthesizer with a touch sensitive keyboard to be priced under \$1000. Another portable synthesizer with a touch sensitive keyboard is the 22-pound **Putney** [102], an English import. The Putney can be used as a complete unit with its own speakers; as a live performance instrument connected to power amps and large speakers with mike and other inputs; as a sound effects generator; as an aid for teaching acoustic phenomena; as the central unit of an electronic studio combined with tape recorders and other equipment. The retail price is about \$1,100. (However, with its limited distribution, you had better check with **db** on available sales sources). The **Synket** [103] synthesizer (see **db**, July 23, 1970) can play itself or be played on its three keyboards. It can also be used as a tone modulator, that is, a variety of tone colors can be manipulated by playing a clarinet, for example, through it. The **Buchla** synthesizer [104] is still in studio conformation. A more compact "performer" model is anticipated by early 1971. At present, the Buchla is readily available in one or two module sizes for high school, college or studio.

## Sound Modulators

Sound, or tone, modulators differ from synthesizers in that the sound from the performer's instrument is fed through the modulator that can jump octaves and alter tones and dynamics (and add echo, reverb, etc.). The latest modulator available is the **Ludwig Phase II Sonnd Synthesizer** [105] which operates on a different principle than most other modulating systems: the sound leads from any wind or stringed instrument to an amplifier, then into the "black box," then through speakers or recording equipment. Other modulating systems lead from the instrument into the "black box" then into the amp and thence into speakers. This latter system applies to the **Condor RSM** (reed sound modulator), the **Condor GSM** (guitar sound modulator) [106], and also the **Maestro** [141], through which we have heard some interesting sounds, such as an electric violin dropped an octave into cello range. While the trail blazing **Varitone** is no longer available, it is believed that a more sophisticated successor will be marketed in the future.

The **Multi-Vider** [107] is still available but mainly limited to brass and reed instruments in its tonal applications.

## Other Electronic Equipment

**Electro-Voice** [108] has just introduced a new "shock" isolated mike (RE50) wherein two separate mike cases, one inside the other, are isolated with a special shock-absorbing mount. This professional unit also has extra wind screens and blast filter to protect performer from popping and breath sounds. Published specs state 80-13,000 Hz with output of -55db; with stand adapter, list price is \$120.00. E-V also has a new wide range cardioid mike (Model RE20) for professional recording and broadcasting use with the "widest, most uniform response curve of any directional microphone currently being marketed." List price—\$425.00. We recommend E-V's new booklet: *Microphone Primer for the Professional Performer*.

**Koss** [109] has come out with the latest of its professional headsets, the Pro-4A which "reproduces sound from 10 cycles to beyond audibility" and like previous Pro versions, has fluid-filled ear cushions for effective ear seal and wearing comfort. List price is \$60.

**James B. Lansing** [110] has two new speakers on the market, the 10-inch D110F and the 15-inch D130F. Both speakers are designed for musical instrument use. Normal power capacity (peak capacities are considerably greater) of each model is 100 watts.

**ARB Amplifiers** [111] are now available in a new total solid state sound system: ARB HM-200 with two speaker enclosures, four E-V 15-inch speakers, eight column horns, two cross-over networks, eight mike-instrument inputs, eight channels each with bass/treble controls, power output—200 watts RMS (400 watts peak). Lists complete for \$2,595; speaker system only—\$1,595.

**LWE** [112] has added a drum amplification system to its Z-line series which provides individual miking of drums and cymbals, and allows drum head tension and pitch to be maintained at any volume level. It also features ten-channel equalization, gain and level control, headset monitoring, amp cooler fan, and a specially designed speaker system for percussion sounds.

**Advent** [113] is marketing a new high performance magnetic recording tape which uses chromium rather than iron as the basic magnetic element in the tape coating. Chromium magnetic base should provide increased sound sensitivity with less background noise and distortion.

**Knstom Electronics** [114] has added a new series of 200-watt amps to its line. The new amps feature a Selectone control that allows electronic selection of emphasis for bass or treble. The lower section of the cabinet contains a 15-inch speaker with the back closed and the front ported for better handling of lower notes.

**Altec Lansing** [115] is offering a free copy of its new 26-page catalog of 12 new stereo components including new speaker systems, music centers, receivers, an electronic crossover biamp, tuner preamp, and biamp speaker systems.

**J.C. Deagan** [116] has a new electronic

vibraharp. The **Oliver Sonnd Co.** [117] has a vibe pickup (magnetic type). **Rogers** is marketing its **Malletron** [118], an electronic vibraharp.

**Acoustic Control** [119] has several new amps on the market as well as a complete sound system and a new eight-channel mixer (Model 800).

**Mnsic-Conics** [120] is supplying dealers with its **GuitOrgan**, a sound system allowing full organ tones to be reproduced from a specially equipped guitar; and the **MARCHorgan**, a portable three-octave range organ with a solid state rechargeable pack providing 70 watts power. Suitable for marching or stationary stage band use.

**Fender** [121] has a new 100PS Modular Sound System with a six channel control center and two column speakers. The master control center has nine removable modules and may be piggybacked with another master control unit. The **Fender/Rhodes Stage Piano** [122] is the latest electric model in suitcase conformation.

**EMC** [123] has several new solid state musical instrument amps in its **Zodiac** series ranging from the **Libra** amp (two 10" speakers, 75 watts peak power, \$345 list) to the **Gemini PA** system (12 speakers in two columns plus amp, \$1445 list).

## Musical Instruments

The new **King "Eroica" French Horn** [124] is available, as designed by **Armani Angelucci** of the **Cleveland Symphony**, in order to incorporate new design and performance ideas. It has unusual abilities of volume and projection plus "unequaled response on soft passages." This professional instrument has a 4.68 bore and weighs in at less than five lbs.

**Avedis Zildjian** [125] has introduced new cymbal designs: The **Mini-Cup Ride** has "extremely small and shallow cup and sweeping bow that controls overtones and allows drummers to get a clean, positive stick sound with little fear of buildup and spread"; the **Brilliant** cymbal which is "burnished to an extremely high and reflective gloss by a new patented process."

**Getzen** [126] has a new **Flugel-Bugle (G-F)** with horizontal piston valve and rotary valves to F-sharp.

Free literature is available on **Pro-Mark's** [127] Handmade models of drumsticks and other "extraordinary percussion specialties."

**Whitehall** [128] drums and saxophones have new models and new free catalogs.

A new **Halifax Organ-Piano** [129] enables performers to play an electronic organ on the upper keyboard and electronic piano on the lower keyboard.

Free literature from **Hohner** [130] includes information on the **Johnny Cash** harmonica and Hohner's complete line of keyboard and guitar instruments as well as **Sonor** drums.

**Gretsch** [131] has two new guitars: the **Roc-Jet Body Electric** and the **Sho-Bro** six-string acoustic with spun metal resonator suspended on an internal circular tone chamber constructed inside the guitar body.

Virtually all organ companies have new "cassette models" on the market. Most of

/Continued on page 37



# HOW THEY VOTED IN THE 1970 CRITICS POLL

Below, in alphabetical order, are listed the individual critics' choices and comments for the 18th International Jazz Critics Poll, the results of which appeared in the 8/20 issue. Some critics did not vote in every category. Where fewer than three names are listed in a category, the critic made no other choices. In the Hall of Fame and Record and Reissue of the Year categories, each critic was allowed three choices, worth one point each. Talent Deserving of Wider Recognition choices are listed in parentheses. Critics were restricted to nine points per category, with no single musician to receive more than five points per category. As in the past, previous winners in Talent Deserving of Wider Recognition were ineligible for consideration in the same category.

## JOACHIM E. BERENDT

Editor, *Jazz Calendar*, SWF-German Radio-TV

**Band:** Jones-Lewis-4; Ellington-3; Sun Ra-2; (Sun Ra-5; Duke Pearson-2; Mike Westbrook-2). **Combo:** Miles Davis-4; Cecil Taylor-3; Ornette Coleman-2; (Phil Woods-3; John Surman Trio-3; J. Stevens Spontaneous Music Ensemble-3). **Composer:** Ellington-4; Ornette Coleman-3; George Russell-2; (Mike Gibbs-4; Hugh Steinmetz-3; Volker Kriegel-2). **Arranger:** Ellington-4; Oliver Nelson-3; Thad Jones-2; (Sun Ra-5; Lester Bowie-3; Jaki Freund-1). **Trumpet:** Miles Davis-3; Don Cherry-3; Dizzy Gillespie-3; (Lester Bowie-5; Kenny Wheeler-2; Woody Shaw-2). **Trombone:** Roswell Rudd-3; Garnett Brown-3; Albert Mangelsdorff-3; (Slide Hampton-3; Ake Persson-3; Eje Thelin-3). **Soprano:** Wayne Shorter-3; John Surman-3; Lucky Thompson-3; (Shorter-5; Joseph Jarman-2; Roscoe Mitchell-2). **Alto:** Ornette Coleman-4; Sonny Criss-2; Phil Woods-2; (Eric Kloss-4; John Tchicai-3; Trevor Watts-2). **Tenor:** Sonny Rollins-5; Dexter Gordon-2; Wayne Shorter-2; (Pharoah Sanders-4; Sam Rivers-3; Heinz Sauer-2). **Baritone:** Harry Carney-3; John Surman-3; Sahib Shihab-3; (Shihab-5; Nick Brignola-4). **Clarinet:** Jimmy Hamilton-3; Rolf Kuhn-3; Albert Nicholas-3; (N/C). **Misc. Instrument:** Roland Kirk-4; Jean-Luc Ponty-3; Yusef Lateef-2; (Benny Maupin-4 (bass clarinet); Willem Breuker-4 (bass clarinet); Jerry Goodman-1, violin). **Flute:** Roland Kirk-3; Sahib Shihab-3; James Moody-3; (Simeon Shterev-4; James Spaulding-4; Ian Anderson-1). **Vibes:** Gary Burton-3; Karl Berger-3; Bobby Hutcherson-3; (Dave Pike-4; Gunter Hampel-4). **Piano:** Cecil Taylor-5; Earl Hines-2; Chick Corea-2; (Dave Burrell-3; Joachim Kuhn-3; Gordon Beck-3). **Organ:** Larry Young-4; Eddy Louiss-4; Brian Auger-1; (Auger-4; Keith Emerson-3; Dick Halligan-2). **Guitar:** Jim Hall-4; Tal Farlow-3; George Benson-2; (Sonny Sharrock-4; Terje Rypdal-2; Derek Bailey-2). **Bass:** Richard Davis-4; Charlie Haden-3; Steve Swallow-2; (Barre Phillips-4; Malachi Favors-3; John Dyan-2). **Drums:** Elvin Jones-4; Tony Williams-3; Ed Blackwell-2; (Joe Chambers-4; Stu Martin-3; John Stevens-2). **Male Singer:** Joe Turner-4; B.B. King-3; Lightnin' Hopkins-2; (Leon Thomas-4; Taj Mahal-3; David Clayton-Thomas-2). **Female Singer:** Fitzgerald-4; Vaughan-3; Anita O'Day-2; (Jeanne Lee-4; Maggie Nichols-3; Marlena Shaw-2). **Blues-R&B Group:** The Flock-4; Colosseum-3; Chicago-2; (Soft Machine-4; Blodwyn Pig-3; Maxwells-2). **Hall of Fame:** Johnny Hodges, Fletcher Henderson, King Oliver. **Record of the Year:** Miles Davis, *Bitches Brew*; Pharoah Sanders, *Karma*; Ornette Coleman, *New York Is Now*. **Reissue of the Year:** The Immortal Billie Holiday; Edmond Hall, *Celestial Express*; The Immortal Fletcher Henderson.

Londoner Stevens' SME, featuring Watts, Dyan, singer Nichols, developed sensational new vocal sounds. Steinmetz is Danish, Kriegel, Jaki Freund, Sauer are German. Shterev hails from Bulgaria. Martinique-born Louiss plays great organ. Norwegian Rypdal and British Bailey are exciting new guitar players. The Maxwells are a jazz-based pop group from Copenhagen.

## RON BROWN

Assistant Editor, *Jazz Journal*

**Band:** Ellington-4; Clarke-Boland-3; Jones-Lewis-2; (Mike Westbrook-5). **Combo:** Davis-5; Burton-4; (Graham Collier Music-5; Mike Osborne Trio-4). **Composer:** Ellington-4; Davis-3; Mike Westbrook-2; (Graham Collier-5; Mike Gibbs-4). **Arranger:** Ellington-5; Francy Boland-2; Thad Jones-2. **Trumpet:** Davis-4; Terry-3; Clayton-2; (Blue Mitchell-5; Kenny Wheeler-4). **Trombone:** Dicky Wells-5; Vic Dickenson-4; (George Chisholm-5). **Soprano:** N/C. **Alto:** Benny Carter-5; (Mike Osborne-5; John Dankworth-4). **Tenor:** Webster-3; Rollins-3; Getz-3; (Ronnie Scott-5). **Baritone:** Carney-5; Mulligan-2; Cecil Payne-2. **Clarinet:** Russell Procope-5. **Misc. Instrument:** Kirk-5; Stephane Grappelli-4. **Flute:** Kirk-5; (Norris Turney-5). **Vibes:** Burton-5; Jackson-4; (Frank Ricotti-5). **Piano:** Ellington-3; Hines-3; Bill Evans-3; (Ray Charles-5; John Taylor-2; Laurie Holloway-2). **Organ:** Jimmy Smith-5; (Ray Charles-5). **Guitar:** Kenny Burrell-3; Charlie Byrd-3; B.B. King-3; (Freddie Green-5). **Bass:** Davis-3; Ron Carter-3; Dave Holland-3; (Peter Ind-3; Bob Cranshaw-3; Milt Hinton-3). **Drums:** Elvin Jones-5; Tony Williams-2; Roach-2; (Alan Jackson-3; Phil Seamen-3; Louis Moholo-3). **Male Singer:** Armstrong-3; Ray Charles-3; Otis Spann-3; (Fred McDowell-3; Taj Mahal-3; Oscar Brown-3). **Female Singer:** Cleo Laine-5; Vaughan-4; (Norma Winstone-5). **Blues-R&B Group:** B.B. King-3; Freddie King-3; Albert King-3; (Taj Mahal-5). **Hall of Fame:** Big Bill Broonzy, Joe Oliver, Hodges. **Record of the Year:** Miles Davis, *Filles de Kilimanjaro*; Graham Collier, *Down Another Road*; Coltrane, *Selflessness*. **Reissue of the Year:** Armstrong, *V.S.O.P.* (Vol. 1); B.B. King's *Greatest Hits*; Blind Lemon Jefferson (Vol. 2).

I'm going to let nearly all of my choices speak for themselves, but perhaps I ought to explain the inclusion of Otis Spann in a category reserved for living musicians. It's just that Otis' death is so recent that I feel I can't let it invalidate the very great performance I saw him give at London's Jazz Expo last autumn.

## PHILIPPE CARLES

Associate Editor, *Jazz Magazine* (Paris)

**Band:** Ellington-5; Jones-Lewis-3; Clarke-Boland-1; (Sun-Ra-5; Duke Pearson-2; Ginger Baker Airforce-2). **Combo:** Tony Williams-4; Bill Evans-3; Ornette Coleman-2; (Art Ensemble of Chicago-5; Joachim Kuhn-3; Steig-1). **Composer:** Ellington-4; Carla Bley-3; Ornette Coleman-2; (Randy Weston-4; Charlie Haden-3; Gato Barbieri-2). **Arranger:** Ellington-5; George Russell-3; Gil Evans-1; (Carla Bley-5; Andre Hodeir-3; Duke Pearson-1). **Trumpet:** Don Cherry-5; Davis-3; Gillespie-1; (Woody Shaw-5; Leo Smith-3; Clifford Thornton-1). **Trombone:** Bob Brookmeyer-5; J. J. Johnson-3; Carl Fontana-1; (Roswell Rudd-5; Eje Thelin-3; Grachan Moncur-1). **Soprano:** Steve Lacy-5; John Surman-3; Lucky Thompson-1; (Wayne Shorter-4; Archie Shepp-3; Tom Scott-2). **Alto:** Jackie McLean-4; Lee Konitz-3; Phil Woods-2; (Eric Kloss-4; Roscoe Mitchell-3; Frank Strozzer-2). **Tenor:** Albert Ayler-4; Shepp-3; Pharoah Sanders-2; (Gato Barbieri-4; James Moody-3; John Klemmer-2). **Baritone:** Carney-4; Surman-3; Ronnie Cuber-1; (Pat Patrick-5; Peter Brotzman

-3; Nick Brignola-1). **Clarinet:** Jimmy Giuffre-5; Rolf Kuhn-3; Perry Robinson-1; (Albert Nicholas-4; Carney-3). **Misc. Instrument:** Jean-Luc Ponty-5; Howard Johnson-3; Sun-Ra-1; (Stephane Grappelli-4; Sugar Cane Harris-3 (violin); Leroy Jenkins-2). **Flute:** Steig-5; Lateef-3; Mann-1; (Robin Kenyatta-4; James Spaulding-4; Michel Roques-1). **Vibes:** Roy Ayers-4; Karl Berger-3; Red Norvo-2; (Gunter Hampel-4; Mike Mainieri-4; Dave Pike-1). **Piano:** Bill Evans-5; Cecil Taylor-3; Paul Bley-1; (Martial Solal-3; Joachim Kuhn-3; Carla Bley-3). **Organ:** Larry Young-4; Eddy Louiss-3; Jimmy Smith-2; (Milt Buckner-4; Brian Auger-3; Lou Bennett-2). **Guitar:** Larry Coryell-5; Kenny Burrell-2; Jim Hall-2; (Sonny Sharrock-5; John McLaughlin-3; Eric Clapton-1). **Bass:** R. Davis-4; Red Mitchell-3; Carter-2; (Charlie Haden-5; Miroslav Vitous-2; Jean-Francois Jenny-Clark-2). **Drums:** Sunny Murray-4; T. Williams-3; Milford Graves-2; (Ed Blackwell-5; Aldo Romano-3; Jack De Johnette-1). **Male Singer:** Oscar Brown Jr.-5; (Eddie Jefferson-5; King Pleasure-4). **Female Singer:** Jeanne Lee-4; Vaughan-4; McRae-1; (Jeanne Lee-5). **Blues-R&B Group:** Chambers Bros.-1; (East of Eden-5; John Mayall-3). **Hall of Fame:** Mingus, Hodges, Reinhardt. **Record of the Year:** Charlie Haden, *Liberation Music Orchestra*; Bill Evans, *Alone*; Tony Williams, *Emergency*. **Reissue of the Year:** Fats Waller Memorial.

## HARRIET R. CHOICE

Jazz Columnist, *Chicago Tribune*

**Band:** Ellington-3; Basie-2; Rich-2; (Herman-3; AACM-3; Univ. of Illinois-3). **Combo:** World's Greatest Jazz Band-3; Davis-3; Gene Ammons-3; (WGJB-3; Sounds of Swing-3; Art Hodes-3). **Composer:** Ellington-3; Richard Abrams-3; Vic Dickenson-3. **Arranger:** Ellington-3; Bob Wilber-3; Abrams-3; (Wilber-4; Abrams-4). **Trumpet:** Roy Eldridge-3; Gillespie-3; Bobby Hackett-3; (Nappy Trottier-3; Cootie Williams-3; Bobby Lewis-3). **Trombone:** Vic Dickenson-5; Fontana-2; Bennie Green-2; (Dickenson-5; Bill Watrous-2; Georg Brunis-2). **Soprano:** Wilber-3; Shorter-3; Budd Johnson-3; (Wilber-3; Johnson-3; Mulligan-3). **Alto:** Stitt-3; Konitz-3; Benny Carter-3; (Woods-3; Carter-3; Norris Turney-3). **Tenor:** Sims-3; Gonsalves-3; Ammons-3; (Gonsalves-5; Franz Jackson-2; Jay Peters-2). **Baritone:** Carney-3; Mulligan-3; Pepper Adams-3; (Ernie Caceres-3). **Clarinet:** Goodman-3; Jimmy Hamilton-3; Procope-3; (Frank Chace-5; Raymond Burke-4). **Misc. Instrument:** Joe Venuti-3; Ray Nance-3; Danny Barker-3. (Venuti-5; Russ Whitman-2 (bass saxophone); Cy Touff-2). **Flute:** James Moody-5; Turney-2; Lateef-2; (Turney-5; Joel Brandon-2; Rich Fudoli-2). **Vibes:** Hampton-3; Bobby Hutcherson-3; Jackson-3; (Red Norvo-5). **Piano:** Hines-5; Ellington-2; Art Hodes-2; (Hodes-3; Barry Harris-3; Bob Wright-3). **Organ:** J. Smith-3; Bobby Tucker-3; Wild Bill Davis-3. **Guitar:** Burrell-3; Phil Upchurch-3; Hall-3; (Marty Grosz-3; Upchurch-3; John Bishop-3). **Bass:** Joe Benjamin-3; Milt Hinton-3; Holland-3; (Truck Parham-3; Rufus Reid-3; Rall Wilson-3). **Drums:** Roy Haynes-3; Rich-3; Jo Jones-3; (Wilbur Campbell-5; Charlie Persip-2; Gus Johnson-2). **Male Singer:** Armstrong-3; Sinatra-3; Eckstine-3; (Nance-3; Eldridge-3; Dickenson-3). **Female Singer:** Vaughan-3; Maxine Sullivan-3; Fitzgerald-3; (Sullivan-5; Jeanne Carroll-4). **Blues-R&B Group:** Muddy Waters, B.B. King, Otis Rush; (J.B. Hutto-3). **Hall of Fame:** Hodges, Eldridge, Fletcher Henderson. **Record of the Year:** Bob Wilber, *The Music of Hoagy Carmichael*; 86 Years of Eubie Blake; Ellington, 70th Birthday Concert. **Reissue of the Year:** Benny Carter, 1933; Art Hodes, *Sittin' In*; Coleman Hawkins, *Night Hawk*.



## WILLIS CONOVER

Conductor, *Music USA, Voice of America*

**Band:** Ellington—5; Sun Ra—2; Indiana Univ.—2; (Univ. of Illinois—3; Towson College—3; Bill Berry-Willis Conover—3). **Combo:** MJQ—3; Brubeck-Mulligan—3; Davis—3; (Indiana Univ.—5). **Composer:** Ellington—5; George Russell—2; Dave Baker—2; (Hank Levy—4; Bill Dobbins—4; Bill Berry—1). **Arranger:** Gil Evans—5; Bill Holman—2; Bob Haggart—2; (Bill Berry—5; Roger Pemberton—2; Al Cohn—2). **Trumpet:** Terry—4; Gillespie—4; Eldridge—1; (Danny Stiles—5; Bill Berry—4). **Trombone:** Bill Watrous—3; J.J. Johnson—3; Dickenson—3; (Britt Woodman—5; Eddie Bert—3; Joe Ciavardone—1). **Soprano:** Wilber—3; Jerome Richardson—3; Lucy—3. **Alto:** Woods—3; Coleman—3; Carter—3; (George Dorsey—4; Carmen Leggio—3; Howie Smith—2). **Tenor:** Sims—4; Bud Freeman—3; Frank Foster—2; (Kim Hutchcroft—3; Ron Dewar—3; Pedro Iturralde—3). **Baritone:** Mulligan—3; Adams—3; Carney—3; (Al Epstein—5; Joe Temperley—4). **Clarinet:** Tony Scott—5; Goodman—2; Peanuts Hucko—2). **Misc. Instrument:** Ponty—5; Nance—4. **Flute:** Steig—3; Farrell—3; Iubert Laws—3. **Vibes:** Burton—3; Jackson—3; Red Norvo—3. **Piano:** Jaki Byard—3; Cecil Taylor—3; Hines—3; (Hank Jones—4; Lennie Tristano—4; Dave Frishberg—1). **Organ:** J. Smith—3; Joe Mooney—3; Basie—3; (Doug Duke—5). **Guitar:** Hall—3; Burrell—3; George Van Eps—3; (Attila Zoller—3; Bucky Pizzarelli—3; Gene Bertoncini—3). **Bass:** Ray Brown—3; Mingus—3; R. Davis—3; (Hinton—5; Malcolm Cecil—2; Wayne Darling—2). **Drums:** E. Jones—3; Rich—3; T. Williams—3; (Grady Tate—3; Jake Hanna—3; Sol Gubin—3). **Male Singer:** Joe Williams—3; Joe Mooney—3; Sinatra—3. **Female Singer:** Franklin—3; Peggy Lee—3; Mabel Mercer—3; (Helen Merrill—5). **Blues-R&B Group:** B.B. King—4; Blood Sweat & Tears—4; Big Mama Thornton—1; (Chicago—5). **Hall of Fame:** Hodges, Mildred Bailey, Clark Terry. **Record of the Year:** Collins-Shepley Galaxy, Time, Space and the Blues. **Reissue of the Year:** Jimmie Lunceford, Vol. 1.

Based strictly on last 12 months' hearing. Added choices: Bill Evans, Peterson, Hubbard, Hampton, Berger, Basie, Clarke-Boland, Jones-Lewis, Kessel, Farlow, Martino, Carisi, Ind, Kloss, Desmond, J. Adderley. Prediction: Rehearsal bands and university ensembles are the musical future. Jazz never died, only hibernated, as always. This is the Twilight of the Age of Taurus.

## MICHAEL CUSCUNA

Metromedia Radio, Philadelphia; Contributor, *Down Beat, Saturday Review, Rolling Stone*

**Band:** Ellington—5; Sun Ra—4; (Sun Ra—5; Mike Westbrook—4). **Combo:** Davis—5; T. Williams—4; (John Carter-Bobby Bradford Quartet—5; Kirk—4). **Composer:** Chick Corea—3; Randy Newman—3; Joe Zawinul—3; (Newman—5; James Taylor—1; Don Cherry—3). **Arranger:** Gil Evans—4; Herbie Hancock—2; Bill Fischer—3; (Randy Newman—3; Andrew Hill—3; Leon Russell—3). **Trumpet:** Davis—5; Don Cherry—4; (Woody Shaw—3; Mike Lawrence—3; Carmell Jones—3). **Trombone:** Roswell Rudd—5; Vinko Globokar—4; (Globokar—4; Rudd—5). **Soprano:** Shorter—4; Moody—3; Adderley—2; (Carlos Garnett—3; Sam Rivers—3; Steve Grossman—3). **Alto:** Robin Kenyatta—5; Konitz—4; (Gary Bartz—3; Kenyatta—3; Kloss—3). **Tenor:** Shorter—3; Joe Henderson—3; Sam Rivers—3; (Maurice McIntyre—4; Bert Wilson—3; Gato Barbieri—2). **Baritone:** Roland Kirk—3; Surman—3; Richardson—3; (Kirk—5). **Clarinet:** Rolf Kuhn—3; John Carter—3; Kirk—3; (Carter—5; Kuhn—4). **Misc. Instrument:** Nikil Banerjee—3 (sitar); Benny Maupin—3 (bass clarinet); Ponty—3; (Peter Ivers—3 (harmonica); Sonny Simmons—3 (English horn); Clifton Chenier—3 (accordion). **Flute:** Lateef—3; Kirk—3; Sever-

ino Gazzeloni—3; (Spaulding—4; Kenyatta—3; Ian Anderson—2). **Vibes:** Hutcherson—5; Karl Berger—4; (Gunter Hampel—5; David Freedman—4). **Piano:** Junior Mance—3; Cecil Taylor—3; Corea—3; (Barry Miles—3; Stanley Cowell—3; Peter Lemer—3). **Organ:** L. Young—3; Stevie Winwood—3; Zawinul—3; (Keith Jarrett—3; Zawinul—3; Garth Hudson—3). **Guitar:** Jerry Hahn—3; Pat Martino—3; Fred McDowell—3; (John McLaughlin—3; Steve Stills—3; Tal Farlow—3). **Bass:** It. Carter—3; Haden—3; R. Davis—3; (Vitous—3; Buell Neidlinger—3; Bill Polwell—3). **Drums:** T. Williams—4; Blackwell—3; De Johnette—2; (Barry Altschul—3; Billy Cobham—3; Smiley Winters—3). **Male Singer:** Joe Cocker—4; B.B. King—3; Chris Smith—2; (Junior Wells—3; Leon Russell—3; Randy Newman—3). **Female Singer:** Jeanne Lee—4; Yolanda Bavan—3; Marian Williams—2; (Lee—5; Helen Merrill—4). **Blues-R&B Group:** The Band—3; Procol Harum—3; Rolling Stones—3. (Luther Allison—5; Buddy Guy-Junior Wells—4). **Hall of Fame:** Don Byas, Earl Hooker, Hodges. **Record of the Year:** Miles Davis, Bitches Brew; Randy Newman. **12 Songs; Coltrane Legacy. Reissue of the Year:** Earl Hines, A Monday Date; Best of Clifton Chenier; Eric Dolphy, Out There.

I found it difficult to narrow my choices to one category: therefore I have included rock, classical, blues and Indian musicians. I think Randy Newman is one of the most important geniuses in contemporary music. The arranger for the rock group, Flock, is very innovative in his field, but uncredited on their album. I hope in this next year, the immense talent of pianist Richard Abrams will be properly recorded. I regret the exclusion of Neil Young for lack of space.

## STANLEY DANCE

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

**Band:** Ellington—5; Basie—3; Jones-Lewis—1; (Clark Terry—5; Duke Pearson—2; Bill Berry—2). **Combo:** Earl Hines—5; Buddy Tate—2; Buck Clayton—2; (Sy Oliver—5; Salts and Sinners—2). **Composer:** Ellington—5. (Hines—5). **Arranger:** Ellington—5; Carter—2; Oliver—2; (Oliver Nelson—5; F. Foster—2; Pearson—2). **Trumpet:** Nance—3; Terry—3; Clayton—3; (Wallace Davenport—3; Sonny Cohn—3; Money Johnson—3). **Trombone:** V. Dickenson—3; Booty Wood—3; Dicky Wells—3; (Benny Morton—3; Bill Hughes—3; Bill Watrous—3). **Soprano:** Wilber—5; (Haywood Henry—5). **Alto:** Carter—5; Bobby Plater—2; Procope—2; (George Dorsey—3; Norris Turney—3; Jerry Dodgion—3). **Tenor:** Gonsalves—3; Tate—3; Budd Johnson—3; (Eddie Lockjaw Davis—5; Harold Ashby—2; Julian Dash—2). **Baritone:** Carney—5; Adams—2; (Haywood Henry—5; Danny Bank—2). **Clarinet:** Procope—4; Louis Cottrell—4; (Haywood Henry—4; Tate—4). **Misc. Instrument:** Nance—5; (Clifton Chenier—5; George Smith—2). **Flute:** Frank Wess—4; Eric Dixon—4; (Turney—5). **Vibes:** Hampton—5; (Tyree Glenn—5). **Piano:** Hines—5; Ellington—3; Basie—1; (Sonny White—5; Jay McShann—2; Cliff Smalls—2). **Organ:** Wild Bill Davis—5; J. Smith—3; Lonnie Smith—1; (Ram Ramirez—5; Sonny Phillips—2; Reuben Wilson—2). **Guitar:** Burrell—3; B.B. King—3; Tiny Grimes—3; (T-Bone Walker—5; Jimmy Shirley—2; Billy Butler—2). **Bass:** Hinton—4; George Duvivier—4; R. Carter—1; (Benjamin—5; Cranshaw—2; Aaron Bell—2). **Drums:** Jimmie Crawford—3; Jo Jones—3; Oliver Jackson—3; (Harold Jones—5; Sonny Freeman—2; Jackie Williams—2). **Male Singer:** Armstrong—5; Sy Oliver—2; B.B. King—2; (John Lee Hooker—3; Joe Turner—3; T-Bone Walker—3). **Female Singer:** Fitzgerald—5; Franklin—4; (Marva Josie—5; Devonne Gardner—4). **Blues-R&B Group:** B.B. King—5; Waters—3; (Shuggie Otis—3; Albert Collins—3). **Hall of Fame:** Hodges, Eldridge, Carter. **Record of the Year:** Master Jazz Piano, Vol. 1; Ellington, 70th Birthday Concert; 86 Years of Eubie Blake. **Reissue of the Year:** Hines, A Monday Date;

Jimmie Lunceford, For Dancers Only; De Paris-Johnson, Original Blue Note Jazz Vol. 1.

## MICHEL DELORME

Associate Editor, *Jazz Hot*, Member *French Jazz Academy*

**Band:** Sun Ra—3; Westbrook—3; Ivan Jullien—3; (Sun Ra—3; Westbrook—3; Jullien—3). **Combo:** Davis—3; Sanders—3; T. Williams—3; (Jarrett—5; Williams—4). **Composer:** Jarrett—5; Shorter—2; Sanders—2. (Jarrett—5; Joachim Kuhn—3; Haden—2). **Arranger:** Shepp—3; Sun Ra—3; Westbrook—3; (Haden—3; Shepp—3; Westbrook—3). **Trumpet:** Davis—5; Cherry—3; Woody Shaw—1; (Cherry—5; Shaw—4). **Trombone:** Roswell Rudd—3; Grachan Moncur III—3; Eje Thelin—3; (Thelin—5). **Soprano:** Surman—4; Shorter—3; Sam Rivers—2; (Surman—4; Shorter—3; Rivers—2). **Alto:** Kuhn—4; P. Sanders—3; Jackie McLean—2). (McLean—4; Kuhn—3; Byard Lancaster—2). **Tenor:** Sanders—5; Shepp—2; Rollins—2; (Shorter—2; Booker Ervin—3; Gato Barbieri—4). **Baritone:** Surman—5; Charles Davis—2; Cecil Payne—2; (Davis—5). **Clarinet:** Surman—5; Michel Portal—4; (Surman—5; Portal—4). **Misc. Instrument:** Ponty—5; Surman—2 (bass clarinet); Michel Portal—2; (bass clarinet); (Surman—3; Portal—3; Joachim Kuhn—3 (shenai). **Flute:** Byard Lancaster—5; Don Cherry—2; Steig—2; (Lancaster—5; Cherry—4). **Vibes:** Karl Berger—5; Hutcherson—4. **Piano:** Jarrett—5; Corea—2; Joachim Kuhn—2; (Kuhn—5; De Johnette—4). **Organ:** Louiss—5; L. Young—4; (Joachim Kuhn—5). **Guitar:** John McLaughlin—4; Coryell—3; Sharrock—2; (McLaughlin—5; Sharrock—4). **Bass:** Vitous—5; Haden—2; Holland—2; (Vitous—5; Henri Texier—3; Haden—2). **Drums:** De Johnette—5; T. Williams—2; Roy Haynes—2; (De Johnette—5; Haynes—2; Mohammed Ali—2). **Male Singer:** Joe Cocker—5; Terry Reid—2; Chris Farlowe—2. **Female Singer:** Nina Simone—5; (Simone—5). **Blues-R&B Group:** B.B. King—5; Ike & Tina Turner—4. (King—5; Turners—4). **Hall of Fame:** Django Reinhardt, Clifford Brown, Mingus. **Record of the Year:** Miles Davis, Bitches Brew; Miroslav Vitous, Infinite Search; Quincy Jones, Walkin' in Space. **Reissue of the Year:** Charles Mingus, Presents Mingus; Charlie Christian/Edmond Hall; DeParis/Johnson, Original Blue Note Jazz.

With the exception of the phenomenal John Surman, musicians to emerge this year have been pianists, bass players and drummers: Keith Jarrett, Chick Corea, Miroslav Vitous, Dave Holland and Jack De Johnette. Watch Keith especially, the music he plays now is what we are waiting for.

## DON DeMICHEAL

Former Editor, *Down Beat*; Columnist, *Youth Enterprises Syndicate*

**Bass:** (Rufus Reid—5).

Rufus Reid is the freshest musician I've heard in at least five years, and I've chosen this way to express my enthusiasm for his work.

## CARLOS De RADZITZKY

Contributor, *Pourquoi Pas; La Revue des Disques* (Brussels)

**Band:** Ellington—4; Clarke-Boland—3; Jones-Lewis—2; (Clare Fischer—3; Pearson—3; Westbrook—3). **Combo:** Peterson—4; MJQ—3; Phil Woods—2; (Dave Pike—5; Hackett-Dickenson—4). **Composer:** Ellington—4; John Lewis—3; Francy Boland—2; (Boland—5; Fischer—4). **Arranger:** Ellington—4; Boland—3; Thad Jones—2; (Pearson—5; Ernie Wilkins—4). **Trumpet:** Gillespie—4; Terry—3; Eldridge—2; (Eldridge—5; Bill Coleman—4). **Trombone:** J.J. Johnson—4; Dickenson—3; Fontana—2; (Richard Boone—5; Al Grey—4). **Soprano:** Lucky Thompson—5; Sonny Criss—4; (Budd Johnson—5; Richardson—4). **Alto:** Woods—3; Stitt—3; Criss—3; (Carter—5; Moody—4).

**Tenor:** Getz—3; Dexter Gordon—3; Byas—3; (Eddie Davis—3; Johnny Griffin—3; Kloss—3) **Baritone:** Carney—4; Payne—3; Adams—2; (Sahib Shihab—5). **Clarinet:** Jimmy Hamilton—5; Procope—4. **Misc. Instrument:** Ponty—5; Toots Thielemans—4; (Stephane Grappelli—5; Thielemans—4). **Flute:** Moody—4; Wess—3; Steig—2; (Steig—5; Dixon—4). **Vibes:** Jackson—5; Hampton—2; Hutcherson—2; (Sadi—5; Dave Pike—4). **Piano:** Peterson—4; Bill Evans—3; Hines—2; (Solal—5; Ellington—4). **Organ:** L. Young—4; J. Smith—3; Don Patterson—2; (Groove Holmes—5; Lou Bennett—4). **Guitar:** Burrell—3; Martino—3; Barney Kessel—3; (Rene Thomas—5; Dennis Budimir—4). **Bass:** R. Davis—3; Ray Brown—3; R. Carter—3; (Texier—5; Duvivier—4). **Drums:** E. Jones—3; Haynes—3; Alan Dawson—3; (Haynes—5; Harold Jones—4). **Males Singer:** Armstrong—4; Charles—3; Jon Hendricks—2; (Terry—5; Babs Gonzales—4). **Female Singer:** Fitzgerald—5; Vaughan—2; McRae—2; (Betty Carter—5). **Blues-R&B Group:** N/C. **Hall of Fame:** Hodges, Fitzgerald, Reinhardt. **Record of the Year:** Oscar Peterson, Exclusively for My Friends; Clarke/Boland, At Ronnie Scott's; Basie, Standing Ovation. **Reissue of the Year:** Fats Waller Memorial; Hawkins/M.L. Williams; Charlie Christian.

#### LEONARD FEATHER

Author, *Encyclopedia of Jazz in the '60s*, Contributing Editor, *Down Beat*

**Band:** Ellington—3; Gerald Wilson—3; Basie—3; (Louis Bellson—3; World's Greatest Jazz Band—3; Dee Barton—3). **Combo:** Adderley—3; Phil Woods—3; Hutcherson-Land—3; (Fourth Way—3; Barney Kessel—3; Roy Ayers—3). **Composer:** Ellington—3; Zawinul—3; O. Nelson—3; (G. Wilson—3; Don Ellis—3; Gary David—3). **Arranger:** Ellington—3; Q. Jones—3; Holman—3; (Bobby Bryant—3; Hancock—3; Sam Nestico—3). **Trumpet:** Gillespie—3; Nat Adderley—3; Hubbard—3; (Bryant—3; Jay Daversa—3; Tony Klatka—3). **Trombone:** George Bohanon—3; Wayne Henderson—3; Vic Dickenson—3; (Frank Hooks—3; Grover Mitchell—3; Booty Wood—3). **Soprano:** Adderley—3; Budd Johnson—3; Herman—3; (Joe Roccasano—3; Curtis Amy—3; Tom Scott—3). **Alto:** Adderley—3; Carter—3; Criss—3; (Stitt—3; Ernie Watts—3; Kloss—3). **Tenor:** Gonsalves—3; Ammons—3; Sims—3; (Peter Christlieb—3; Watts—3; Hadley Caliman—3). **Baritone:** Carney—3; Payne—3; Cuber—3; (Allan Beutler—3; Leroy Cooper—3; Jim Lee—3). **Clarinet:** N/C. **Misc. Instrument:** Ponty—3; Mike White—3 (violin); Nance—3; (Venuti—3; Sugar Cane Harris—3; Johnny Creach—3 (violin)). **Flute:** Lateef—3; Kirk—3; Moody—3; (Spaulding—3; John Carter—3; Harold Land—3). **Vibes:** Hutcherson—3; Burton—3; Norvo—3; (Terry Gibbs—3; Lynn Blessing—3; Mona Ortega—3). **Piano:** Roger Kellaway—3; Peterson—3; Phineas Newborn—3; (Zawinul—3; Harold Land, Jr.—3; Barney Peiffer—3). **Organ:** L. Young—3; J. Smith—3; Wild Bill Davis—3; (Paul Bryant—3; Jimmy McGriff—3; Jack McDuff—3). **Guitar:** Joe Pass—3; Kessel—3; Howard Roberts—3; (Sharrock—3; S. Otis—3; George Freeman—3). **Bass:** R. Brown—3; R. Davis—3; R. Carter—3; (Chuck Domanico—3; Andy Simpkins—3; Wolfgang Melz—3). **Drums:** Bellson—3; Rich—3; Haynes—3; (Ed Thigpen—3; Stix Hooper—3; Roy McCurdy—3). **Male Singer:** Joe Williams—3; Armstrong—3; Charles—3; (Grady Tate—3; Eddie Vinson—3; Leroy Johnson—3). **Female Singer:** Fitzgerald—3; McRae—3; P. Lee—3; (Esther Phillips—3; Ernestine Anderson—3; Ruth Brown—3). **Blues-R&B Group:** B.B. King—3; Blood, Sweat&Tears—3; Georgie Fame—3; (John Hammond—3; John Mayall—3; Jerry Hahn—3). **Hall of Fame:** Hodges, Carney, Eldridge. **Record of the Year:** Quincy Jones, Walkin' in Space; Ruth Brown; Herbie Hancock, The Prisoner. **Reissue of the Year:** Ellington, Flaming Youth; Ellington, My People; Various Artists, Three Decades of Jazz.

A clarinet category in 1970 is as useless

as a flute category would have been in 1955. With men around like Ponty, Venuti, Grappelli, Mike White, Ray Nance, Johnny Creach, Sugar Cane Harris et al., it would be more logical to substitute a violin category. The violin is not a miscellaneous instrument.

#### DANIEL FILIPACCHI

Publisher, *Jazz Magazine* (Paris)

**Band:** Ellington—4; Basie—3; Clarke-Boland—2. **Combo:** MJQ—3; Gillespie—2; Monk—2. **Composer:** Ellington—4; J. Lewis—3; Johnny Mandel—2. **Arranger:** Ellington—4; F. Foster—3; Q. Jones—2. **Trumpet:** Gillespie—5; Cootie Williams—3; Lee Morgan—1. **Trombone:** J.J. Johnson—4; Bob Brookmeyer—3; Bennie Green—2. **Soprano:** Roland Kirk—5. **Alto:** Adderley—5; Woods—3; Carter—1. **Tenor:** Eddie Davis—3; Getz—3; Charlie Rouse—3. **Baritone:** Carney—5; Muligan—1; Adams—1. **Clarinet:** Albert Nicholas—3; Giuffre—3; C. Luter—3. **Misc. Instrument:** Ponty—4; Kirk—4; (Stephane Grappelli—5). **Flute:** Wess—3; Moody—3; Kirk—3. **Vibes:** Hampton—5; Jackson—3; Norvo—1. **Piano:** Garner—4; Peterson—4; Willie Smith—1. **Organ:** J. Smith—4; Lou Bennett—3; J. McGriff—2. **Guitar:** Burrell—3; Clapton—3; Hendrix—3. **Bass:** R. Brown—4; Mingus—3; Percy Heath—2. **Drums:** Kenny Clarke—3; Art Blakey—3; Daniel Humair—3. **Male Singer:** Armstrong—5; Charles—4. **Female Singer:** Fitzgerald—4; Franklin—4; Julie Driscoll—1. **Blues-R&B Group:** N/C. **Hall of Fame:** Reinhardt, Hodges. **Record of the Year:** N/C. **Reissue of the Year:** N/C.

#### CHARLES FOX

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

**Band:** Ellington—5; Jones-Lewis—2; Westbrook—2; (Westbrook—3; Mike Gibbs—3; New Jazz Orchestra—3). **Combo:** Davis—4; Cecil Taylor—4; Eddie Gale—1; (John Surman Trio—4; Howard Riley Trio—3; Nucleus—2). **Composer:** Carla Bley—4; Westbrook—3; Mike Gibbs—2; (Graham Collier—4; Gibbs—3; Keith Tippett—2). **Arranger:** M. Gibbs—4; T. Jones—3; Hancock—2; (Neal Hadley—4; Kenny Wheeler—4). **Trumpet:** Davis—4; Wheeler—3; Cherry—2; (Wheeler—4; Harold Beckett—4; Mark Charig—1). **Trombone:** Rudd—3; Malcolm Griffiths—3; Jimmy Knepper—3; (Griffiths—5; Roy Williams—2; Paul Rutherford—2). **Soprano:** Surman—5; Shorter—4; (Evan Parker—5). **Alto:** Hodges—5; Mike Osborne—2; Ray Warleigh—2; (Jimmy Lyons—3; Dudu Pukwana—3; Trevor Watts—3). **Tenor:** Rollins—4; Shorter—3; Joe Henderson—2; (Tony Coe—5; Evan Parker—2; Alan Wakeman—2). **Baritone:** Surman—4; Carney—4; Ronnie Ross—1. **Clarinet:** Nicholas—4; Sandy Brown—3; Procope—2; (Tony Coe—5). **Misc. Instrument:** Ponty—5; Karl Jenkins—2 (oboe); Jerry Goodman—2 (violin); (Jenkins—4; Goodman—4). **Flute:** Moody—4; Warleigh—3; Harold McNair—2; (Warleigh—5; McNair—4). **Vibes:** Hampton—4; Hutcherson—3; Burton—2; (Frank Riccotti—5; Gunter Hampel—4). **Piano:** C. Taylor—5; Hancock—2; Stanley Cowell—2; (Chris McGregor—3; Mary Lou Williams—3; John Taylor—3). **Organ:** L. Young—4; Mike Ratledge—4; (Ratledge—5). **Guitar:** McLaughlin—5; Hahn—2; Burrell—2; (Derek Bailey—4; Louis Stewart—3; Chris Spedding—2). **Bass:** Davis—4; Haden—3; Steve Swallow—2; (Ron Matthewson—3; Barry Guy—3; Jeff Clyne—3). **Drums:** Roach—4; Blackwell—3; T. Williams—2; (Louis Moholo—3; Tiny Oxley—3; Jon Hiseman—3). **Male Singer:** N/C. **Female Singer:** Karin Krog—3; Cleo Laine—3; McRae—3; (Norma Winstone—5). **Blues-R&B Group:** B.B. King—5. **Hall of Fame:** Don Redman, Mingus, Hampton. **Record of the Year:** Gary Burton, A Genuine Tong Funeral; John McLaughlin, Extrapolation; Mike Westbrook, Marching Song. **Reissue of the Year:** Billy Banks Rhythmakers; Chick Webb, Spinning the Webb; The Story of the Blues, Vol. 1.

#### ALAIN GERBER

Contributing Editor, *Jazz Magazine* (Paris)

**Band:** Jones-Lewis—4; Clarke-Boland—3; Herman—2; (Pearson—3). **Combo:** Davis—5; Bill Evans—2; T. Williams—2; (Phil Woods—5; Jarrett—2; Kuhn—2). **Composer:** Shorter—4; Hancock—3; Carla Bley—2; **Arranger:** Gil Evans—3; Ellington—3; O. Nelson—3; (Andre Hodeir—5; Bob Brookmeyer—2; Pearson—2). **Trumpet:** Davis—5; Hubbard—2; Gillespie—2; (Art Farmer—4; Harry Edison—3; Benny Bailey—2). **Trombone:** J. J. Johnson—5; Brookmeyer—2; Fontana—2; (Eje Thelin—5; Grey—2; Persson—2). **Soprano:** Lacy—3; Lucky Thompson—3; O. Nelson—3; (Tom Scott—4; Shorter—3; Moody—2). **Alto:** Woods—4; Moody—3; Konitz—2; (Kloss—4; Scott—3; Strozler—2). **Tenor:** Sanders—3; Rollins—3; Getz—3; (Moody—3; Sims—3; John Klemmer—3). **Baritone:** Adams—4; Carney—3; Surman—2; (Brignola—4; Bill Hood—3). **Clarinet:** Giuffre—5; Buddy DeFranco—3; Rolf Kuhn—1; (Nichols—3). **Misc. Instrument:** Ponty—4; Grappelli—3; Scott—2; (Grappelli—5). **Flute:** Moody—5; Steig—3; Lateef—1; (Spaulding—3; Simeon Shterev—3; Michel Roques—3). **Vibes:** Burton—4; Jackson—3; Ayers—2; (Mainieri—4; Pike—3). **Piano:** Jarrett—4; Evans—4; Corea—1; (Solal—3; Steve Kuhn—3; Gordon Beck—3). **Organ:** Louiss—4; J. Smith—3; L. Young—2; (Bennett—4; Auger—3; Holmes—2). **Guitar:** Hall—5; Burrell—2; Rene Thomas—2; (Farlow—5; McLaughlin—2; Joe Beck—2). **Bass:** Eddie Gomez—3; Red Mitchell—3; R. Davis—3; (Haden—3; Vitous—3; Chuck Domanico—3). **Drums:** Williams—3; E. Jones—3; Haynes—3; (Blackwell—5; O. Jackson—2; Aldo Romano—2). **Male Singer:** Armstrong—4; Johnny Hartman—3; Charles—2; (Leon Thomas—4; Eddie Jefferson—3; King Pleasure—2). **Female Singer:** Vaughan—4; McRae—3; P. Lee—2; (Anita O'Day—5). **Blues-R&B Group:** N/C. **Hall of Fame:** Reinhardt, Rollins, Hodges. **Record of the Year:** Charlie Haden, Liberation Music Orchestra; John Coltrane, Selflessness; Bill Evans, Alone. **Reissue of the Year:** Fats Waller Memorial.

#### JEAN-LOUIS GINIBRE

Editor, *Jazz Magazine* (Paris)

**Band:** Ellington—5; Jones-Lewis—2; Clarke-Boland—2; (Mike Barone—3; Sun Ra—3; Pearson—3). **Combo:** Davis—5; E. Jones—2; Burton—2; (Phil Woods—5; Pike—2; Jarrett—2). **Composer:** Ellington—3; Shorter—3; C. Bley—3. **Arranger:** O. Nelson—3; Ellington—3; G. Evans—3; (Pearson—3; Chris Swansen—3). **Trumpet:** Davis—4; Gillespie—3; Hubbard—2; (Woody Shaw—5; Kenny Wheeler—2; Gary Barone—2). **Trombone:** J.J. Johnson—4; Slide Hampton—3; Brookmeyer—2; (Rudd—3; Thelin—3; Grey—3). **Soprano:** L. Thompson—3; Surman—3; Lacy—2; (T. Scott—3). **Alto:** Woods—5; McLean—2; Adderley—2; (Kloss—4; Spaulding—3; Strozler—2). **Tenor:** Rollins—4; Sanders—3; Moody—2; (Klemmer—4; T. Scott—4; Griffin—1). **Baritone:** Adams—4; Surman—4; Cuber—1; (Brignola—4; Pat Patrick—3; Hood—2). **Clarinet:** Giuffre—3; R. Kuhn—2; (Nicholas—3; R. Kuhn—2). **Misc. Instrument:** Ponty—5; Kirk—2; (Grappelli—5; Sugar Cane Harris—3). **Flute:** Moody—3; Kirk—3; Steig—3; (Richardson—3; Michel Roques—3; Dixon—3). **Vibes:** Burton—3; Jackson—3; Ayers—3; (Mainieri—4; Pike—4; Lynn Blessing—1). **Piano:** B. Evans—4; Jarrett—4; Hancock—1; (S. Kuhn—3; Solal—3; G. Beck—3). **Organ:** J. Smith—3; Louiss—3; L. Young—3; (Bennett—3; M. Buckner—3). **Guitar:** Burrell—3; Hall—3; Kessel—3; (J. Beck—3; Hahn—3; McLaughlin—3). **Bass:** R. Carter—3; R. Davis—3; Mitchell—3; (Domanico—3; Haden—3; Vitous—3). **Drums:** Haynes—3; E. Jones—3; Rich—3; (De Johnette—4; Romano—2; John Guerin—2). **Male Singer:** Armstrong—3; Charles—3; Jon Hendricks—3; (L. Thomas—5; Eddie Jefferson—3). **Female Singer:** Vaughan—3; Fitzgerald—3; McRae—3; (Anita O'Day—5; Vi Redd—2). **Blues-R&B Group:** James Brown—3; Hen-

/Continued on page 28



# record REVIEWS

## COUNT BASIE

**BASIE ON THE BEATLES**—Happy Tiger HT 1007: *Norwegian Wood*; *The Fool on the Hill*; *Something*; *With A Little Help From My Friends*; *Here, There And Everywhere*; *Get Back*; *Hey Jude*; *Eleanor Rigby*; *Penny Lane*; *Come Together*; *Yesterday*.

Personnel (unidentified but including): Gene Goe, Sonny Cohn, trumpets; Grover Mitchell, Frank Hooks, Mel Wanzo, Bill Hughes, trombone; Marshall Royal, Bobby Plater, Eric Dixon, Eddie Lockjaw Davis, Charlie Fowlkes, reeds; Freddie Green, guitar; Basie, organ, piano; Norman Keenan, bass, electric bass; Harold Jones, drums; Bob Florence, arranger.

db/RC Rating: ★★★★★ 1/2

The Basie band has been in a recording dilemma for quite some time now. There are limits, of course, to the number of "re-recreations" of old favorites they can come up with (to wit: *The Best of Basie*, Vols. 1 and 2, Roulette 52081, 52089, circa 1960, and last year's *Standing Ovation*, Dot 25938) and there is a definite limitation on how many mixed bag, compromise LPs they can produce (Basie with Jackie Wilson, the Mills Brothers, Walt Disney movie scores, etc.) without losing, temporarily or permanently, their many loyal, purist followers. Perhaps the most distressing part of the dilemma is the scarcity of challenging and appropriate new material. In the past few years there have been only a few noteworthy additions to the band's repertoire which have been recorded: Frank Foster's *Hey Jim*, Bobby Plater's *Frankie and Johnny*, Eric Dixon's *St. Thomas*, and perhaps a couple of Sammy Nestico's compositions.

Also, in order to not only sustain but expand the band's following, listeners of the "new generation" must be acquired. This album is perhaps the best step the band has taken in that direction, but it will be for naught if the band adheres to its "record 'em and forget 'em" policy. Granted, the product of some of the band's ill-fated recording sessions of the 1960s were better off neglected but the material here deserves a far better fate.

Arranger Florence was a good choice for this assignment. A warm, swinging writer, he was responsible, to a very large degree, for the success of the Si Zentner band with his *Up A Lazy River* chart and he has also made significant contributions to the books of Buddy Rich and Harry James. His best work prior to this LP, however, was his exquisite writing for *Bud Shank & The Sax Section* (Pacific Jazz 20110) and his own *Here & Now*, (Liberty LST-7380)—still available and worth seeking out.

His writing here is typically buoyant—it has direction and also a density not found in his previous work. This is especially true on *Jude* and *Something*, where his brass voicings are thick but not logy

Records are reviewed by Chris Albertson, Mike Bourne, Don DeMicheal, Gilbert M. Erskine, Alan Heineman, Wayne Jones, John Litweiler, John McDonough, Dan Morgenstern, Don Nelsen, Harvey Pekar, Doug Ramsey, 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.

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and the sax scoring lush but not treacly.

Aside from *Penny Lane*, which I found a bit coy, all the tracks are outstanding—a brilliant marriage of concept and application. The band swings without letup on the straight-ahead *Wood* and *Get Back*, aided immensely by the pulsating rhythm section which is in exceptional form on this LP. Freddie Green is Father Time, Norman Keenan has the perfect touch on electric bass, and Basie's contributions are typically Basie. Drummer Jones, however, is something else. The album would have been a dismal failure, I suspect, with some of the band's prior timekeepers. But Jones, with his flexibility, taste, swing, and ability to drive the band whether the demand be jazz or rock, is nothing short of perfect here and, along with Florence, deserves much of the credit for the LP's success.

The brass section, from Gene Goe's peerless lead to Bill Hughes' bass trombone, must also be cited. A more versatile section does not exist. They cover it all: swing, high-note excitement, relaxed riffs, and subtle commentary. Dig them on *Jude* and *Get Back*.

The reeds, which provide the main soloists in Dixon (on both tenor and flute) and Davis, are also in brilliant form. Since Royal has left the band (he is now working with the house band at the Now Grove in Los Angeles), this album, in a sense, is the "last letter from an old friend." The section's blend and precision is extraordinary as demonstrated on *Get Back* and *Somewhere*, with Dixon and Davis excelling on the former.

This is by far the best pop-oriented Basie album yet and it leaves no doubt that big bands are capable of speaking the language of today—most eloquently.

—Szantor

## DON BYAS/BEN WEBSTER

**DON BYAS MEETS BEN WEBSTER**—Prestige 7692: *Blues for Dottie Mae*; *Lullaby for Dottie Mae*; *Sunday*; *Perdido*; *When Ash Meets Henry*; *Caravan*.

Personnel: Byas, Webster, tenor saxophones; Tete Montoliu, piano; Peter Trunk, bass; Albert (Tootie) Heath, drums.

Rating: ★★★★★

This tenor summit meeting, conducted in Germany in early 1968, is of particular interest in the light of Byas' recent visit to the U.S., his first in 24 years. It is among the too few (and the most recent) of Byas' recordings currently available in this country.

Webster, while a much more recent expatriate, has been absent from these shores long enough to make this sample of his art an event of more than passing interest.

Though neither star is in top form (the session has a somewhat tentative air), the

album is musically rewarding. Both Webster, almost 59 when the album was made, and Byas, some four years his junior, stem from Coleman Hawkins, and to hear them together is to receive a fascinating lesson in how individually and personally each has shaped this common legacy.

Byas' style has changed more over the years than Webster's. Always a harmonically sophisticated player, he has listened well to Rollins and Coltrane, but has adapted what he has heard in a most personal way. He is a bold and imaginative musician, and a true master of his horn.

Webster is more direct and economical, using fewer notes, more space, and a less oblique approach to melody. Both men are outgoing and volatile, and each has a beautiful sound—in Webster's case, as Larry Kart's incisive liner notes point out, the sound sometimes almost seems sufficient to deliver the message.

There is always an element of challenge involved in such get-togethers, no matter how friendly, and on *Sunday*, *Perdido*, and especially *Caravan*, the two masters at times converse heatedly.

Each man has a ballad feature to himself, and both chose originals. Byas' *Lullaby*, excepting the somewhat diffuse cadenza, is masterly, particularly in its harmonic exploration, but Webster's *When Ash* is perhaps the peak of the album—a serene, mature and lovely statement.

The leadoff *Blues* has some of the best Byas of the set, and the Spanish pianist Tete Montoliu takes an idiomatic solo. But the international rhythm section, though each member is excellent as an individual, fails to really jell. Both hornmen, I think, would have preferred a tighter and more steadily swinging backdrop.

This is one of the albums leased by Prestige from the German MPS (formerly SABA) catalog, and as customary with these imports, the sound is first-class, though the pressings are not as superb in quality as the original issues. This is jazz of the heavyweight championship class.

—Morgenstern

## KENNY CLARKE-FRANCY BOLAND

**LET'S FACE THE MUSIC**—Prestige PR 7699: *Let's Face the Music and Dance*; *I'm All Smiles*; *You Stepped Out of a Dream*; *I'm Glad There Is You*; *Get Out of Town*; *By Strauss*; *When Your Lover Has Gone*; *Gloria*; *Sweet and Lovely*; *High School Cadets*.

Personnel: Benny Bailey, Idrees Sulieman, Sonny Grey, Jimmy Deuchar, trumpets; Ake Persson, Nat Peck, Eric Van Lier, trombones; Derek Humble, Ronnie Scott, Johnny Griffin, Tony Coe, Sahib Shihab, reeds; Boland, piano; Dave Pike, vibes; Jimmy Woode, bass; Clarke, drums.

db/RC Rating: ★★★★★ 1/2

The strength of this band is not in its



# "BREAKER OF ROCKS"

QUINCY  
JONES:  
GULA  
MATARI



STEREO A&M SP 3030

ARRANGED AND  
CONDUCTED BY  
QUINCY JONES

That's what *Gula Matari* translates into from the original Swahili. *Gula Matari* being the appropriately exotic title of Quincy Jones' new album, his first since the Grammy-winning, excitement-evoking, and trail-blazing *Walking In Space*.

An expectedly brilliant fusion of jazz, rhythm and blues, gospel, and indigenous African elements, *Gula Matari* was performed by one of the most impressive rosters of celebrated jazz personages ever assembled: Milt Jackson, Freddie Hubbard, Herbie Hancock, Hubert Laws, Eric Gale, Jerome Richardson, Pepper Adams, Ray Brown, Ron Carter, Richard Davis, Major Holley, and Grady Tate, to supply you with a partial list, were among those in attendance.

On discovering precisely what gula matari means in English, we were tempted to close this ad by saying something labored like "*Gula Matari*—a veritable sledgehammer of an album," which wouldn't have put it nearly so nicely as Cannonball Adderley does in his liner notes:

Fortunate and happy listeners to this album will certainly dig that the church, so firmly implanted in Quincy Jones, has grown into a cathedral . . .

Remember the name: *Gula Matari*, very new from Quincy Jones and friends on A&M Records.

soloists, in the manner of classic Basie or Ellington, or in the pre-eminence of a single super star, a la Buddy Rich, or in an iconoclastic new sound. Its strength is co-leader Boland's sometimes brilliant and always tasteful scores, which constitute the contemporary legacy of Henderson, Basie, Goodman and Ellington.

I'll go a step further. Boland's specific strength as an arranger is his capacity to write exciting, full-throated scores for the reeds, passages that have terrific momentum and cohesiveness. And I'm a pushover for a good sax section.

There are whole choruses carried completely by the reed section on this marvelous LP, without any brass counterpoint. The section writing can be found at its stinging best on *Face the Music*, *Stepped Out*, *Get Out*, *Lover* and *Strauss*, which unfortunately cops out with one of those fade endings.

But save *High School* for the end. This up-tempo track is an intensely crisp, biting arrangement that finds the reed and brass sections snapping at each other with a potent vengeance.

This is a true big band sound, uncluttered with gimmicks or tricks. It crackles with a surging but supremely graceful whiplash. It's the most exciting new band sound since Buddy Rich came on the scene. And through it all, the rhythm section renders bracing punctuations.

For the ultimate in sax section scoring, I always think of the famous passage in Ellington's *Cottontail*; now I will also think of this excellent LP by the Clarke-Boland band.

—McDonough

## WILBUR DE PARIS

OVER AND OVER AGAIN—Atlantic SD-1552: *Over and Over Again* (Version I); *Table Thumpers Rag*; *Wabash Blues*; *Careless Love*; *Royal Garden Blues*; *Watching Dreams Go By*; *Goodnight Irene*; *Ja Da*; *Would You Care*; *Just a Closer Walk with Thee*; *How Ya Gonna Keep 'em Down on the Farm*; *Basin Street Blues*; *Over and Over Again* (Version II).

Personnel: Tracks 1, 3, 4, 5, 7, 8, 10, 11: Sidney De Paris, trumpet, tuba; Doc Cheatham, trumpet; Wilbur De Paris, slide and valve trombone; Garvin Bushell, clarinet, bassoon; Sonny White, piano, electric piano; John Smith, guitar, banjo; Hayes Alvis, bass; Wilbert Kirk, drums, harmonica. On tracks 2 & 12, Cheatham is omitted, Omer Simeon (clarinet, soprano saxophone) replaces Bushell, and Lee Blair (banjo) replaces Smith. On tracks 6 & 9, Sidney De Paris is omitted, Simeon replaces Bushell, and Rudy Rutherford (clarinet, baritone saxophone) is added. On track 13, Simeon replaces Bushell.

db/RC Rating: ★★★★★

For 10 years—from 1951 to 1961—Wilbur De Paris' "New Orleans Jazz Band" held forth at Jimmy Ryan's, the last jazz bastion on New York's 52nd Street. From that home base, it made many forays—as far afield as Europe and Africa—and recorded prolifically for Atlantic. It was a unique band, and this album of previously unissued material (excepting two tracks which appeared on singles only) is a welcome surprise and reminder.

The leader, who had worked with bands ranging from Jelly Roll Morton to Duke Ellington, had an original conception. Unlike most traditional bands of the revivalist period, the De Paris outfit used a wide variety of material, much of it original (or at least unhackneyed) and all of it performed in an original manner, and the leader insisted on musicianship of high

caliber. There were concessions to the peasant tastes of Dixieland audiences (here saluted with a touch of irony in *Table Thumpers Rag*), but on the whole, it was a very musical and interesting group.

Most of its members (the personnel was quite stable) were players whose primary background was mainstream jazz, not Dixieland. While Wilbur was the organizer, leader, and musical director, the jazz spark-plug was his brother Sidney, a remarkable trumpeter, whose untimely death in 1967 marked the end of the band, though Wilbur occasionally revives it.

There were other gifted soloists, the great clarinetist Omer Simeon among them, but it was Sidney's presence that gave the ensemble its characteristic lilt and supplied the biggest solo kicks.

On this album, he makes his presence felt almost throughout, and there are fine solos on *Irene*, *Wabash*, and *Farm* (all in his inimitable "fan hat" style), *Closer Walk* (muted growl), and *Basin Street* (in a particularly gentle, wistful mood), among others. On *Ja Da*, he takes a jolly, relaxed tuba solo and throws in some good breaks.

Doc Cheatham, a fine, sadly underrated trumpeter, is heard soloing on *Wabash* and *Ja Da*, and contributes some pretty fills to the second version of the title tune.

Among the examples of the band's unique choice of material are *Watching Dreams*, an old French pop tune, on which drummer Wilbert Kirk takes a surprising mellow harmonica solo, and electric piano and guitar blend prettily; *Would You Care*, a 1905 ballad spotting a booting Rudy Rutherford baritone sax solo, and the title tune, a Wilbur De Paris composition heard in two quite different versions.

One of the most attractive tracks is *Irene*, treated in a very relaxed manner, and spotting a swinging bassoon solo by Bushell (who also plays very competent clarinet) and the leader's best solo outing.

Simeon plays hauntingly if briefly on *Dreams*, but his best moments here are on *Basin Street* (the solo shows where Mezz Mezzrow, all his talk about Jimmy Noone to the contrary notwithstanding, really comes from). Pianist Sonny White, a Teddy Wilson disciple, is pleasantly featured on this piece.

The rhythm section is solid throughout, not least due to the firm presence of Hayes Alvis, a wonderful bassist who plays the right notes in the right places, and Kirk's good cymbal work. In fact, the swing-oriented rhythm of the band was not the least important of its assets.

Traditional jazz releases on major labels are rare these days, and traditional bands of this caliber even rarer, so this album can be considered quite a treat. Mainstream-oriented listeners will also find much to their liking here. Very nice job on sound and balance, too. Keep digging into those files, men.

—Morgenstern

## BILL EVANS

ALONE—Verve V6-8792: *Here's That Rainy Day*; *A Time For Love*; *Midnight Mood*; *On a Clear Day*; *Never Let Me Go*.

Personnel: Evans, piano.

db/RC Rating: ★★★★★

In his revealing liner notes, Evans laments the precarious position of the solo

piano tradition in jazz. He says the public attitude relegates a "single pianist to background for conversation or dinner."

At the Top Of The Gate in New York, Jaki Byard, whose every phrase should be listened to, is presented as an intermission pianist with second billing to featured artists often inferior to him. Armand Hug sits night after night in a New Orleans hotel lobby, spinning out one masterful piece after another for businessmen and tourists whose babbling often drowns him out. Hopefully, the new solo albums by Evans, Byard, and Don Ewell, and the recent one by Hug, will encourage a trend.

Evans has never, to my knowledge, gone outside the song form for his creations. Within it, he is able to find such possibilities of harmony, melody and rhythm that one wonders that some feel it necessary to suggest that he play more "free" and "outside." This album is Evans' first solo collection. He has recorded three- and two-piano LPs (conversing with himself by means of multi-taping) but brilliant as those were, it seems to me the real Bill Evans stands out in boldest relief in this group of straight solo performances.

He honors the melody of Johnny Mandel's *A Time For Love* by remaining quite close to it, lavishing attention on it with his celebrated chord voicings. Evans' time, of course, is impeccable. *Clear Day* swings as hard as any piece of music has a right to.

In a review of an earlier Evans album elsewhere, I said: "There is nothing superficial or calculated in his playing, and his audiences should be flattered that he is playing for them as he would for himself, with no condescension and no attention-getting devices. He makes music, undiluted and uncompromising." That could have been written about the long piece that makes up the entire second side of this album, *Never Let*. Aside from alerting your ear to the harmonic delights of this track, let me remind you that swing can be a subtle thing, and that Evans has a long-standing love affair with *Louise*, who is again quoted here.

Fellow pianist Joe Zawinul's *Midnight Mood* has a melody that is the equal of *A Time For Love* and it is so compatible with Mandel's piece that Evans' playing them back to back results, whether by design or accident, in a two-part suite. Evans has a great deal in common with George Shearing (one of his earliest and most benevolent influences). The unsticky rhapsodic opening chorus of *Rainy Day* and his use of the pedal during blockchording are reminiscent of Shearing, although Evans seems to get inside the music more.

Bill Evans is the complete pianist; there is apparently nothing he can't do on the instrument. There's a great deal he won't do, however. He won't submit to the tyranny of jazz fashion, which changes with the seasons. He won't embrace the schlock popular tunes of the day and record "jazz" versions of them. He won't make an album of two-and-a-half minute pieces in hopes of getting air play (*Never Let* runs 14:32).

When the dust subsides from the meaningless battles for recognition waged by so many of his contemporaries, he will still be there, playing his music as he hears it.



And he hears it beautifully. —Ramsey

## ELMO HOPE

**ELMO HOPE TRIO**—Contemporary S7620: *B's A-Plenty; Barfly; Eejah; Boa; Something For Kenny; Minor Bertha; Tranquility*.  
Personnel: Hope, piano; Jimmy Bond, bass; Frank Butler, drums.

db/RC Rating: ★ ★ ★ ★ ★

As Leonard Feather's liner notes point out, the late Elmo Hope has been unjustly "dismissed" as a close ally of Thelonious Monk and Bud Powell. While his style certainly incorporated conceptual facets of both of those keyboard giants (they were contemporaries and practiced together), Hope was, in fact, a formidable artist in his own right—a composer-performer of tremendous scope and imagination. This reissue (it was originally recorded in 1959) is exhibit A for anyone who wants to make a strong case for Hope being perhaps the most neglected pianist since Herbie Nichols.

Hope was a complete pianist—he utilized the totality of his instrument's resources. As a composer (he wrote all the tunes on this LP except the standard, *Like Someone*) the highest compliment I can pay him is that he could never have written anything even approaching a hit—his writing is almost too musical (though academic it's not). My favorites: *Boa* (where it's difficult to tell where the writing leaves off and Hope's deft embroideries begin), the Latin-flavored *Kenny*, and the boppish *Minor Bertha*.

The pianist's work is, to say the least, compelling on all tracks. Though plagued by ill health and bad luck throughout his sporadic career (which ended in 1967 when he suffered a fatal heart attack), Hope's multi-faceted creations here demonstrate his artistic powers were immense and deserving of a much better fate. Though he could easily have carried this album without accompaniment, this is a compliment to his unique talents and not in any way a reflection on the inventive Bond or the remarkable Butler. Their contributions enhance Hope's efforts tremendously and Butler supplies one of the LP's highlights with his fascinating solo on *Kenny*.

This is a personal candidate for Re-issue of the Year that will be hard to displace. In fact, I recommend it as an essential item for any collector, for Hope had something of his own and it was something of value. —Szantor

## BARNEY KESSEL

**HAIR IS BEAUTIFUL**—Atlantic-SD 8235; *Aquarius; Frank Mills; Where Do I Go; I Got Life; Walking In Space; Ain't Got No; Easy To Be Hard; Hare Krishna; Good Morning Starshine; Donna*.

Personnel: Kenny Salmon, organ (Steve Gray, tracks 1, 2, 3, and 7); Kessel, guitar; Ike Isaacs, rhythm guitar; Tony Campo, electric bass; Barry Morgan, drums.

Rating: ★ ★ ★ ★ ★

**FEELING FREE**—Contemporary-S7618: *Moving Up; Blue Grass; This Guy's In Love With You; Blues Up, Down and All Around; The Sounds of Silence; Two Note Samba*.

Personnel: Kessel, guitar; Bobby Hutcherson, vibes; Chuck Domanico, bass; Elvin Jones, drums.

Rating: ★ ★ ★ ★ ★

Making up for lost grooves, in more ways than one, is Barney Kessel, who forsook the lucrative studio milieu of the west coast and made a creative pilgrimage to

Europe last year. *Feeling Free* (a prophetic title) was cut just before he split; *Hair* was recorded in London. Now the guitarist is back in Hollywood—a less frustrated musician for his sabbatical, but certainly no less consistent.

*Feeling Free* is basically a jam session, with just enough "agreed-upon" charts to lend slickness and direction to the session. *Hair*, by its very roots, had to be less spontaneous. It is merely another jazz version of a score that contains some dumb tunes and some not so dumb. Kessel and his sidemen deserve much credit for rising above the mediocrity of the "tribal love-rock musical" and sounding as if they were genuinely interested in the material.

Kessel is not only feeling free in the better of the two albums, he's feeling frisky, considerably more adventurous, a shade more lyrical, and unquestionably more inspired—not only because of the material, but because of the challenging sidemen. This marks his first date with Elvin Jones and the percussive giant gooses the guitarist on each track. Hutcherson provides sympathetic comping as well as intelligent solos. Domanico has what it takes—and then some: a big fat tone and perfect intonation; and he uses them to lay down well-wrought melodic lines. In fact, his postscript to *Moving Up* is suggestive of a brass section coda, and his solo intro to *Blue Grass* takes a pert page from Ray Brown's book.

*Blue Grass* is the longest and most satisfying track, allowing each instrumentalist to stretch out. *This Guy's* shows Kessel in a lyrical, pensive mood and Jones gives it a tasteful brushoff, but nothing happens until the quartet decides to double the tempo.

*Blues Up, Down*, etc., contains the happiest spontaneity of all: the kind of musical ESP that can arise only among professionals of the highest rank who sincerely dig each other's talents and, more important, listen to each other. It's a driving traditional blues, but features an uplifting deceptive cadence at the end of each 12-bar phrase. *The Sounds of Silence* is just a pleasant jazz samba—essentially a vehicle for Hutcherson, but Kessel steals the vibist's thunder with an amazing single-string solo. Jones is all over the place with Latin asides. Domanico is undermiked. A more meaningful bossa nova is *Two Note Samba*—based on the changes of *One Note Samba*, except for a couple of extra spans in the bridge.

Even in a dandruff context, Kessel remains the same infectious swinger, but he needs organ, rhythm guitar, and a milk toad electric bass like Archie Shepp needs a Varitone.

To Kessel's credit is the taste with which he approaches this project. Even on a piece of trash such as *Frank Mills*, he manages to affix a serene afterthought; *Walking In Space* comes out like a tongue-in-cheek strut; *Ain't Got No* ain't got no dull moments as Barney converts it into a pleasantly propulsive jazz waltz; *Aquarius* boasts an unexpected modulation that lifts it from the commonplace.

Perhaps comparing the two albums is unfair, but it does point out that fuzz-tone and funk don't mix. Another way of



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putting it is: hair may be beautiful, but don't try to wig out with it. —*Siders*

## JACK SHELDON

THE WARM WORLD OF JACK SHELDON—Dot DLP 25908: *The Look of Love; More and More Amor; Forget; The Odd Couple; Holiday; Grazin' in the Grass; Emily; With A Little Help From My Friends; In The Wee Small Hours of the Morning; Nature Boy; Day Dream; Sweet Talk.*

Personnel: Sheldon, trumpet; Don Sebesky, arranger; unidentified orchestra and voices.

Rating: ★★ ★

Sheldon, a product of the Los Angeles jazz milieu, and a frequent colleague of Harold Land and other west coast players in the '50s, has been less active in jazz lately, what with his acting and standup comedy. But he is one of the most individualistic trumpet players around, and on this album his glorious tone, his humor, and his unconventional ideas cut through the occasionally hokey arrangements, ooh-aah voices and all. On *Holiday*, Sheldon even manages a direct and decidedly unhokey quote from Louis Armstrong.

His ballad style, distinguished by a warm, wide vibrato, is unsentimental romanticism. *Emily* and *Wee Small Hours* in Sheldon's hands are object lessons in ballad phrasing. Even when there isn't much else happening, as on *Odd Couple*, Sheldon's sound and his humor (slurs, slides, and half-valve effects) keep it interesting. *Grazin' in the Grass* is a mild spoof on the Hugh Masakela hit, and we're treated to fine improvisation from Sheldon and another unidentified trumpet player, as well as the leader's goofy vocal obligatos to his own playing.

This album does not offer optimum surroundings for such a fine jazz trumpeter, but is a rare and welcome featured appearance for Sheldon on record. It's way past time for a new Jack Sheldon combo LP. —*Ramsey*

## BLUES 'N' FOLK

BY BRUCE IGLAUER

THE "REAL, BLACK" BLUES boom has been with us for over a year now. Blues is suddenly available in vast quantities on LP, whereas previously most blues recording was on 45s and unavailable outside the black community.

As a result, some very fine bluesmen have been exposed to a whole new audience, and some authentic junk has been presented to the public as authentic blues. Generally, musicians who have always found an audience in the black community are producing the finest new LPs, and the b.s. is the result of some a&r man's dream of a big-name "super" record. It seems the a&r men have been on vacation recently, as a lot of fine, authentic blues albums have appeared in the last few months.

Houston, Tex. is one of the centers of the blues world, and Juke Boy Bonner has been playing at bars and parties there for over a decade. But the personal blues on his second album, *The Struggle* (Archhoolie 1045) are more the sound of the Texas countryside. His rolling electric guitar style is derived from Lightnin' Hop-

kins, and his harmonica lines evoke Jimmy Reed. The originality and directness of Juke Boy's lyrics are what make this album so powerful. Most of his songs reflect disillusionment with city life. *Struggle Here in Houston, Watch Your Buddies*, and *I'm in the Big City* all reveal his bitterness at the way Houston has messed him up for being poor, black, and honest. But they aren't sad songs; they only bring his troubles out in a simple, direct way so that he is able to continue. And not all his songs are bitter: Bonner gives good times the same kind of straightforward treatment in a song like *I Got My Passport*.

This isn't an LP that will sit well with everyone's political views. Juke Boy is worried much less about the problems of dealing with Mr. Charlie than he is about surviving among fellow black men in a city where "you're likely to get your head bashed in if you break a 20 after dark." Even though he tends to get a little preachy, the directness and originality of this album set it apart.

Big Mama Thornton has been singing blues professionally for a long time, playing the blues joints up and down the west coast, often appearing with the Johnny Otis Show, and more recently, touring Europe. She is a tremendously powerful and joyous musician, not always subtle, but consistently satisfying. Her voice is amazing: rough and heavy, feminine but aggressive. She has recorded four LPs, and though her latest album, *The Way It Is* (Mercury SR 61249) is not her best, it's still damn good.

It is an attempt to catch her live, rapping with the audience and bitching at her band, and it succeeds in capturing that funky, relaxed atmosphere. The material, however, is almost entirely for the Top 40 of modern blues: *Little Red Rooster*, *Rock Me Baby*, *Sweet Little Angel*, and the inevitable *Got My Mojo Workin'*. The familiarity of these songs takes something away from the performance. The singer is at her best on her own *One Black Rat* and St. Louis Jimmy Oden's standard *Goin' Down Slow* (retitled *Don't Need No Doctor*). On the latter, she build excruciatingly slowly to a screaming finale, using the resources of her band and her voice to their fullest.

Incidentally, Big Mama has found a band that can really get down, especially in Bee Houston's economical and tasteful guitar work. If she can use this band on her next album, and record a little more original material, it should be a great LP.

One of the more pleasant effects of the blues boom has been the reappearance of r&b artists who faded from the spotlight years ago. Nappy Brown, who made some great soul-blues singles in the '50s, has returned on a frustrating album called *Thanks For Nothing* (Elephant 101). It's almost impossible for me to find a way to approach this album. Brown is a strong, driving singer, who pays attention to the lyrics. Although he has a limited range, his voice hints at more than it produces here. The problem with the album is a lack of good material and weak accompaniment. Over half the songs sound almost alike, with a pounding, choppy piano (perhaps played by Brown himself, but

there are no liner notes) and shouting, goodtime singing. This kind of formula made some great two-minute 45s, but when stretched to four and five minutes, as it is here, and repeated through five songs, it becomes amazingly monotonous. They seem to go nowhere, the piano repeating itself, the guitarist taking pointless psychedelic forays, the drummer simply awful, the whole thing begging for a decent horn.

The remaining songs suggest that Brown is a real talent, particularly *I Found It* and the title tune. Both are slow, almost gospel-like, and sung with a conviction that suggests they are autobiographical. If these songs are any indication, Brown is still a good r&b artist who could get it together.

Willie Dixon is a man who should know all about getting a blues band together. He has produced some of the best Chicago blues sessions and composed some of the most familiar blues, including *Seventh Son*, *Hoochie Coochie Man*, and *Little Red Rooster*. Recently, his name has become known to the new generation of blues fans, and someone at Columbia must have asked why Dixon never had an LP on a major label.

As a result, we have *I Am The Blues* (Columbia CL 9987), and now we know why: Dixon can't sing. It's not that he's tonedeaf, just listless and almost totally without feeling as he parades through his best-known songs. To add to the letdown, some excellent sidemen are almost completely wasted. To give them credit (the album doesn't), they are Johnny Shines, slide guitar; Lafayette Leake, piano; Big Walter Horton, harp, and Mighty Joe Young, lead guitar. Only Leake gets a chance to put down some real blues; the others are cut off in the midst of their solos by Dixon's vocals. Perhaps the worst part of this misguided venture is that so many unsuspecting people are being led to believe that this sterile studio-created pap is the real, gutsy Chicago blues.

But the real thing is still going down in Chicago, and there are some records picking it up. Big John Wrencher's *Maxwell Street Alley Blues* (Barrelhouse 02) isn't earthshaking, but it is tight, honest, unpretentious, and funky. Wrencher's band works the open-air market on Maxwell St. every warm Sunday, John laying down strong harp and vocals on top of Buddy Thomas' walking bass guitar lines.

This album has caught the sound of the band exactly as it plays on the street. It's all very basic, since the lack of a bass player forces Buddy to play strictly rhythm lines while John carries the melody. The songs are mostly originals based on traditional lyrics, with the title tune and *Gonna Bring Down All My Clothes* particularly good. Wrencher takes his time, feeling out each line of the vocal in his hoarse style. His harp solos are usually unconnected phrases rather than fully constructed lines, but the whole thing hangs together well. The similarity of the songs and the limitation to one key (as well as the mediocre recording quality) keep this album from really breaking out of the ordinary, but it's a reminder that the blues are very much alive in America. [B]



# BLINDFOLD TEST FREDDIE HUBBARD

by Leonard  
Feather

"To me," Freddie Hubbard once said, "there's more in playing trumpet than just working to your own capacity. I want to keep developing, to play the whole range of the horn any time I feel like it. That's what I've been working on ever since I've been playing. It's no use having a whole bunch of ideas flowing around in your mind and then not being able to express them."

That self-evaluation was made in 1964, a turning point in Hubbard's career. It was then that he began to work intermittently as a leader and was presented in that capacity in the pivotal *Breaking Point* album on Blue Note. The LP marked a new direction that was gradually to take him away from the 4/4 rigidities of the 1950s and propel him into the Coltrane conception and the new freedom that has characterized all his subsequent ventures.

Hubbard today has more than a dozen albums as a leader to his credit, the latest on Creed Taylor's CTI label. With Miles Davis now embarked on a new voyage that has placed him in a demonstrably different bag, Hubbard now occupies the same position of eminence, and displays the same obvious signs of growth that Davis showed on arriving at his own breaking point a decade ago.

The following is Hubbard's second Blindfold Test (the first appeared 4/18/68). He was given no information about the records played.

**1. DIZZY GILLESPIE.** *Love Theme From Romeo & Juliet* (from *Cornucopia*, Solid State). Gillespie, trumpet; Don Sebesky, arranger.

Birks—John Birks Gillespie! Phew! Dizzy, what a cat, he just sails. When he plays he doesn't play stiff at all.

I didn't like that arrangement too much; too stiff, not much feeling. Sort of sounds like something that they maybe rehearsed once and never really got into the feeling, the dynamics. Plus they didn't tune up. And they didn't build that intro, it didn't go any place, to set Dizzy up.

But Dizzy, any time he plays something like this, he's tops, because it's hard to play a melody that slow and still sing it, phrase it. Especially something that syrupy . . . you know, sweet, nothing hard.

I'd have to give it four stars for Dizzy, but only four, because it isn't complete.

**2. DON ELLIS.** *Ferris Wheel* (from *The New Don Ellis Band Goes Underground*, Columbia). Ellis, leader, arranger, trumpet; Glenn Ferris, trombone.

That brass section is very good . . . sounds like Snookie Young was in there, and Ernie Royal. I liked the arrangement, it had a lot of depth. But after they got into it they got bogged down. I noticed it on the solos especially. I think that was Al Grey on trombone, wasn't it? I've done some things with him. He's one of the most expressive trombone players I know.

It really didn't go any place after the first two choruses. It could have been a Gil Fuller arrangement. I'll give that three stars.

**3. JOHN CARTER-BOBBY BRADFORD.** *Abstractions For Three Lovers* (from *Flight for Four*, Flying Dutchman). Bradford, trumpet; Carter, composer, alto saxophone; Tom Williamson, bass; Buzz Freeman, drums.

I didn't know who the alto player was. I'd have to make a wild guess. It sounded a little bit like Don Cherry on trumpet for a minute . . . I don't know who they are. Anyway, I recognized Richard Davis on bass and he's one of the greatest. He's largely responsible for this style of playing,

down the years with Eric Dolphy.

See, when guys do this sort of thing, a lot of times I think they lose the feeling . . . the free form thing. You have to be careful, because it bogs down and people lose interest. There has to be some feeling to keep a person's interest. And in this arrangement, I didn't get the message. But I'll give it two stars because they're trying something different. I see that they're heavy; only a few guys can play like this . . . guys like Ornette, Archie Shepp, and they keep something going on.

**4. WORLD'S GREATEST JAZZ BAND.** *Savoy Blues* (from *Extral*, Project 3).

Firstly, they all sounded like they were very happy. It reminds me of some of the old movies I used to see, where the guys had their bow ties on, sleeves with those rubber bands around them; and just having fun. It was very well recorded, and I think that's one thing they had years ago they don't have today; you get the feeling that the guys really enjoy playing together. They weren't selfish in terms of trying to put it on a competitive level. Today it seems everybody's trying to outdo each other instead of working together.

I'll give this record five stars, because it was really together . . . for what they were doing. I didn't recognize anyone on it, because there's so many guys who sound like that.

**5. MILES DAVIS.** *ESP* (from *Miles Davis' Greatest Hits*, Columbia). Davis, composer, trumpet; Wayne Shorter, co-composer.

They sound like they just came off a road trip. You know, you just come off the road and you decide you want to do a date when you get back, instead of relaxing a couple of weeks. I think this is from the album called *The Sorcerer*—Miles Davis.

It seems like I heard another cut of this, because this one doesn't have the drive that I know Miles has. It was smooth, a beautiful arrangement, but I don't think his chops worked that day. But five stars for Miles, although it's not one of the best

performances I've heard of his. That composition was nice—linear, floating—but it didn't kill me.

**6. DOC SEVERINSEN.** *Trumpets & Crumpets* (from *The Great Arrival*, Command). Severinsen, Johnny Frosk, Robert McCoy, Dick Perry, James Maxwell, Snooky Young, Clark Terry, trumpets.

Yeah, five stars for the trumpet section! This type of music is not that closely related to what I'm doing, but listening to what it really is, it's like background music, some big production at the Hollywood Palace . . . a straight-ahead arrangement. It's something that I couldn't give any merit on creativity, but the trumpet section was *mean*. Who's that lead trumpet player? I don't even know who it is, but he's beautiful . . . he sings.

**7. CLARK TERRY.** *Electric Mumbles* (from *It's What's Happenin'*, Impulse). Terry, composer, Varitone trumpet.

That was Clark Terry. I'd have liked to see Clark get that TV spot that Doc has . . . not to take anything away from Doc, but I think he deserved that job. He's beautiful and could get into his own bag. The minute you put that on, it's Clark Terry, no doubt. He has a very distinctive sound.

That's the first time I heard this version. I heard another version he made with Oscar Peterson and that was a hit, a lot of people dug it; people who wouldn't ordinarily know Clark, they enjoyed the record.

I think the Varitone horn is very effective, the way he used it. I think there's a lot more can be done with it, but he just used the octave, which fitted what he was doing.

I plan to use one in the future. They have a new one out and I think Eddie Harris has one. I have a Multivider, which is just like reverb, echo; there's only so much you can do. I notice that Miles is using it too, and it sounds good.

But Clark, he's one of the greatest trumpet players ever lived—and he's very funny. Five stars for Clark Terry.

BOB RICHARDS



## POLL

(Continued from page 21)

drix—3; B.B. King—3; (John Mayall—3). Hall of Fame: Reinhardt, Hodges, King Oliver. Record of the Year: Miles Davis, In a Silent Way; Pharoah Sanders, Karma; Count Basie, Standing Ovation. Reissue of the Year: Fats Waller Memorial.

### IRA GITLER

Former Associate Editor, *Down Beat*

**Band:** Jones-Lewis—4; Clarke-Boland—3; Rich—2; (Bill Berry—5; Terry—3; Pearson—1). **Combo:** E. Jones—4; Mingus—3; Davis—2; (World's Greatest Jazz Band—4; Hubbard—3; Phil Woods—2). **Composer:** C. Fischer—4; Shorter—3; Henderson—2; (Zawinul—3; Barry Harris—3; Cedar Walton—3. **Arranger:** T. Jones—3; G. Evans—3; Tom McIntosh—3; (Jaki Byard—4; Al Cohn—3; William Fischer—2). **Trumpet:** Davis—3; Gillespie—3; Eldridge—3; (Kenny Dorham—4; Billy Butterfield—3; Bill Hardman—2). **Trombone:** J. J. Johnson—5; Fontana—3; S. Hampton—1; (Watrous—5; Benny Morton—3; Wayne Andre—1). **Soprano:** Moody—3; Wilber—3; Budd Johnson—3; (Moody—3; Wilber—3; Johnson—3). **Alto:** Konitz—4; Charles McPherson—3; Woods—2; (Moody—5; Kloss—3; Gary Foster—1). **Tenor:** Dexter Gordon—4; Sims—3; J. Henderson—2; (Brew Moore—3; Cohn—4; Kloss—2). **Baritone:** Adams—5; Mulligan—3; Carney—1; (B. Johnson—5). **Clarinet:** Kirk—4; Daniels—3; Wilber—2; (Wilber—5). **Misc. Instrument:** Venuti—3; Toots Thielemans—3; Ponty—3; (Thielemans—4; Stephane Grappelli—3; Lateef—2 (oboe). **Flute:** Moody—4; Lateef—3; Laws—2; (Kirk—5; Bebito—4). **Vibes:** Jackson—5; Norvo—3; Ayers—1; (Pike—5; Charlie Shoemaker—4). **Piano:** Byard—4; B. Harris—3; Monk—2; (Harris—4; Tommy Flanagan—3; Dave Frishberg—2). **Organ:** J. Smith—3; Holmes—3; Patterson—3; (Charlie Earland—5). **Guitar:** Farlow—3; Hall—3; Burrell—3; (Chuck Wayne—4; Hahn—3; Dave Koonse—2). **Bass:** R. Davis—4; R. Carter—3; Wilbur Little—2; (Little—4; Buster Williams—3; Larry Ridley—2). **Drums:** E. Jones—4; Rich—3; Blackwell—2; (Tootie Heath—4; Leroy Williams—3; Gus Johnson—2). **Male Singer:** Charles—5; Jimmy Rushing—3; Tony Bennett—1; (Eddie Jefferson—5; G. Tate—3). **Female Singer:** Vaughan—5; Fitzgerald—3; Anita O'Day—1; (Roberta Flack—4; Jackie Cain—3; Blossom Dearie—2). **Blues-R&B Group:** Waters—5; B.B. King—3; J. Brown—1; (Lighthouse—5; Willie Bobo—3). **Hall of Fame:** Eldridge, Jimmy Blanton, Clifford Brown. **Record of the Year:** James Moody. **The Blues and Other Colors:** Dexter Gordon, More Power; Jaki Byard, Solo Piano. **Reissue of the Year:** Harold Land, The Fox; Tommy Flanagan Trio Overseas; Erroll Garner, Concert by the Sea.

The Elvin Jones combo vote is for the trio with Joe Farrell and Wilbur Little, but the new quartet (Frank Foster and George Coleman in place of Farrell) is a killer, too. Didn't hear Sonny Rollins this year. What a drag! Voted for J.J. on the strength of an unreleased album that I annotated—Stone Bones.

### ALAN HEINEMAN

Columnist/Contributor, *Down Beat*

**Band:** Jones-Lewis—5; Ellington—4; (Sun Ra—5; Pearson—2; Terry—2). **Combo:** Davis—5; Burton—3; Adderley—1; (Cecil Taylor—5; T. Williams—3; Joseph Jarman—1). **Composer:** Lennon-McCartney—5; Ellington—3; Carla Bley—1; (Bley—3; Mike Gibbs—3; Kantner-Balln-Kaukonen-Slick (Jefferson Airplane—3). **Arranger:** G. Evans—3; T. Jones—3; Frank Zappa—3; (Zappa—5; Brookmeyer—3; Arif Mardin—1). **Trumpet:** Davis—5; Jimmy Owens—2; Gillespie—2; (Blue Mitchell—5; Oscar Brashear—3). **Trombone:** Rudd—5; Garnett Brown—3; Moncur III—1; (McIntosh—5; Jim Pankow—3; Russ Little—1). **Soprano:** Thompson—

4; T. Scott—3; Adderley—2; (Thompson—5; Scott—5; Adderley—3; Marion Brown—1; (Brown—5; Fred Lipsius—2; Sonny Simmons—2). **Tenor:** Rollins—4; J. Henderson—4; Shorter—1; (Klemmer—3; Moody—3; Ammons—3). **Baritone:** Adams—5; Carney—3; Payne—1; (Kirk—4; John Maeruder—4; Trevor Koehler—1). **Clarinet:** Daniels—4; Hamilton—4; Kirk—1; (Ira Schuman—5). **Misc. Instrument:** Kirk—5; Mike White—2; Ponty—2; (Sugar Cane Harris—5; Junior Wells—2; Charlie Musselwhite—2). **Flute:** Moody—4; Kirk—3; Steig—2; (Dodgion—4; Spaulding—3; Rivers—2). **Vibes:** Burton—4; Jackson—3; Hutcherson—2; (Mainieri—5; Paul Hoffert—3; Alan Dawson—1). **Piano:** Hancock—5; Byard—2; Evans—2; (Mike Nock—5; Cowell—3; Pete Robinson—1). **Organ:** J. Smith—5; L. Young—3; Keith Emerson—1; (Emerson—4; Dave Greenslade—3; Lonnie Smith—2). **Guitar:** Burrell—4; Jorma Kaukonen—2; B.B. King—2; (Kaukonen—4; King—4; Dennis Budimir—1). **Bass:** R. Davis—4; Haden—3; R. Carter—2; (Holland—5; Jack Casady—3; Vitous—1). **Drums:** T. Williams—5; E. Jones—3; Haynes—1; (Dawson—4; Don MacDonald—3; O. Jackson—2). **Male Singer:** Charles—5; Howlin' Wolf—3; John Fogerty—1 (Howlin' Wolf—4; Fogerty—3; Geoff Muldaur—1). **Female Singer:** Fitzgerald—5; McRae—2; Grace Slick—2; (Slick—4; Bonnie Bramlett—2; Tina Turner—2). **Blues-R&B Group:** Beatles—5; Jefferson Airplane—3; Creedence Clearwater Revival—1; (Buddy Guy—4; Creedence Clearwater Revival—4; Luther Allison—1). **Hall of Fame:** John Lewis, B.B. King, Scott LaFaro. **Record of the Year:** Mothers of Invention, Burnt Weenie Sandwich; Miles Davis, Bitches Brew; Herbie Hancock, The Prisoner. **Reissue of the Year:** Brim-James, Whose Muddy Shoes; James Moody Workshop, Vol. 1; Goodman-Christians, Solo Flight with the Benny Goodman Sextet, Septet & Orchestra.

Am I not hearing the good new jazz players, or are they really not there? The latter. I'm afraid TDWR was a bitch this year. For those unfamiliar with some of my choices: Jim Pankow is with Chicago, Russ Little with Lighthouse, Trevor Koehler with Insect Trust, Sugar Cane Harris with the Mothers and Zappa from time to time, Keith Emerson with Nice, Dave Greenslade with Colosseum, Paul Hoffert with Lighthouse.

Hodges'll get Hall of Fame this year, of course. Does one really have to die to do it? And while we're still enshrining the pioneers, could we get B.B. in? Alive?

### RANDI W. HULTIN

Jazz critic, *Dagbladet* (Norway), Vice chairman, Critic Division EJJ

**Band:** Clarke-Boland—5; (Westbrook—5; Univ. of Illinois—4). **Combo:** Woods—3; Davis—3; Adderley—3; (Jan Garbarek Quartet—5; Dave Pike Set—4). **Composer:** Ellington—3; Hancock—3; Woods—3; (Jimmy Heath—3; Dollar Brand—3; Zawinul—3). **Arranger:** Woods—3; Boland—3; Slide Hampton—3; (Michel Legrand—5). **Trumpet:** Davis—3; Gillespie—3; Terry—3; (Palle Mikkelborg—3; Thomas Stanko—3; Wheeler—3). **Trombone:** Hampton—5; Fontana—4; (Persson—5; Frode Thingnes—4). **Soprano:** Surman—5; Nathan Davis—4; (J. Heath—5). **Alto:** Woods—5; Adderley—4; (Namyslowski—5; Nahorny—4). **Tenor:** Gordon—4; Rollins—3; J. Henderson—2; (Jan Garbarek—5; Altonen Finland—2; Bernt Rosengren—2). **Baritone:** Mulligan—5; Surman—2; Adams—2; (Brignola—5). **Clarinet:** John Carter—5; (Carter—5). **Misc. Instrument:** Kirk—5; Ponty—4; (Lateef—5). **Flute:** Kirk—3; Lateef—3; Davis—3; (Simeon Shterev—5). **Vibes:** Burton—3; Jackson—3; Karl Berger—3; (Pike—5). **Piano:** Hancock—3; Flanagan—3; Hampton Hawes—3; (Kenny Drew—3; S. Kuhn—3; G. Beck—3). **Organ:** L. Young—5; J. Smith—4; (Brian Auger—5; Berndt Egerbladh—4). **Guitar:** Sharrock—3; Hall—3; Baden Powell—3; (Rune Gustafsson—5; Terje Rypdal—4). **Bass:** Gomez—3; Niels-

Henning Orsted Pedersen—3; R. Davis—3; (Vitous—5; Ron Mathewson—2; Texier—2). **Drums:** E. Jones—4; Dawson—3; Humair—2; (Jon Christensen—3; Spike Wells—3; Romano—3). **Male Singer:** Gillespie—3; Hendricks—3; Charles—3; (Nat Adderley—5; Dexter Gordon—4). **Female Singer:** Karin Krog—5; (Sheila Jordan—5; J. Lee—4). **Blues-R&B Group:** Blood, Sweat & Tears—5; Brute Force—4; (Keef Hartley—5; Nice—4). **Hall of Fame:** Hodges, Kirk, Woods. **Record of the Year:** Miroslav Vitous, Infinite Search; Dollar Brand; The Diverse Yusef Lateef.

My vote for Dexter Gordon as singer as well as tenor player is based on his latest recording, *Some Other Spring*, with Karin Krog (Sonet). Just released—a wonderful record with Kenny Drew, Niels-Henning Orsted Pedersen and Espen Rud, but too recent to qualify for record of the year.

### DEMETRE IOKIMIDIS

Jazz columnist, *Journal de Geneve*; Swiss Radio; contributor, *Jazz Hot* (France)

**Band:** Ellington—5; Jones-Lewis—2; Basie—2; (Westbrook—5; Pearson—4). **Combo:** MJQ—5; Davis—3; Horace Silver—1; (Hutcherson-Land—5). **Composer:** Ellington—5; Hancock—2; Shorter—2; (Gary McFarland—5). **Arranger:** Ellington—5; B. Carter—3; Wilkins—1; (Chico O'Farrill—5). **Trumpet:** Davis—5; Terry—3; Cootie Williams—1; (Wheeler—5; Franco Ambrosetti—4). **Trombone:** Lawrence Brown—5; J.J. Johnson—4; (M. Griffiths—5; Persson—3; Bill Hughes—1). **Soprano:** Shorter—5; Surman—3; Budd Johnson—1; (Shorter—5; Johnson—3; Alan Skidmore—1). **Alto:** Carter—5; Woods—2; Adderley—2; (Mike Osborne—5; Spaulding—4). **Tenor:** Rollins—5; Gonsalves—3; Getz—1; (Gonsalves—5; Ashby—4). **Baritone:** Carney—5; Surman—3; Payne—1; (Hood—5). **Clarinet:** Hamilton—5; (Procope—5). **Misc. Instrument:** Mike White—5; Ponty—4. **Flute:** Moody—3; Dixon—3; Turney—3; (Turney—5). **Vibes:** Jackson—5; Hutcherson—3; Burton—1; (Pike—5; Mainieri—4). **Piano:** B. Evans—5; Peterson—4; (Stan Tracey—5; Flanagan—3; Cowell—1). **Organ:** J. Smith—4; Wild Bill Davis—3; L. Young—2; (M. Buckner—5). **Guitar:** Burrell—4; Hall—3; Kessel—2; (Budimir—5; Billy Butler—4). **Bass:** R. Davis—5; R. Brown—3; Eddie Gomez—1; (Cranshaw—5; Holland—2; Vitous—2). **Drums:** E. Jones—4; Rich—3; Haynes—2; (Rufus Jones—5; Harold Jones—3; Tony Oxley—1). **Male Singer:** Rushing—5; Armstrong—4. **Female Singer:** Fitzgerald—5; Vaughan—4. **Blues-R&B Group:** N/C. **Hall of Fame:** Hodges, Blanton, Henderson. **Record of the Year:** Miles Davis. In a Silent Way; Thad Jones-Mel Lewis, Monday Night; Oscar Peterson, Exclusively for My Friends. **Reissue of the Year:** Sidney De Paris-James P. Johnson, Original Blue Note Jazz. Vol. 2; Duke Ellington, Masterpieces by Ellington; Fats Waller Memorial.

### LAWRENCE KART

Contributor, *Down Beat*, *American Record Guide*

**Band:** Ellington—4; Clarke-Boland—4; Univ. of Illinois—1; (Univ. of Illinois—5; AACM Big Band—4). **Combo:** Art Ensemble of Chicago—5; Davis—4; (Art Ensemble of Chicago—5; The Integral—4). **Composer:** Ellington—3; Boland—3; Roscoe Mitchell—3; (Mitchell—5; Boland—4). **Arranger:** Ellington—5; Boland—4; (Richard Abrams—5). **Trumpet:** Eldridge—3; Cherry—3; Davis—3; (Cootie Williams—3; Bill Coleman—3; Bobby Bradford—3). **Trombone:** Dickenson—3; Dicky Wells—3; Lester Lashley—3; (Dickenson—3; Wells—3; Bill Bentley—3). **Soprano:** Budd Johnson—3; Thompson—3; Shorter—3; (Joseph Jarman—3; Roscoe Mitchell—3; Bob Wilber—3). **Alto:** Konitz—3; Coleman—3; Mitchell—3; (Mitchell—5; Jarman—3; Henry Threadgill—1). **Tenor:** Gordon—3; Ammons—3; Moody—3; (Gonsalves—4; Maurice McIntyre—4; Dewar—1). **Baritone:** Carney—5; Adams—4. **Clarinet:** Frank Chace—5; McIntyre—4; (Chace—



—5). Misc. Instrument: Nance—5; Venuti—4; (Venuti—3; Mitchell—3 (oboe); Lester Bowie—3 (perc.). Flute: Moody—5; Spaulding—4; (Spaulding—5). Vibes: Hutcherson—3; Hampton—3; Jackson—3; (Carl Leukaufe—5; Stu Katz—4). Piano: Hines—5; C. Taylor—4; (Hodes—3; Bob Wright—3; Richard Abrams—3). Organ: N/C. Guitar: Farlow—5; Butler—4; (Butler—5; Big Joe Williams—4). Bass: Malachi Favors—5; Wilbur Ware—4; (Favors—3; Jimmy Woods—3; Lashley—3). Drums: Campbell—4; Clarke—4; Billy Higgins—1; (Campbell—5; Steve McCall—4). Male Singer: Armstrong—5; Bobby Bland—4. Female Singer: Vaughan—5; Tina Turner—4; (Turner—5). Blues-R&B Group: Big Joe Williams—5; (Williams—5; Grateful Dead—4). Hall of Fame: Johnny Dodds, King Oliver, Hodges. Record of the Year: Dexter Gordon, Tower of Power; Clarke-Boland, Fire, Heat, Soul & Guts!; Maurice McIntyre, Humility in the Light of the Creator. Reissue of the Year: Coleman Hawkins, Jazz Pioneers; Benny Carter, 1933; Harold Land, The Fox.

The Chicago Art Ensemble consists of those Americans in Paris, Rosecoe Mitchell, Joseph Jarman, Lester Bowie, and Malachi Favors, who one day should receive the fame and fortune they deserve (hopefully while they and I are still alive). The Integral is a promising group of Chicagoans (Leo Smith, trumpet, fluegelhorn; Henry Threadgill, reeds; Lester Lashley, trombone, bass). Gene Ammons and Wilbur Campbell are both playing better than ever. Sonny Rollins must be one of the two or three most important musicians alive, but when are we ever going to hear him?

#### BURT KORALL

Contributor, *Down Beat*, *Saturday Review*, *New York Times*; Contributing Editor, *Penthouse*.

Band: Ellington—5; Jones-Lewis—2; Rich—2; (G. Wilson—5). Combo: Davis—4; B. Evans—3; MJQ—2; (Hancock—5). Composer: Ellington—5; G. Russell—2; Mingus—2; (J. Mandel—4; B. Prince—3; Mickey Leonard—2). Arranger: Ellington—4; G. Evans—3; Manny Albam—2; (Holman—4; J. Carisi—3; B. Byers—2). Trumpet: Davis—4; Gillespie—3; Art Farmer—2; (Eldridge—4; Harry Edison—3; Lou Soloff—2). Trombone: Brookmeyer—4; Rudd—3; Urbie Green—2; (L. Brown—5; Eddie Bert—4). Soprano: Thompson—5. Alto: Paul Desmond—5; Konitz—4; (Art Pepper—5; Arnie Lawrence—4). Tenor: Sims—4; Gordon—3; Webster—2; (Don Menza—5). Baritone: Carney—4; Mulligan—3; Adams—2. Clarinet: Tony Scott—4; Giuffre—3; Daniels—2. Misc. Instrument: Kirk—4; Ponty—3; Mike White—2. Flute: Kirk—4; Steig—3; Moody—2. Vibes: Jackson—4; Berger—3; Hampton—2. Piano: B. Evans—4; Hancock—3; Garner—2; (Flanagan—5). Organ: J. Smith—5; Basie—4. Guitar: Hall—5; Burrell—4; (Cropper—5). Bass: R. Davis—4; Mingus—3; Gomez—2; (Gomez—4; Haden—3; Orsted-Pedersen—2). Drums: Rich—5; E. Jones—2; T. Williams—2. (Mel Lewis—4; Jo Jones—3; G. Tate—2). Male Singer: Sinatra—5; Mel Torme—2; Joe Williams—2; (Clayton-Thomas—4; James Taylor—3; Mose Allison—2). Female Singer: McRae—4; Franklin—3; P. Lee—2; (Merrill—5; Eloise Laws—4). Blues-R&B Group: Blood, Sweat&Tears—4; Booker T. & the M.G.'s—3; J. Brown—2; (Ike & Tina Turner—5). Hall of Fame: Hodges, Henderson, Tadd Dameron. Record of the Year: Miles Davis, Bitches Brew; Miles Davis, In a Silent Way; James Taylor, Sweet Baby James. Reissue of the Year: Three Decades of Jazz, Vol. 1, II, III.

#### JOHN B. LITWEILER

*Down Beat* Reviewer

Band: (AACM Band—5; Sun Ra—4). Combo: Art Ensemble of Chicago—5; O. Coleman—2; Davis—2; (Art Ensemble of Chicago—5). Composer: Coleman—4; Jarman—3; C. Taylor—2; (Jarman—5; R. Mitchell—4). Arranger: N/C. Trumpet:

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D. Cherry—3; Davis—3; Gillespie—3; (Bowie—5). Trombone: Dickenson—3; Wells—3; Lashley—3. Soprano: R. Mitchell—4; Shorter—3; Jarman—2; (Mitchell—4; Shorter—3; Jarman—2). Alto: Mitchell—3; Coleman—3; Jarman—3; (Mitchell—4; Jarman—4; Henry Threadgill—1). Tenor: Rollins—3; Albert Ayler—3; Gordon—3; (Maurice McIntyre—5). Baritone: N/C. Clarinet: N/C. Misc. Instrument: (R. Mitchell—5 (recorders, gong); Bowie—2 (bass drum); Favors—2 (bells, etc.). Flute: N/C. Vibes: Hutcherson—5. Piano: C. Taylor—5; Hines—3; Monk—1; (Abrams—5). Organ: N/C. Guitar: N/C. Bass: Favors—5; Haden—3; Mingus—1; (Favors—5; Lashley—4). Drums: (Steve McCall—3; Joe Chambers—3; Philip Wilson—3). Male Singer: Lightnin' Hopkins—3; Big Joe Williams—3; Bukka White—3. Female Singer: N/C. Blues-R&B Group: N/C. Hall of Fame: Reinhardt, King Oliver, Johnny Dodds. Record of the Year: Art Ensemble of Chicago, People in Sorrow; Wayne Shorter, Super Nova; Art Blakey, Witch Doctor. Reissue of the Year: N/C.

#### JOHN McDONOUGH

##### Contributor, *Down Beat*

Band: Ellington—5; Rich—3; World's Greatest Jazz Band—1. Combo: Davis—3; Gillespie—3; MJQ—3. Composer: Ellington—5; Davis—4. Arranger: Ellington—5; Boland—3; Tommy Newsom—1. Trumpet: Eldridge—3; Cootie Williams—3; Clayton—3; (George Finola—3; Joe Newman—3). Trombone: Dickenson—3; Wells—3; U. Green—3. Soprano: Wilber—5. Alto: Woods—3; Stitt—3; Carter—3; (Roger Zufferey—5; Richie Cole—2). Tenor: Sims—3; Freeman—3; Ammons—3; (Pat LaBarbera—3; Dash—5; Franz Jackson—1). Baritone: Carney—5; Adams—3; Mulligan—1. Clarinet: Goodman—5; Nicholas—3; Procope—1; (Chace—5). Misc. Instrument: Thielemans—4; Venuti—5; (Russ Whitman—1). Flute: Wess—3; Mann—3; Moody—3; (Joel Brandon—5; Turney—4). Vibes: Hampton—5; Burton—3; Don Elliott—1. Piano: Hines—5; Ellington—3; Jess Stacy—1; (Roland Hanna—3; Hodes—5). Organ: Wild Bill Davis—2; L. Smith—3; Shirley Scott—1. Guitar: Burrell—3; Freddie Green—3; Kessel—3; (Pizzarello—3; Les Spann—3). Bass: R. Carter—3; DuVivier—3; Gene Ramey—3; (Truck Parham—5). Drums: Jo Jones—3; Rich—3; Gus Johnson—3. Male Singer: Armstrong—4; Torme—3; Rushing—2. Female Singer: Fitzgerald—4; Maxine Sullivan—3; P. Lee—2. Blues-R&B Group: N/C. Hall of Fame: F. Henderson, Hodges, John Hammond. Record of the Year: Miles Davis, Bitches Brew; Adams/Sims, Encounter; Bobby Hackett-Vic Dickenson. Reissue of the Year: Charlie Christian, Solo Flight; Big Bands, 1933; Reinhardt and the American Jazz Giants.

#### BILL McLARNEY

##### Director, New Alchemy Institute and all-purpose writer

Band: Ellington—5; Herman—2; Jones-Lewis—2; (Pearson—4; G. Wilson—4). Combo: Davis—5; Hutcherson-Land—3; (Hutcherson-Land—3; Lateef—2; Larry Nozero—2). Composer: Ellington—5; Hancock—2; Shorter—2; (Joe Chambers—3; Hutcherson—3; Sam Rivers—3). Arranger: Ellington—4; McFarland—4; G. Evans—1; (Zappa—5; Jimmy Stefanon—3; Harrison Crabfeather—1). Trumpet: Davis—5; Gillespie—2; Hubbard—2; (Cat Anderson—3; Hardman—3; Snooky Young—3). Trombone: Wells—5; L. Brown—2; Julian Priester—2; (George Bohanon—3; John Hair—3; Priester—3). Soprano: Farrell—3; Shorter—3; Richardson—3; (Farrell—3; Shorter—3; Richardson—3). Alto: Criss—3; Hodges—3; Woods—3; (Kloss—3; Robin Kenyatta—3; Tom Mason—3). Tenor: J. Henderson—3; Kirk—3; Land—3; (Land—5; Gordon—2; Billy Mitchell—2). Baritone: Adams—4; Carney—4; Kirk—1; (Brignola—3; Tate Houston—3; Kirk—3). Clarinet: Kirk—3; Procope—3; Tony Scott—3; (Rudy Rutherford—4; Ian

Underwood—4). Misc. Instrument: Kirk—5; Ponty—2; Mike White—2; (Johnny Creach—3 violin; Jose Mangual—3; Benny Maupin—3 (bass clarinet). Flute: Kirk—4; Lateef—4; Farrell—1; (Land—4; Turney—4; Nozero—1). Vibes: Hutcherson—4; Jackson—4; Berger—1; (Blessing—5; Crabfeather—4). Piano: Corea—3; B. Evans—3; Tyner—3; (Harris—3; Hawes—3; Hugh Lawson—3). Organ: S. Scott—3; J. Smith—3; L. Young—3; (Garth Hudson—3; H. Jones—3; Zawinul—3). Guitar: Burrell—3; Farlow—3; Martino—3; (Ron English—3; John Evans—3; Zappa—3). Bass: R. Davis—5; Haden—2; Swallow—2; (John Dana—3; Reggie Johnson—3; Ron McClure—3). Drums: E. Jones—5; Joe Chambers—2; T. Williams—2; (Roy Brooks—3; Chambers—3; Danny Spencer—3). Male Singer: B.B. King—3; Rushing—3; Joe Turner—3; (Allison—3; Austin Cromer—3; Turner—3). Female Singer: Betty Carter—3; McRae—3; Vaughan—3; (Carter—5; Loretta Alexandria—4). Blues-R&B Group: Colosseum—3; J.B. Hutto & Hawks—3; B.B. King—3; (Colosseum—3; J.B. Hutto & Hawks—3; Kaleidoscope—3). Hall of Fame: E. Jones, Mingus, Fats Navarro. Record of the Year: The Jaki Byard Experience; Miles Davis, Bitches Brew; Gary McFarland, America the Beautiful. Reissue of the Year: Lionel Hampton, Steppin' Out; Harold Land, The Fox; Various Artists, Swing High, Swing Low.

#### DAN MORGENSTERN

##### Editor, *Down Beat*

Band: Ellington—3; Herman—3; Jones-Lewis—3; (Basie—3; Brass Impact—3; Univ. of Illinois—3). Combo: World's Greatest Jazz Band—3; Davis—3; Ammons—3; (WGJB—3; Sounds of Swing—3; Hubbard—3). Composer: Ellington—3; Shorter—3; C. Bley—3; (Abrams—3; Byard—3; Zappa—3). Arranger: Ellington—3; T. Jones—3; Boland—3; (Bob Haggart—3; Wilber—3; Jim Knapp—3). Trumpet: Eldridge—3; Gillespie—3; Hackett—3; (Bobby Lewis—3; Norm Murphy—3; Eldridge—3). Trombone: Dickenson—5; Rudd—2; Booty Wood—2; (Dickenson—5; Watrous—2; Graves—2). Soprano: Wilber—3; Budd Johnson—3; Shorter—3; (Wilber—3; Johnson—3; Herman—3). Alto: Carter—3; Woods—3; Konitz—3; (Moody—3; Turney—3; Spaulding—3). Tenor: Rollins—3; Sims—3; Ammons—3; (Gonsalves—5; Gordon—2; Budd Johnson—2). Baritone: Carney—3; Mulligan—3; Adams—3; (Budd Johnson—3; Brignola—3; Ernie Caceres—3). Clarinet: Goodman—3; Nicholas—3; Procope—3; (Wilber—3; Herb Hall—3; Chace—3). Misc. Instrument: Ponty—3; Nance—3; Lateef—3; (Venuti—3; Russ Whitman—3; Cy Touff—3). Flute: Moody—3; Kirk—3; Lateef—3; (Rich Fudoli—3; Turney—3; Joel Brandon—3). Vibes: Hampton—3; Jackson—3; Burton—3; (Pike—3; Stu Katz—3; Fats Sadi—3). Piano: Garner—3; Hines—3; Byard—3; (Bob Wright—3; Abrams—3; Hodes—3). Organ: J. Smith—3; L. Young—3; Patterson—3; (Holmes—3; Charlie Earland—3; Hank Marr—3). Guitar: B.B. King—3; Burrell—3; Hall—3; (Farlow—3; Bob Roberts—3; Marty Grosz—3). Bass: R. Brown—3; R. Davis—3; Hinton—3; (DuVivier—3; Rail Wilson—3; Reid—3). Drums: Rich—3; Roach—3; Jo Jones—3; (O. Jackson—3; Hillard Brown—3; Wilbur Campbell—3). Male Singer: Armstrong—3; Eckstine—3; B.B. King—3; (Eldridge—3; Nance—3; Eddie Vinson—3). Female Singer: McRae—3; Vaughan—3; Fitzgerald—3; (O'Day—3; Jeanne Carroll—3; Rita Reyes—3). Blues-R&B Group: B.B. King—3; Waters—3; Buddy Guy—3; (Otis Rush—3; Junior Wells—3; Colosseum—3). Hall of Fame: Eldridge, Hodges, C. Brown. Record of the Year: Dexter Gordon, Tower of Power; Bob Wilber, Music of Hoagy Carmichael; Ellington, 70th Birthday Concert. Reissue of the Year: James P. Johnson/Sidney De Paris, Original Blue Note Jazz; Charlie Christian, Solo Flight; Benny Carter: 1933.

#### HARRY NICOLAUSSEN

##### Editor, *Orkester Journalen*

Band: Ellington—4; Jones-Lewis—3; Basie—2; (G. Wilson—4; World's Greatest Jazz Band—3; G. Evans—2). Combo: Davis—3; Adderley—3; Gillespie—3; (Woods—5; Pike—4). Composer: Ellington—5; Shorter—2; Zawinul—2; (Zawinul—3; J. Heath—3; Q. Jones—3). Arranger: Ellington—5; Shorter—2; Q. Jones—2; (Shorter—3; Jones—3; Zawinul—3). Trumpet: Gillespie—3; Davis—3; Terry—3; (Hubbard—3; Joe Newman—3; Adderley—3). Trombone: J.J. Johnson—3; U. Green—3; Brookmeyer—3; (Thelin—3; Persson—3; Hampton—3). Soprano: Thompson—3; Budd Johnson—3; Kirk—3; (Johnson—4; Wilber—3; Adderley—2). Alto: Adderley—4; Woods—3; Coleman—2; (Woods—4; Moody—4; Kloss—1). Tenor: Getz—5; Sims—2; Moody—2; (Sims—4; Moody—4; Turrentine—1). Baritone: Mulligan—3; Adams—3; Carney—3; (Budd Johnson—5; Brignola—2; Shihab—2). Clarinet: Tony Scott—5; DeFranco—2; Putte Wickman—2; (Wickman—5; Wilber—4). Misc. Instrument: Ponty—5; Kirk—2; Thielemans—2; (Thielemans—5; Svend Asmussen—2; Grappelli—2). Flute: Moody—4; Kirk—3; Lateef—2; (Dixon—3; Simon Shterev—3; Richardson—3). Vibes: Jackson—4; Burton—3; Hutcherson—2). Piano: Peterson—5; Hancock—2; B. Evans—2; (R. Hanna—3; Zeitlin—3; Bengt Hallberg—3). Organ: Holmes—3; McDuff—3; McGriff—3; (McDuff—3; McGriff—3; Louiss—3). Guitar: Rune Gustafsson—4; Burrell—3; Hall—2; (Gustafsson—5; J. Beck—2; Lennie Breau—2). Bass: R. Davis—4; R. Carter—3; Red Mitchell—2; (Haden—3; Vitous—3; DuVivier—3). Drums: E. Jones—4; Haynes—3; Tate—2; (Haynes—4; Tate—3; De Johnette—2). Male Singer: Charles—4; L. Thomas—3; Rushing—2; (Thomas—4). Female Singer: Fitzgerald—4; Vaughan—3; McRae—2; (Alice Babs—5; J. Lee—4). Blues-R&B Group: Waters—4; B.B. King—3; T-Bone Walker—2. Hall of Fame: Hodges, Reinhardt, C. Brown. Record of the Year: Oscar Peterson, My Favorite Instrument. Reissue of the Year: Kenny Clarke, The Paris Bebop Session; Henry Red Allen.

#### LEROY ROBINSON

##### Freelance writer; former editor, *Soul*

Band: G. Wilson—5; Ellington—3; Jones-Lewis—3. Combo: Davis—5; Adderley—3; Hubbard—1; (Hutcherson-Land—5). Composer: Zawinul—4; Davis—3; Byrd—2. Arranger: William Fischer—3; G. Wilson—3; Q. Jones—3. Trumpet: Davis—5; Hubbard—2; Adderley—2; (Blue Mitchell—5; Eddie Gale—4). Trombone: J. J. Johnson—5; G. Brown—3; Boone—1; (Lester Robertson—5). Soprano: N/C. Alto: Adderley—5; Desmond—3; Anthony Ortega—1. Tenor: Land—4; J. Henderson—3; Farrell—2; (Watts—3; Caliman—3; Tom Scott—3). Baritone: Mulligan—4; Adams—3; Tony Scott—2. Clarinet: Tony Scott—5. Misc. Instrument: Ponty—5; Mike White—4. Flute: Laws—3; Steig—3; Mann—3. Vibes: Hutcherson—4; Ayers—3; Burton—2. Piano: Zawinul—4; Hancock—3; Tyner—2; (Jack Wilson—4; George Duke—4; Horace Tapscott—1). Organ: J. Smith—4; Holmes—3; L. Young—2. Guitar: Sharrock—3; George Benson—3; McLaughlin—3; (Cal Green—5; Wilbert Longmire—4). Bass: R. Carter—5; Walter Booker—2; Buster Williams—2; (Victor Gaskin—5; Wilton Felder—4). Drums: T. Williams—5; Roach—3; McCurdy—1; (De Johnette—5). Male Singer: Bill Henderson—4; O.C. Smith—4; L. Thomas—1. Female Singer: McRae—4; Nina Simone—3; Nancy Wilson—2; (M. Shaw—3; Esther Marrow—3; Letta Mbulu—3). Blues-R&B Group: B.B. King—4; Isaac Hayes—3; Fifth Dimension—2; (Friends of Distinction—5; Ike & Tina Turner—3; Flack—1). Hall of Fame: Hodges, Willie "The Lion" Smith, Lightnin' Hopkins. Record of the Year: Miles Davis, In a Silent Way; Quincy Jones, Walkin' in Space; Gerald Wilson, Eternal Equinox. Reissue of the Year: Three Decades of Jazz, Vol. 1.

Those artists I have listed are the ones who have made a new or continued impact on my listening. With the limited opportu-



nities for the young, new, sincere jazz talent coming along, it was a difficult decision to make.

#### ROSS RUSSELL

Author, critic

**Band:** Ellington—4; Basie—3; Clarke-Boland—2; (Bellson—5). **Combo:** Davis—4; MJQ—3; Burton—2; (Sonny Simmons—5). **New Art Jazz Ensemble—4.** **Composer:** Ellington—4; Davis—3; Hancock—2. **Arranger:** Mingus—4; Jones—3; O. Nelson—2. **Trumpet:** Davis—4; Gillespie—3; Terry—2; (Barbara Donald—4). **Trombone:** Rudd—4; Brookmeyer—3; J.J. Johnson—2. **Soprano:** N/C. **Alto:** John Handy—4; Criss—3; Konitz—2; (Tony Ortega—5; Simmons—4). **Tenor:** Webster—4; Rollins—3; Shepp—2; (Sanders—5). **Baritone:** Mulligan—4; Payne—3; Carney—2. **Clarinet:** Procope—4; Kirk—3; Paul Horn—2. **Misc. Instrument:** Ponty—4; Mike White—3; Airtio Moreira—2 (perc.). **Flute:** Mann—4; Kirk—3; Moody—2; (Gluffre—5). **Vibes:** Jackson—4; Ayers—3; Norvo—2; (Hutcherson—5). **Piano:** Hawes—4; Monk—3; Hancock—2; (C. Taylor—5; Mike Cohen—4). **Organ:** J. Smith—4; L. Young—3; S. Scott—2. **Guitar:** Coryell—4; Sharrock—3; Kessel—2; (Hendrix—5). **Bass:** R. Carter—4; R. Davis—3; R. Brown—2; (Holland—5). **Drums:** Haynes—4; T. Williams—3; Jo Jones—2; (De Johnette—5). **Male Singer:** Eckstine—4; Torme—3; Rawls—2; (Joe Turner—5). **Female Singer:** O'Day—4; Vaughan—3; Fitzgerald—2; (Simone—5). **Blues-R&B Group:** Waters—4; B.B. King—3; Joe Turner—2. **Hall of Fame:** Jimmy Blanton, Jimmy Noone, Jo Jones. **Record of the Year:** Miles Davis, *Bitches Brew*; Basie, *Standing Ovation*; Eric Dolphy, *Iron Man*. **Reissue of the Year:** Chick Webb, *Stompin' at the Savoy*; Freddie Keppard with Dock Cook; Terri-tory Bands 1926-31.

#### TOM SCANLAN

Writer, *Army Times* and *Voice of America*

**Band:** Basie—3; Ellington—3; World's Greatest Jazz Band—3. **Combo:** World's Greatest Jazz Band—5. **Composer:** Ellington—5; McIntosh—2; Albam—2. **Arranger:** Ellington—5; McIntosh—2; Albam—2; (Tommy Newsom—5; Wilber—4). **Trumpet:** Ruby Braff—5; Hackett—2; Terry—2; (Joe Wilder—5). **Trombone:** U. Green—5; Dickenson—2; Buster Cooper—2; (Charlie Butler—5). **Soprano:** Wilber—5. **Alto:** Carter—3; Woods—3; Desmond—3. **Tenor:** Sims—3; Freeman—3; Webster—3; (Teddy Edwards—5; Brew Moore—4). **Baritone:** Mulligan—5; Adams—2; Carney—2. **Clarinet:** Goodman—5; (Wally Garner—3; Wilber—3). **Misc. Instrument:** Venuti—5; Thielmans—4. **Flute:** Wess—5; Moody—2; Mann—2. **Vibes:** Hampton—5; Norvo—2; Jackson—2. **Piano:** T. Wilson—5; H. Jones—2; Peterson—2; (Dave McKenna—5; Jimmy Rowles—2; Hawes—2). **Organ:** Joe Mooney—5; S. Scott—4. **Guitar:** F. Green—3; Steve Jordan—3; George Van Eps—3; (Budimir—5; Barry Galbraith—4). **Bass:** Duvivier—3; R. Brown—3; Hinton—3. **Drums:** Gus Johnson—3; Jo Jones—3; Don Lamond—3. **Male Singer:** Armstrong—5; Clancy Hayes—2; Joe Mooney—2; (Mooney—5). **Female Singer:** Fitzgerald—5; O'Day—2; McRae—2. **Blues-R&B Group:** N/C. **Hall of Fame:** Eldridge, T. Wilson, Hodges. **Record of the Year:** The Complete Bud Freeman; Sutton/Braff, *On Sunnle's Side of the Street*; Jazz at Pasadena Vol. 2. **Reissue of the Year:** Benny Goodman (1929-45); Goodman-Christian, *Solo Flight*.

#### VICTOR SCHONFIELD

Contributor, *Melody Maker*, *International Times*

**Band:** Clarke-Boland—3; (Scratch Orchestra—3; Spontaneous Music Ensemble—3; Musica Elettronica Viva—3). **Combo:** AMM—3; Musica Elettronica Viva—3; (Music Improvisation Company—3; Art Ensem-

ble of Chicago—3; Spontaneous Music Ensemble—3). **Composer:** Howard Skempton—3; Christopher Hobbs—3; Roger Sutherland—3; (John Stevens—3; Bowie—3; Michael Parsons—3). **Arranger:** Ellington—3; Boland—3. **Trumpet:** Cat Anderson—3; Benny Bailey—3; Shavers—3; (Bowie—3). **Trombone:** (Franco Cataldi—3; Thelin—3). **Soprano:** (Evan Parker—3; Trevor Watts—3). **Alto:** Hodges—3; (Trevor Watts—3; Mitchell—3; Jarman—3). **Tenor:** (Lou Gare—3; Charlie Burchell—3). **Baritone:** N/C. **Clarinet:** Procope—3; (Turney—3). **Misc. Instrument:** Cornelius Cardew—3; Christopher Hobbs—3; Frederic Rzewski—3; (Willem Breuker—3; Richard Teitelbaum—3; Hugh Davies—3). **Flute:** Kirk—3; (Cheery—3; Turney—3). **Vibes:** Berger—3. **Piano:** Ellington—3; (John Tilbury—3; Mike Pyne—3; Peter Lemer—3). **Organ:** N/C. **Guitar:** (Keith Rowe—3; Derek Bailey—3; Rypdal—3). **Bass:** (Johnny Dyani—3; Favors—3; Matthewson—3). **Drums:** Kenny Clarke—3; (Eddie Provost—3; John Stevens—3; Jamie Muir—3). **Male Singer:** Kirk—3; Armstrong—3; Torme—3; (Bowie—3; Alvin Curran—3). **Female Singer:** Krog—3; (Maggie Nichols—3; J. Lee—3; Christine Jeffrey—3). **Blues-R&B Group:** N/C. **Hall of Fame:** Reinhardt, Red Allen, Sun Ra. **Record of the Year:** AMM/MEV, *Live Electronic Music Improvised*; Art Ensemble of Chicago, *People in Sorrow*; Spontaneous Music Ensemble, *Oliv. Reissue of the Year:* Ellington, *Flaming Youth*; Django & the American Jazz Giants; Billy Banks & His Rhythmakers.

#### DR. DIETRICH SCHULZ-KOHN

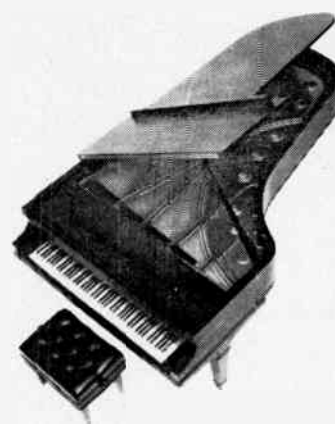
Columnist, radio commentator (Germany)

**Band:** Jones-Lewis—4; Don Ellis—3; Rich—2. **Combo:** Adderley—3; Peterson—3; Three Sounds—3. **Composer:** Ellington—3; O. Nelson—3; Neal Hefti—3; (Pearson—3). **Arranger:** O. Nelson—3; Holman—3; G. Wilson—3. **Trumpet:** Terry—3; Davis—3; Jack Sheldon—3; (Dusko Gojkovic—3). **Trombone:** J.J. Johnson—3; Hampton—3; Albert Mangelsdorff—3. **Soprano:** Thompson—3; Marcus—3; Lacy—3. **Alto:** Adderley—3; Woods—3; Lou Donaldson—3. **Tenor:** Getz—3; Sims—3; Ervin—3. **Baritone:** Mulligan—4; Carney—4; Surman—1. **Clarinet:** DeFranco—3; Tony Scott—3; Pete Fountain—3. **Misc. Instrument:** Ponty—3; Venuti—3; Thielmans—3. **Flute:** Kirk—3; Mann—3; Richardson—3. **Vibes:** Hampton—3; Gibbs—3; Norvo—3; (Pike—3). **Piano:** Hancock—3; Zawinul—3; (Wolfgang Dauner—3). **Organ:** J. Smith—4; McGriff—4; McDuff—3; (Ingfried Hoffmann—3). **Guitar:** Burrell—3; Kessel—3. **Bass:** R. Brown—4; R. Carter—3; Vitous—2. **Drums:** E. Jones—3; M. Lewis—3; Thigpen—3. **Male Singer:** Charles—3; Jimmy Witherspoon—3; Hendricks—3. **Female Singer:** Fitzgerald—4; McRae—3; Annie Ross—2. **Blues-R&B Group:** Blood, Sweat&Tears—3; B.B. King—3; Mayall—3. **Hall of Fame:** Carter. **Record of the Year:** Miles Davis, *In a Silent Way*; Jones-Lewis, *Monday Night*; Elvin Jones, *Puttin' It Together*. **Reissue of the Year:** N/C.

#### MICHAEL SHERA

Contributor, *Jazz Journal* (Britain)

**Band:** Jones-Lewis—5; Ellington—3; Clarke-Boland—1. **Combo:** E. Jones—5; World's Greatest Jazz Band—3; Roach—1; (World's Greatest Jazz Band—5). **Composer:** Ellington—5; G. Evans—2; T. Jones—2. **Arranger:** Ellington—4; G. Evans—3; T. Jones—2; (Wild Bill Davis—3; Don Sebesky—3). **Trumpet:** Gillespie—3; Eldridge—3; Shavers—3; (Idrees Suleiman—3; Richard Williams—3; Dizzy Reece—3). **Trombone:** B. Green—4; Fontana—4; Cooper—1; (M. Griffiths—5). **Soprano:** Farrell—5; (Richardson—5). **Alto:** Konitz—4; McPherson—3; Criss—2. **Tenor:** Gordon—3; Ervin—3; Griffin—3; (Marsh—5; Turney—2; Daniels—2). **Baritone:** Carney—5; Payne—2; Adams—2; (Shihab—5). **Clarinet:** Procope—4; Richardson—3; Daniels—2. **Misc. Instrument:** Nance—3; Kirk—3; Ponty—3;



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(Grappelli—5). Flute: Moody—3; Kirk—3; Farrell—3. Vibes: Hampton—4; Hutcherson—3; Walt Dickerson—2. Piano: B. Evans—3; Harris—3; Tristano—3; (Cowell—5; Sal Mosca—4). Organ: J. Smith—5; Wild Bill Davis—4; Guitar: Burrell—5; Hall—4; (Attila Zoller—5). Bass: R. Davis—5; Red Mitchell—2; R. Carter—2; (Gaskin—4; Orsted-Pedersen—3; Peter Ind—2). Drums: R. Jones—3; M. Lewis—3; Roach—3; (Philly Joe Jones—4; Art Taylor—4; Jan Christenson—1). Male Singer: Armstrong—5. Female Singer: Vaughan—4; Marian Montgomery—3; Krog—2; (Blossom Dearie—5). Blues-R&B Group: N/C. Hall of Fame: Red Allen, Hodges, Ben Webster. Record of the Year: Warne Marsh; Charles Tolliver, The Ringer; Stanley Cowell, Blues for the Viet Cong. Reissue of the Year: Various Artists, Swing High Swing Lo; James P. Johnson; Louis Armstrong in Los Angeles.

#### HARVEY SIDERS

##### West Coast Editor, *Down Beat*

Band: Jones-Lewis—3; Don Ellis—3; Rich—3; (G. Wilson—3; Bobby Bryant—3; Barton—3). Combo: Shelly Manne—5; Phineas Newborn—3; Davis—1; (Howard Roberts—4; Kessel—3; Hutcherson-Land—2). Composer: Q. Jones—4; Lalo Schiffrin—3; O. Nelson—2; (Tommy Vig—3; Pearson—3; C. Fischer—3). Arranger: O. Nelson—3; Ellis—3; Holman—3; (Bryant—3; Barton—3; Vig—3). Trumpet: Gillespie—4; Terry—3; Davis—2; (Gary Barone—4; Bryant—3; Daversa—2). Trombone: J.J. Johnson—3; Brookmeyer—3; Fontana—3; (George Bohanon—3; Frank Rosolino—3; Dickenson—3). Soprano: O. Nelson—4; Tom Scott—4; Bill Green—1; (Gil Melle—4; Joe Rocciano—4; Wilber—1). Alto: Criss—5; Desmond—2; Adderley—2; (Tom Scott—4; Watts—3; Buddy Collette—2). Tenor: Rollins—4; Land—4; Getz—1; (Klemmer—4; Christlieb—4; John Gross—1). Baritone: Adams—3; Mulligan—3; Carney—3; (Hood—4; Bill Perkins—3; Leroy Cooper—2). Clarinet: Fountain—4; Hamilton—3; Bud Shank—2; (Wilber—3; Tom Scott—3; Ira Schulman—3). Misc. Instrument: Ponty—5; Willie Ruff—3 (French horn); Lateef—1 (oboe); (Art Van Damme—3; Bob Cooper—3 (oboe); Johnny Creach—3 (violin). Flute: Moody—4; Shank—4; Kirk—1; (Sam Most—4; Richardson—3; Tom Kubis—2). Vibes: Burton—5; Jackson—2; Gibbs—2; (Emil Richards—4; Blessing—3; Vic Feldman—2). Piano: Peterson—5; Garner—2; Kellaway—2; (Newborn—4; Mike Wofford—3; Joe Sample—2). Organ: J. Smith—3; Wild Bill Davis—3; J. Wilson—3; (C. Fischer—4; Art Hillery—3; Henry Cain—2). Guitar: Joe Pass—3; Howard Roberts—3; Burrell—3; (Van Eps—4; Breaux—3; Budimir—2). Bass: R. Brown—4; R. Davis—4; Domanico—1; (Chuck Bergerhofer—3; Duvivier—3; Ray Neapolitan—3). Drums: Rich—5; Bellson—2; Manne—2; (John Guerin—4; Frank Severino—3; Larry Bunker—2). Male Singer: Torme—4; Joe Williams—3; Charles—2; (Bill Henderson—3; Kenny Hagood—3; Les McCann—3). Female Singer: Fitzgerald—4; McRae—3; Vaughan—2; (Betty Carter—3; Shaw—3; Irene Kral—3). Blues-R&B Group: B.B. King—4; Blood, Sweat&Tears—3; Franklin—2; (Johnny Otis—4; Three Dog Night—3; Georgie Fame—2). Hall of Fame: F. Henderson, Hodges, Dinah Washington. Record of the Year: Q. Jones, Walkin' in Space; Bobby Bryant, Earth Dance; Herbie Hancock, The Prisoner. Reissue of the Year: Charlie Christian, Solo Flight; Ma Rainey, Blame It on the Blues; Ellington-Henderson, The Big Bands.

#### RUGGERO STIASSI

##### Editor, *Modern Jazz Record Basic Guide, Discographer*; Correspondent, *Down Beat*

Band: Ellington—5; Rich—2; Jones-Lewis—2. Combo: Davis—4; Peterson—3; Coleman—2. Composer: Russell—4; O. Nelson—3; Andrew Hill—2. Arranger: G. Evans—5; Q. Jones—3; C. Bley—1. Trumpet: Gillespie

—5; Davis—4; Hubbard—1. Trombone: J.J. Johnson—5; Moncur III—2; Rudd—2. Soprano: Farrell—5; Lacy—1. Alto: McLean—5; McPherson—3; Criss—1. Tenor: Rollins—4; Getz—4; Sanders—1. Baritone: Adams—5; Mulligan—4. Clarinet: Giffure—5. Misc. Instrument: Ponty—5; Kirk—4. Flute: Steig—5; Mann—3; Moody—1. Vibes: Hutcherson—4; Jackson—4; Burton—1. Piano: B. Evans—5; Don Friedman—2; C. Fischer—2. Organ: J. Smith—5. Guitar: Burrell—5; Kessel—2; Benson—2. Bass: R. Davis—5; Jimmy Garrison—2; Haden—2. Drums: Roach—5; Blakey—3; E. Jones—1. Male Singer: Sinatra—5. Female Singer: Fitzgerald—5. Blues-R&B Group: Charles—5. Hall of Fame: C. Taylor, Mingus. Record of the Year: Legacy of John Coltrane; Archie Shepp, Way Ahead; Bobby Hutcherson, Total Eclipse. Reissue of the Year: Three Decades of Jazz Vol. 1; Three Decades of Jazz Vol. 2; Three Decades of Jazz Vol. 3.

#### JIM SZANTOR

##### Assistant Editor, *Down Beat*

Band: Herman—5; Basie—2; Ellington—2; (G. Wilson—5; Terry—4). Combo: Gillespie—5; Davis—4; (Hubbard—5; Hancock—4). Composer: Shorter—3; Corea—3; C. Fischer—3; (Alan Broadbent—5; Richard Evans—4). Arranger: R. Evans—5; Q. Jones—2; Holman—2; (Broadbent—5; Don Piestrup—2; Tony Klatka—2). Trumpet: Gillespie—5; Jimmy Owens—3; Hubbard—1; (Marv Stamm—5; Klatka—2; Danny Stiles—2). Trombone: Bobby Burgess—5; Jimmy Cleveland—4; (Ira Napus—5; Curt Berg—2; Mel Wanzo—2). Soprano: Herman—5; (Tom Scott—5). Alto: Woods—5; Konitz—2; Moody—2; (Gary Bartz—5; Tom Scott—2; Joe Riggs—2). Tenor: Sal Nistico—5; Moody—2; Getz—2; (Nistico—5; Steve Lederer—2; Frank Vicari—2). Baritone: Carney—5; Adams—4; (Temperley—5; Mike Vaccaro—2; Don Ashworth—2). Clarinet: DeFranco—5. Herman—4; (Walt Levinsky—5). Misc. Instrument: Ponty—5; Flute: Moody—5; Dodgion—4; (Dixon—5; Bob Piereson—4). Vibes: Mainieri—5; Burton—4. Piano: Albert Dailey—5; John Hicks—2; Harris—2; (Broadbent—3; Duke—3; Dailey—3). Organ: Holmes—5; Basie—4; (Donny Hathaway—5). Guitar: Herb Ellis—5; Benson—4; (Upchurch—5; Walt Namuth—4). Bass: R. Davis—3; Cranshaw—3; Reggie Workman—3; (Holland—5; Reid—2; Tom Azarello—2). Drums: Higgins—3; R. Jones—3; H. Jones—3; (Ed Soph—3; John Von Ohlen—3; MacDonald—3). Male Singer: Torme—5; (L. Thomas—5). Female Singer: McRae—5; Vaughan—4; (Dee Dee Garrett—5). Blues-R&B Group: Isley Brothers—5. Hall of Fame: Hodges, Woody Herman, Bill Evans. Record of the Year: Miles Davis, Bitches Brew; Various Artists, The Alto Summit; Phil Woods, Round Trip. Reissue of the Year: N/C.

#### FRANK TENOT

##### Publisher, *Jazz Magazine* (Paris)

Band: Ellington—5; Basie—3; Jones-Lewis—1; (G. Wilson—5; Pearson—3). Combo: Davis—3; Mann—3; Peterson—3; (Lionie Smith—5). Composer: Ellington—5; C. Bley—3; Hancock—1. Arranger: Ellington—5; T. Jones—2; B. Carter—1. Trumpet: Gillespie—4; Cootie Williams—3; Davis—2; (Edison—5; Bill Coleman—3). Trombone: L. Brown—4; J.J. Johnson—3; Brookmeyer—2; (Al Grey—5). Soprano: Farrell—3; Shepp—3; Budd Johnson—3. Alto: Woods—5; Adderley—3; McLean—1; (Spaulding—5). Tenor: Gonsalves—5; Shepp—3 Griffin—1; (Sanders—5; Webster—4). Baritone: Carney—5; Mulligan—3; Adams—1; (Brignola—3). Clarinet: Giffure—3; C. Luter—3; M. Saury—3; (A. Nicholas—5). Misc. Instrument: Grappelli—5; Ponty—3; Kirk—1. Flute: Steig—3; Moody—3; Wess—3; (Mann—5). Vibes: Hampton—3; Burton—3; Jackson—3. Piano: Garner—5; Hines—3; Byard—1; (Solal—5). Organ: J. Smith—5; McGriff—3; L. Smith—1; (Bennett—5; Basie—3; M. Buckner—1). Guitar: Burrell—5; Grant Green—4; Benson—1; (Sharrock—5).

Bass: R. Davis—5; Haden—3; Mingus—1; (Texier—5; Duvivier—4). Drums: R. Jones—5; E. Jones—3; T. Williams—1; (H. Jones—5; De Johnette—3; Romano—1). Male Singer: Charles—5; Armstrong—3. Female Singer: Fitzgerald—5; Franklin—3. Blues-R&B Group: J. Brown—5; John Lee Hooker—3; Buddy Guy—1; (B.B. King—5). Hall of Fame: Reinhardt, Hodges, F. Henderson. Record of the Year: Ellington, 70th Birthday Concert. Reissue of the Year: Fats Waller Memorial.

#### WALTER THIERS

##### Correspondent, *Down Beat* (Argentina)

Band: Ellington—5; Sun Ra—3; Clarke-Boland—1; (Jazz Composers Orchestra—5; Q. Jones—3). Combo: Davis—5; MJQ—3; E. Jones Trio—1; (The Fourth Way—5; C. Taylor Unit—3; A. Shepp—1). Composer: C. Taylor—5; Shorter—2; Coleman—2; (Ponty—3; George Duke—3; McFarland—3). Arranger: G. Evans—5; C. Fischer—3; Boland—1; (Q. Jones—5; C. Bley—3; Andrew Hill—1). Trumpet: Davis—5; Cherry—3; Brecker—1; (Woody Shaw—3; Eddie Gales Jr.—3; Mike Mantler—3). Trombone: Rudd—5; G. Brown—3; Moncur III—1. Soprano: Lacy—3; Rivers—3; Wilber—3; (Jarman—4; Farrell—3; Tom Scott—2). Alto: Coleman—5; Konitz—3; Handy—1; (Ortega—4; Kenyatta—3; Kliss—1). Tenor: Shepp—5; Shorter—3; J. Henderson—1; (Gato Barbieri—5; McIntyre—3; Menza—1). Baritone: Adams—5; Cuber—3; Carney—1; (Brignola—5; Shibab—3). Clarinet: Robinson—5; Daniels—3; R. Kuhn—1; (Tom Scott—5). Misc. Instrument: Ponty—5; Mike White—3; Kirk—1; (George Duke—4). Flute: Moody—4; Steig—3; Farrell—2; (Spaulding—4; Rivers—3; Richardson—2). Vibes: Hutcherson—5; Burton—2; Jackson—2; (Mainieri—4; Pike—3; Blessing—2). Piano: C. Taylor—4; Corea—3; Jarrett—2; (Duke—5; Hawes—2; C. Bley—2). Organ: Holmes—3; L. Smith—3; McDuff—3; (McGriff—3). Guitar: Coryell—3; Benson—3; Martino—3; (Sam Brown—5; Hahn—3; Gale—1). Bass: R. Davis—4; R. Brown—3; R. Carter—2; (Haden—5; Alan Silva—3; McBee—1). Drums: E. Jones—5; T. Williams—3; Higgins—1; (Chambers—5; Andrew Cyrille—3; Dick Berk—1). Male Singer: Charles—4; Joe Williams—3; Rawls—2; (L. Thomas—5; Babs Gonzales—3; Mark Murphy—1). Female Singer: Franklin—4; Fitzgerald—3; Vaughan—2; (Janis Joplin—5; Laura Nyro—3; Shaw—1). Blues-R&B Group: Blood, Sweat&Tears—5; Beatles—3; Hendrix—1; (Led Zeppelin—4). Hall of Fame: Hodges. Record of the Year: Chick Corea, Is; The Jean-Luc Ponty Experience; Charlie Haden, Liberation Music Orchestra. Reissue of the Year: Kenny Clarke, The Paris Bebop Sessions; Three Decades of Jazz, Vol 1; Three Decades of Jazz, Vol 11.

#### SINCLAIR TRILL

##### Editor, *Jazz Journal* (England)

Band: Ellington—5; Basie—3; Clarke-Boland—1; (World's Greatest Jazz Band—5; Herman—3; Terry—1). Combo: Hines—5; Hackett—3; Eldridge—1; (Buddy Tate—3; Gillespie—3; Silver—3). Composer: Ellington—5; Silver—3; Hines—1; (Monk—5; O. Nelson—2; Nat Pierce—2). Arranger: Ellington—5; B. Carter—2; Wilkins—2; (Q. Jones—5). Trumpet: Terry—3; Clayton—3; Cootie Williams—3; (Eldridge—3; Hackett—3; Gillespie—3). Trombone: Dickenson—3; Wells—3; Wood—3; (Benny Morton—5; L. Brown—2; Fontana—2). Soprano: Wilber—4; Budd Johnson—4; Thompson—1. Alto: Hodges—5; Carter—3; Procope—1; (Plater—3; Turney—3). Tenor: Gonsalves—3; Tate—3; B. Johnson—3; (Lockjaw Davis—3; Ashby—3; J. Henderson—3). Baritone: Carney—5; Payne—2; Adams—2; (Henry—5). Clarinet: Procope—5; J. Hamilton—2; Ashby—2. Misc. Instrument: Venuti—4; Nance—4; Clifton Chenier—1 (acc.). Flute: Dixon—3; Moody—3; Turney—3. Vibes: Hampton—5; Norvo—3; Vig—1; (Tyree Glenn—5). Piano: Hines—5; Peterson—2; T. Wilson—2; (Ralph Sutton—3; Basie—3; Claude Hopkins—3). Organ: Wild Bill Davis—5; McDuff—3; S.



Scott—2; (M. Buckner—4; Basie—5). Guitar: Burrell—4; Benson—4; Al Casey—1; (Tiny Grimes—3; Butler—3; F. Green—3). Bass: R. Brown—3; Hinton—3; Duvivier—3; (Jack Lesberg—3; Larry Ridley—3; Carl Pruitt—3). Drums: O. Jackson—5; H. Jones—2; E. Jones—2; (Zutty Singleton—3; Dawson—3; Rich—3). Male Singer: Armstrong—5; Rushing—3; Joe Williams—1; (Witherspoon—3; Waters—3; Torme—3). Female Singer: Fitzgerald—5; Vaughan—3; McRae—3; (P. Lee—5). Blues-R&B Group: Waters—3; Wells—3; T-Bone Walker—3. Hall of Fame: Hodges, Reinhardt, Lunceford. Record of the Year: Ellington, 70th Birthday Concert; Master Jazz Piano; Bob Wilber, Music of Hoagy Carmichael. Reissue of the Year: Charlie Christian, Solo Flight; Fats Waller Memorial; James P. Johnson/Sidney De Paris, Original Blue Note Jazz.

#### STEVE VOCE

Broadcaster BBC Radio, Merseyside Columnist and Critic, *Jazz Journal*

Band: Terry—4; Jones-Lewis—4; Pearson—1; (Mike Gibbs—5; C. Fischer—2; Harry James—2). Combo: Davis—5; Byrd—3; E. Jones—1; (Graham Collier—3; Humphrey Lyttleton—3; Alex Welsh—3). Composer: G. Evans—5; Davis—2; Wilkins—2; (Gibbs—3; Pat Smythe—3; Ken Moule—3). Arranger: G. Evans—5; Rod Levitt—2; C. Fischer—2; (Collier—3; Gibbs—3; Zawinul—3). Trumpet: Clayton—3; Terry—3; Davis—3; (Lyttleton—3; Derek Watkins—3; Wheeler—3). Trombone: Wells—3; Benny Powell—3; Jimmy Knepper—3; (Priester—5; Grover Mitchell—3; Chris Pyne—1). Soprano: Shorter—5; Surman—2; Richardson—2; (Don Rendell—3; Alan Wakeman—3; Barbara Thompson—3). Alto: Woods—3; Earl Warren—3; Konitz—3; (Osborne—3; Gary Foster—3; Warleigh—3). Tenor: Marsh—3; Shorter—3; Getz—3; (Ronnie Scott—3; Charlie Burchell—3; Tony Coe—3). Baritone: Carney—5; Adams—2; Surman—2; (Temperley—5; Charles Davis—2; Patrick—2). Clarinet: Hamilton—4; Barney Bigard—3; Herman—2; (Dave Shepherd—5; Johnny Barnes—2; Wally Fawkes—2). Misc. Instrument: Venuti—5; Karl Jenkins—2; Carney—2. Flute: Kirk—3; Wess—3; Horn—3; (Tubby Hayes—3; Romeo Penque—3; Dixon—3). Vibes: Jackson—4; Hampton—4; Burton—1; (Ricotti—3; Tubby Hayes—3; Roger Nobes—3). Piano: Nat Pierce—3; H. Jones—3; Kellaway—3; (C. Fischer—3; Pat Smythe—3; Mosca—3). Organ: Zawinul—5; S. Scott—4. Guitar: Burrell—5; McLaughlin—2; Byrd—2; (Philip Lee—4; Jack Bruce—4; Roger Curtis—1). Bass: R. Davis—4; Duvivier—4; R. Carter—1; (Holland—3; Dave Green—3; Matthewson—3). Drums: E. Jones—5; Blakey—2; Tate—2; (Jack Marshall—5; Louis Stewart—2; Jon Hiseman—2). Male Singer: Torme—3; Murphy—3; Joe Williams—3; (Jackie Paris—5; Rex Bawden—4). Female Singer: Cleo Laine—3; Vaughan—3; Marian Montgomery—3; (Jordan—5; Roberta Peck—4). Blues-R&B Group: Howlin' Wolf—3; Waters—3; B.B. King—3; (Earl Hooker—5). Hall of Fame: Clayton, Terry, Marsh. Record of the Year: Miles Davis, In a Silent Way; Warne Marsh, Release Record; Michael Gibbs Orchestra, Reissue of the Year: Ellington, Flaming Youth; Various Artists, Three Decades of Jazz Vol. 1; The Best of Woody Herman.

#### ERIC T. VOGEL

Correspondent, *Jazz Podium*, *Down Beat*, Radio Hamburg & Zurich

Band: Ellington—4; Ellis—3; Jones-Lewis—2; (World's Greatest Jazz Band—4; Berry—3; Gustav Brim—2). Combo: Davis—4; Burton—3; Coleman—2; (Woods—3; Mangelsdorff—3; Hancock—3). Composer: Russell—5; Ellington—3; C. Bley—1; (Pavel Blatny—5; Giorgi Gaslini—3; Zawinul—1). Arranger: Russell—5; G. Evans—2; O. Nelson—2; (Berry—3; Claes Rosendahl—3; Jaromir Hnilicka—3). Trumpet: Gillespie—5; Davis—3; Ellis—1; (Franco Ambrosetti—5; Shaw—3; Manfred Schoof—1). Trom-

bone: Mangelsdorff—5; Rudd—2; G. Brown—2; (Watrous—3; Erich Kleinschuster—3; M. Griffiths—3). Soprano: Lacy—3; Farrell—3; Wilber—3; (Wilber—5; Kirk—2; Karle Krautgartner—2). Alto: Konitz—5; Woods—3; Coleman—1; (Woods—5; Moody—3; Spaulding—1). Tenor: Getz—3; Sanders—3; Rollins—3; (Nistico—3; Garnett—3; Klaus Doldinger—3). Baritone: Mulligan—3; Surman—3; Adams—3; (Temperley—3; Jan Aude—3; Shihab—3). Misc. Instrument: Nance—5; Ponty—3; Lateef—1; (Lew Tabackin—3 (tarogatu); Paul Bley—3 (Moog); Grappelli—3). Flute: Kirk—3; Mann—3; Moody—3; (Simeon Shterev—5; Gunter Hampel—3; Richardson—1). Vibes: Burton—5; Hutcherson—2; Norvo—2; (Pike—5; Mainieri—2; Vera Auer—2). Piano: Billy Taylor—5; Hancock—3; Peterson—1; (George Gruntz—3; Jan Hammer Jr.—3; J. Kuhn—3). Organ: N/C. Guitar: Zoller—5; Hall—3; Burrell—1; (Volker Kriegel—3; Rudolf Dasek—3; Sonny Greenwich—3. Bass: R. Davis—3; R. Carter—3; Mingus—3; (Vitous—5; Jan Arnet—3; George Mraz—1). Drums: E. Jones—3; Roach—3; Blakey—3; (De Johnette—5; Haynes—2; Tate—2). Male Singer: Charles—3; Armstrong—3; Torme—3; (L. Thomas—5). Female Singer: Fitzgerald—3; Jordan—3; Vaughan—3; (Lurlean Hunter—3; Geri Granger—3; Annette Peacock—3). Blues-R&B Group: N/C. Hall of Fame: Eldridge, T. Wilson, King Oliver. Record of the Year: Die Jazzwerkstatt "69"; Miles Davis, Filles de Kilimanjaro; Elvin Jones, Puttin' It Together. Reissue of the Year: Eubie Blake; Barney Bigard-Albert Nicholas; Three Decades of Jazz, Vol. 1.

#### RICHARD WILLIAMS

Assistant Editor, *Melody Maker*

Band: Spontaneous Music Ensemble—5; Globe Unity Orchestra—3; JCOA—1; (Eddie Gale—5; Westbrook—3; John Warren—1). Combo: Taylor—5; Davis—2; Art Ensemble of Chicago—2; (Surman Trio—3; Chris McGregor Group—3; Mike Osborne Trio—3). Composer: C. Taylor—5; Russell—3; C. Bley—1; (Surman—5; McGregor—3; Zappa—1). Arranger: G. Evans—5; Russell—3; Sun Ra—1; (Zappa—4; Keith Tippett—4; Surman—1). Trumpet: Davis—3; Cherry—3; Bowie—3; (Bowie—5; Enrico Rava—2; Manfred Schoof—2). Trombone: Paul Rutherford—3; Rudd—3; Knepper—3; (Rutherford—5; M. Griffiths—3; Buschi Niebergall—1). Soprano: Lacy—4; Shorter—4; Evan Parker—1; (Parker—3; Trevor Watts—3. Shepp—3). Alto: McLean—4; Jimmy Lyons—3; John Tchicai—2; (Osborne—3; Dudu Pukwana—3; Watts—3). Tenor: Shorter—4; Shepp—3; Breuker—2. Baritone: Surman—5; Adams—3; Payne—1. Clarinet: Robinson—5; Breuker—4; (Breuker—5). Misc. Instrument: Breuker—5 (bass clarinet); John Surman—2 (bass clarinet); Trevor Watts—2 (strich); (Watts—5; Elton Bean—3 (saxello); Julio Finn—1 (mouth harp). Flute: Don Cherry—4; Bob Downes—4; Ken Terroade—1; (Cherry—4; Downes—4; Terroade—1). Vibes: Hutcherson—5; Burton—3; Berger—1; (Ricotti—5). Piano: C. Taylor—5; Corea—2; P. Bley—2; (Howard Riley—2; John Taylor—4; Misja Mengelberg—1). Organ: Mike Ratledge—5; L. Young—4; (Ratledge—5). Guitar: Derek Bailey—5; Sharrock—2; McLaughlin—2; (Bailey—5; Robert Fripp—1; Zappa—1). Bass: Haden—4; Barre Phillips—4; Favors—1; (Henry Grimes—5; Jean-Francois Jenny Clark—2; Barry Guy—2). Drums: E. Jones—4; Blackwell—3; Louis Moholo—2; (Moholo—3; Andrew Cyrille—3; John Stevens—3). Male Singer: Smokey Robinson—4; Van Morrison—3; Robert Wyatt—2. Female Singer: Nyro—5; Warwick—3; Slick—1. Blues-R&B Group: Miracles—5; Vandellas—2; Booker T. & the M.G.'s—2; (Dells—5; Delfonics—4). Hall of Fame: Hodges, Baby Dodds, Reinhardt. Record of the Year: Charlie Haden, Liberation Music Orchestra; Chicago Art Ensemble, People in Sorrow; Don Cherry/Ed Blackwell, MU—First Part. Reissue of the Year: Billy Banks & the Rhythmackers; Charlie Parker, Bird at St. Nick's; Charles Mingus Presents Charles Mingus.



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## VALERIE WILMER

Contributor, *Down Beat*, *Melody Maker*

**Band:** Ellington—3; Sun Ra—3; Clarke-Boland—3; (Sun Ra—5). **Combo:** Coleman—3; Davis—3; E. Jones—3; (Mitchell—3; McGregor—3; C. Taylor—3). **Composer:** C. Taylor—3; Ellington—3; C. Bley—3; (Taylor—3; Shorter—3; Coleman—3). **Arranger:** Ellington—3; C. Bley—3; Sun Ra—3; (Sun Ra—5). **Trumpet:** Davis—3; Cherry—3; Bowie—3; (Bowie—5; Wheeler—2; Harold Beckett—2). **Trombone:** Rudd—5; Lashley—2; Moncur III—2; (Moncur—5). **Soprano:** Shorter—5; Jarman—2; Surman—2; (Jarman—5; Mitchell—2; Farrell—2). **Alto:** Coleman—5; McLean—2; Mitchell—2; (Mitchell—5; Marion Brown—4). **Tenor:** Rollins—5; Shorter—2; Sanders—2; (Sanders—5; Jarman—2; Frank Wright—2). **Baritone:** Carney—3; Surman—3; Payne—3; (Kirk—3). **Clarinet:** Kirk—3; Procope—3. **Misc. Instrument:** Kirk—3; Mitchell—3; Ponty—3; (Grappelli—3). **Flute:** Moody—3; Kirk—3. **Vibes:** Burton—3; Hutcherson—3; Jackson—3. (Pike—3). **Piano:** C. Taylor—3; Ellington—3; Corea—3; (Cowell—5; McGregor—2; S. Kuhn—2). **Organ:** N/C. **Guitar:** B.B. King—5; (King—5). **Bass:** Haden—5; R. Davis—4; (Favors—5; Bill Wood—4). **Drums:** E. Jones—3; Roach—3; Blackwell—3; (Cyrille—5; Muhammad Ali—4). **Male Singer:** Witherspoon—5; Wilson Pickett—2; John Lee Hooker—2; (D.B. King—5). **Female Singer:** Vaughan—3; Franklin—3; (Clec Lane—3; Fontella Bass—3; Nyro—3). **Blues-R&B Group:** B.B. King—3; J. Brown—3; Temptations—3; (The Who—5). **Hall of Fame:** Mingus, Dameron, Hodges. **Record of the Year:** Charlie Haden, Liberation Music Orchestra; Don Cherry, MU—First Part. **Reissue of the Year:** Cecil Taylor. **At the Cafe Montmartre.**

## DIETER ZIMMERLE

Editor, *Jazz Podium*, Producer *Suddescher Rundfunk*

**Band:** Jones-Lewis—4; Clarke-Boland—3; Rich—2; (Westbrook—3; Pearson—3; Dusko Goykovich—3). **Combo:** Woods—4; Davis—3; Charles Tolliver—2; (Surman—3; T. Williams—3; Fourth Way—3). **Composer:** Ellington—4; G. Evans—3; Woods—2; (Wolfgang Danner—3; Bowie—3; Corea—3). **Arranger:** Bowie—3; O. Nelson—3; G. Evans—3; (Slide Hampton—3; W. Fischer—3; Pearson—3). **Trumpet:** Gillespie—3; Hubbard—3; Bailey—3; (Bowie—3; Wheeler—3; Schoof—3). **Trombone:** Mangelsdorff—5; L. Brown—2; Cleveland—2; (M. Griffiths—4; Dickinson—3; Ed Kroger—2). **Soprano:** Thompson—4; Richardson—3; Marcus—2; (Shorter—3; Shepp—3). **Alto:** Woods—3; Coleman—3; Handy—3; (Jarman—5; Watts—4). **Tenor:** Sanders—3; Rollins—3; Shepp—3; (Alan Skidmore—5; Gerd Dudek—4). **Baritone:** Surman—4; Adams—3; Mulligan—2. **Clarinet:** Tony Scott—3; Giuffre—3; R. Kuhn—3; (Emil Mangelsdorff—3; Breuker—3; Surman—3). **Misc. Instrument:** Ponty—4; Lateef—4; Mike White—1; (Danner—3; (melodica): P. Bley—3 (Moog); Hancock—3). **Flute:** Steig—3; Mann—3; Shterev—3; (Dudek—3; Chris Hinze—3). **Vibes:** Berger—3; Ayers—3; Pike—3; (Hampel—4). **Piano:** C. Taylor—4; Hancock—3; Ilines—2; (Cowell—3; Alexander von Schlippenbach—3; Fred van Hove—3). **Organ:** Holmes—3; Patterson—3; J. Smith—3; (Ingried Hoffman—3; van Hove—3). **Guitar:** Sharrock—3; Hall—3; Burrell—3; (Volker Kriegel—3; McLaughlin—3; Albert King—3). **Bass:** R. Davis—4; Garrison—3; Gomez—2; (Holland—3; Eberhard Weber—3; Gunter Lenz—3). **Drums:** E. Jones—3; Philly Jo Jones—3; Humair—3; (Pierre Favre—3; Jimmy Hopps—3; Han Bennink—3). **Male Singer:** Witherspoon—3; L. Thomas—3; Joe Williams—3. **Female Singer:** Fitzgerald—5; Franklin—2; Lee—2. **Blues-R&B Group:** Albert King—3; B.B. King—3; Waters—3. **Hall of Fame:** Fitzgerald, Hodges, F. Henderson. **Record of the Year:** Phil Woods European Rhythm Machine; Pharoah Sanders, *Jewels of Thought*; Miles Davis, *Bitches Brew*. **Reissue of the Year:** Three Decades of Jazz, Vol 1; Esquire Swing Sessions; The Best of Duke Ellington.

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## REPORT

(Continued from page 18)

the teaching and learning cassette materials are being produced by **Zeb Billings Publishing Co.** [132] in cooperation with **Bell & Howell** cassette players [133].

The distribution of **Premier** drums [134] has been taken over by the **H.&A. Selmer Co.** The new Premier model 2000 snare drum is now available.

**Artley** [135], well known for its line of flutes, will soon market a complete line of Artley clarinets.

**DEG Music Products** [136] has introduced the new 94S Don E. Getzen Signature "C" silver trumpet. This professional horn has top spring action, fully adjustable third slide, and list is \$375.

**William Lewis** [137] has the exclusive North American rights to the **Barcus Berry** pickup and has incorporated it into its new electric violins. This is the same system that Jean-Luc Ponty and other jazz violinists are currently using. David Baker has also written original music for Lewis for electric violin, viola, cello, and bass.

**Scherl-Roth** [138] has a new fully laminated string bass (model G-667) that has "projectional and tonal qualities acceptable for professional use."

**Gibson** [139], who is doing very well with its B. B. King model guitar, has brought out a new line of acoustic guitars with a special finish that enhances the natural tone.

**Leblanc** (Paris) [140] has two new piccolo trumpets, Model 797, three-valve, list \$465; Model 798, four-valve, list \$495. Both models are pitched to B-flat, an octave above normal soprano trumpet range and are ideally suited to the Bach concerti and Berlioz compositions scored for piccolo trumpet. Leblanc has purchased the famous Martin line of reed and brass instruments.

### A Report on Bose 901 Speakers

The weakest part of hi-fi systems has been the speaker, since technology caught up with amplifiers and tuners. The frustrated audiophile knows that the signal coming from his amplifier is miraculously close to that coming off the original recording microphone—but somehow it doesn't sound the way it did in the studio.

One fault in reproduction lies with the limitations of microphones. A microphone is no substitute for the human ear with respect to direction and differentiation of sound.

On today's multitrack recordings, the emphasis is on one sound or instrument per microphone for greatest separation on the recorded tracks. The greater the separation, the more freedom the recording engineer has concerning what instrument goes in which channel in a stereo mix-down of all the tracks. After the mix, records are mass-produced from the stereo tape master. Up to this point, the audio signal has not suffered any great loss but rather has been boosted and equalized by the engineers. The stereo amplifier and record changer in the average set is capable of doing a great job in reproduction.

But here is the second fault—the speakers. Even with the best equipment, the

output of a microphone amplified through speakers will not sound the same as the original sound source.

Why? The directional microphone pulls in mostly sound from the voice or instrument. The human ear pulls in direct and reflected sounds and mixes them to arrive at a natural sound. A speaker must be able to compensate for the non-reflective sound of the recording microphone by adding an extra amount of reflected sound. Few speakers compensate in this way.

The speakers in a recording studio are conventional bass reflex or acoustic suspension design, designed to reproduce a flat response under acoustically controlled conditions. This tells the engineer exactly what the microphone is picking up and helps his trained ear compensate for scarcities of reflections produced in the listening area (equalization, echo, etc.).

At our studios, however, we have tried two stereo sets of Bose 901 speakers [142] with the active equalizers enclosed. The direct and reflected sound reproduced by the Bose speakers with the help of the 901 equalizer sounds amazingly natural and holds true to the sound the artist in the studio is hearing.

At first, we were skeptical about the Bose in physical comparison with acoustic suspension and bass reflex design but after testing, we found improvements we couldn't overlook: the nine speakers in the enclosure eliminated audible speaker resonances; there was no loss in the crossover or inaccurate crossover frequencies because the Bose has full-range speakers and does not require a crossover; the test tones we sent through our four Bose speakers proved that any point in our control room is a good listening point—i.e., there seems to be equal volume coming from each speaker, yet each of the four speakers is identifiable by test tone.

The one fault we found was in the response curve of the speakers without equalizers, but this is almost by design. Bose eliminated the problems conventional speakers only minimize. In doing so, they created a speaker with high coloration over the audible range. They then designed the 901 equalizer, which tapers the sound of the amplifier in each frequency range to fit the needs of the Bose. The efficiency of the equalizer showed us we could use the Bose consumer speakers in professional applications, and the high capacity of the Bose let us drive them with our studio amplifiers, at a whisper or wide-open, with clean and true sound. The Bose have replaced forever our bulky studio speakers with compact, handsome units. The only trouble is—our studio is beginning to look like a living room!

—Chuck Lishon

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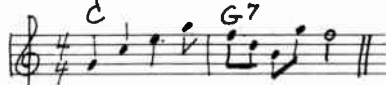
## Relating Guitar Scale Tones To Chords

By William L. Fowler

THERE IS ALWAYS more than one scale available to play against any chord. This article shows which individual notes fit melodically with various kinds of chords and will help give guitarists a basis for a variety of scale lines against any given harmonic progression.

The notes in the chord should also be in the scale used against it. When only the notes of the chord are sounded as a scale, the result is known as an arpeggio or a chord-line. It is the least interesting melodic method, since the notes have already been heard in the chord. But this method does provide rhythmic motion (Ex. I).

### Example I



### Example II



The simplest chords, such as majors, minors, or augmented, contain three notes. Seventh chords contain four, ninths five, elevenths six, and thirteenths contain seven. Since there are seven different letter names (before repetition at the octave), all chords except the thirteenth have at least one variable letter name to be added to the chord tones to make a scale of successive letter names. And in thirteenth chords, it is possible to insert chromatic passing tones as fill-in notes (Ex. II).

The simpler the chord, then, the more scales possible to use against it. Three-note chords designate only three letter names, leaving four more which can be altered. When these non-chord notes correspond to the key signature, the key feeling is reinforced and the scale sounds correct. Fast, rhythmically even running scales sound fine this way (Ex. III).

### Example III

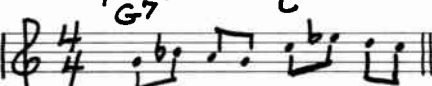


However alteration, (raising or lowering) of non-chord notes from their place in the key signature, adds great melodic interest. The lowered seventh and third notes of major scales are the traditional blue notes, and are effectively used both as non-chord tones (Ex. IV) and when their unaltered form is being heard as a *major third* in a chord, especially when the chord is a dominant seventh type or Major seventh type (G7 or Gmaj7 (Ex. V).

### Example IV



### Example V

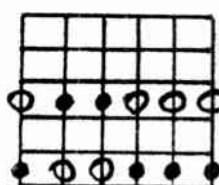
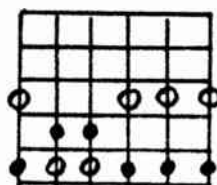
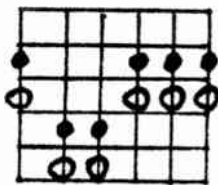


Neighbor notes are notes that are above or below, and which precede or follow a note which is part of a chord. Lower neighbor notes are generally most effective when one fret below, with upper neighbors working well two frets above. The simpler the chord they are used with, the more effective they are, for they are like adding sevenths, ninths, elevenths, and thirteenths to simple chords. By putting two notes (neighbor and chord notes) on each string, the guitarist can play with great speed. Picking is regular and simple, and the chord can be easily visualized. In Ex. VI, neighbor tones are added to a six-string G minor chord. (Chord tones are hollow and neighbors are solid dots.) Play these in various ways and note that the effect is different each way.

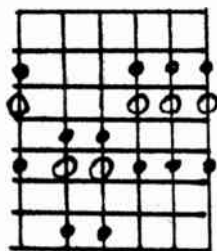
Surrounding notes are combined upper and lower neighbors. There are three notes on each string and the two-fret above, one-fret below system is most often best, although guitarists might find other distance combinations that are useful. First, play both upper and lower neighbors, then the chord note between them (for maximum musical interest). Surrounding notes are excellent when played at moderate speeds, for there is a great deal of melodic interest generated (Ex. VII).



## Example VI



## Example VII



Try alternating which comes first, the lower or the upper neighbor, as you move across the strings.

# JAZZ ON CAMPUS

**Campus Ad Lib:** Pianist John Hicks, who has worked and recorded with Art Blakey, Sonny Simmons, Hank Mobley, Woody Herman and others, conducted the summer jazz improvisation course at Southern Illinois University (Edwardsville). Hicks brought in Cannonball Adderley's rhythm section (Joe Zawinul, keyboards; Walter Booker, bass; Roy McCurdy, drums) for a workshop session and concert . . . The Edwardsville campus of SIU also played host Aug. 13-15 to the fourth annual Intercollegiate Music Festival. Performing groups included: Grand Funk Railroad; The Magnificent 7 (Univ. of Notre Dame); Beautiful Morning (Univ. of Colorado); The New Brass (Univ. of Houston); the Midland Villages (SIU); and special guests Jose Feliciano and Bill Cosby . . . Gerry Mulligan will be the featured artist at the fifth annual *Jazz Symposium*, a two-day collegiate jazz festival sponsored by the Univ. of Cincinnati College-Conservatory of Music. The festival, which is set for Jan. 31-Feb. 1, 1971, will also feature outstanding campus jazz groups from the Ohio, Kentucky, and Indiana area . . . The Hampton (Va.) Institute *Jazz Workshop* was again a success. The New York Bass Violin Choir (directed by Bill Lee and including Richard Davis, Milt Hinton, Sam Jones, Ron Carter, Lisle Atkinson, and Michael Fleming), the Joe Jones Trio, and Freddie Hubbard's Jazz Ensemble appeared . . . Max Roach appeared in concert with the Triton College (River Grove, Ill.) Jazz Band along with a 14-piece percussion ensemble conducted by Shelly Elias.

## AD LIB

(Continued from page 11)

Freddie Hubbard . . . Slug's had Lee Morgan's quintet (July 21-26), Milt Jackson's

fivesome (July 28-Aug. 2), Art Blakey's Messengers (Aug. 4-Aug. 9), and the McCoy Tyner Quintet (Aug. 11-16) . . . Sunday night jam sessions are being held at the East Village "In" . . . The rock festival at Randall's Island July 17-19 was judged a fiasco by the local press. Miles Davis and Tony Williams did not appear . . . George Wein's Newport Festival at Madison Square Garden July 17-18 featured Gene Ammons and Sonny Stitt, Pharoah Sanders, Rahsaan Roland Kirk, Dizzy Gillespie, Leon Thomas and Mongo Santamaria on the first night, and Kenny Burrell, Albert King, Ramsey Lewis, Sarah Vaughan the MJQ, Herbie Mann, and the Thad Jones-Mel Lewis Orchestra on the second. Attendance was moderate . . . The 360 Degree Music Experience (Grachan Moncur III, trombone; Roland Alexander, tenor sax; Dave Burrell, piano; Jimmy Merritt, bass; Beaver Harris, drums) left New York in mid-July for a European tour opening with an appearance at the Pori Festival in Finland . . . Some interesting rock and jazz-rock groups have been playing at Ungano's on West 70th St., among them Dr. John and the Night Tripper (with tubaist Ray Draper, recently returned from England); Tony Williams Lifetime, Archie Whitewater, Big Brother and the Holding Co., Rotary Connection and Toe Fat and Fat Water. On Aug. 21, If, an English group with saxophonist Dick Morrissey in the personnel, begins a five-day stand at the club . . . Inkwhite/His Purple Why, featuring the compositions of Steven Tintweiss, gave two free concerts in June at the Forest Park Music Grove in Queens, presented by the New York City Free Music Committee. Further concerts are scheduled for Sept. 5, 13, 20 and 27, and there are picnic facilities . . . Singer Lorraine Feather, the daughter of a pretty well-known jazz writer, performed on the Peace Ship on the East River with Lee Konitz, Dave Amram, Dick Katz, and Dave Izenzon . . . Brooklyn's Muse presented



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pianist **Richard Johnson's** quintet in a free concert July 10, with **Ahmed Abdul-lah**, trumpet; **Kenny Rogers**, saxophones, flute; **Donald Moore**, bass, and **Stock Wil-son**, drums . . . Trumpeter **Earle Davis** and the **Majic Sound System** were heard at the East Village "In" July 19 and 26, with **Robert Burch**, alto sax; **Dewey Red-man**, tenor sax; **Donald Jordan**, electric piano; **Clint Houston**, bass, and **Art Lewis**, drums . . . The *Jazz Vespers* series at St. Peters Lutheran Church featured the groups of **Richard Martin**, **Darvi Darrell**, **Clif-ford Barbero**, and **Marvin Peterson** in July . . . A quartet of **Dewey Redman**, tenor sax; **Alan Silva**, violin, cello; **Norris Jones**, bass, and **Sunny Murray**, drums, performed July 17 at the 193 Eldridge St. loft.

**Los Angeles:** No hot weather doldrums for the big three: business has been re-sponding briskly to the names that have been booked by Shelly's Manne-Hole, the Lighthouse and Donte's. **Gerald Wilson's** 18-piece band began a long cool summer at the Manne-Hole with a week-long en-gagement. Causing quite a bit of talk was 17-year-old percussionist **Levi Anders** . . . Wilson was followed by **Yusef La-teef**, the **Johnny Otis** revue (with **Joe Turner**, **Eddie "Cleanhead" Vinson**, and **Johnny's son Shuggie Otis**); and **Roberta Flack**. With **Miss Flack** (she accompanies herself on piano): **David Williams**, bass; **Bernard Sweetney**, drums . . . Monday nights at the Manne-Hole featured a vari-ety of combos, from the **Hindustani Jazz Sextet** to the **John Klemmer** group. On Sunday afternoons, **Ernie Watts'** combo was featured . . . **Blue Note** threw an opening night party for trumpeter **Lee Morgan** at the Lighthouse. Morgan's group included **Benny Maupin**, tenor sax; **Har-old Mabern**, piano; **Jimmy Merritt**, bass; **Mickey Roker**, drums. **Duke Pearson** sat in one night. **Cal Tjader** followed, with **Gabor Szabo** and the **MJQ** due next . . . The **Hong Kong Bar** has **George Shearing** listed twice in its coming attractions through the end of 1970. Shearing is there now through Sept. 5; then, following **Oscar Peterson** and **Billy Eckstine**, he'll be appearing for another three weeks, Nov. 2-21 . . . When **Louis Armstrong** stayed at the Century Plaza prior to his huge birthday bash on the eve of July 4th, he managed to squeeze in a few vocals with **Al Novis'** trio in the hotel's Garden Room. Novis is no novice when it comes to Louis; he played guitar with him years ago. As for the NBC-TV special Louis taped for **Johnny Carson** (which will be shown this fall), it is a salute to senior show biz citizens called *Sun City Scandals* and also features a band that includes **Frankie Carle**, **Manny Klein**, **Freddy Martin**, **Buddy Rogers** and **Eddie Pea-body** . . . Donte's mixed big bands and small combos and threw in a number of rare commodities as well during July: the big bands were fronted by **Mike Barone**, **Bob Jung**, **Don Rader**, **Clare Fischer** and **Dee Barton**; Guitar Nights were filled by **Joe Pass**, **Jimmy Stewart** and **Gabor Szabo**. The **Hindustani Jazz Sextet** played six nights and the **Candoli Brothers** gigged for four. It's rare when Pete

and Conte can find the same nights free of studio commitments. They were backed by **Clare Fischer**, piano; **Al Viola**, guitar; **Andy Simpkins**, bass; and **Mike White-head**, drums. Even rarer, for Donte's, was the three-night gig by **Bernard Peiffer**. The pianist underwent serious surgery re-cently, but his playing certainly did not indicate that he was recuperating. He jumped from electric to regular piano and put on an amazing display of keyboard kinetics that drew raves from **Roger Kel-laway**, **Howard Roberts**, **Hampton Hawes** and **Dick Bock** in the crowded audience. Sharing the spotlight were the **Voices of Aldebert**, **Monique** and **Louis Aldebert**, who were at one time members of the **Double Six of Paris**. Rounding out the combo: **Dave Parlato**, bass; **Bart Hall**, drums . . . Scheduled to make the scene at Donte's in August are **Stan Kenton's** Band; the **Craig Hundley** Trio; and **Gabor Szabo** . . . P.J.'s went in for big jazz names recently in a spurt that included **Thelma Houston**, **Carmen McRae**, **Hugh Masekela** and **Joe Williams** for one week each . . . The **Barone Brothers** (**Mike**, trombone; **Gary**, trumpet) worked at the **Painted Pony** in Garden Grove for a one-nighter . . . **Jimmy Witherspoon** worked the **Ash Grove** for one week backed by **Mel Brown's** quartet: **Clifford Sullivan**, tenor sax; **Cliff Coulter**, organ; **Brown**, guitar, and **Ed Mosley**, drums . . . **Horace Tap-scott** fronted a quintet at the Los Angeles County Museum of Art for a concert that included a seven-voice choir led by **Linda Hill**, called the **Voices of UGMA** (the **Underground Musicians' Association**). The concert was a presentation of the **Society For the Preservation of Black Music**, and in pianist **Tapscott's** combo were **Black Arthur**, alto sax; **David Bryant**, **Walter Savage**, bass, and **Everett Brown, Jr.**, drums . . . A concert combining **B.B. King** and the **Buddy Miles** band at the Shrine Auditorium had to be postponed due to illness and transportation hang-ups by both groups. But it was finally held . . . **Vega '70**, an attempt to bring **Janis Joplin**, **B.B. King**, **Country Joe** and **The Fish**, the **Youngbloods** and **Illinois Speed Press** together for a six-hour rock extrava-ganza in Las Vegas bombed out. The event had been scheduled to be held in **Cashman Field**, one mile north of the glittering Strip. But casino owners didn't do cartwheels over the prospects of hordes of hippies descending on the gambling emporiums, and at the last moment the city fathers nixed the bash . . . **Craig Hundley** and his trio played **Cal State** at **Long Beach** for three nights . . . **Miles Davis** and his combo were at the **Holly-wood Bowl** for a one-nighter . . . Business has fallen off at **Redd Foxx's** club so badly that the comedian is now starring in his own bistro sans musicians. The last group to gig there was **Horace Silver** . . . On the other hand, things are picking up on **Catalina Island**. **Don Terry** and his band have been booked at the **Catalina Casino** for the remainder of the summer . . . Local 47 has been sponsoring *Jazz At The Park* concerts as well as block parties in ghetto areas. The free-admission events are underwritten by the **Music Performance Trust Funds** of the **Recording Industry**.

Among those featured have been a combo led by **Buddy Collette** (**Freddie Hill**, trum-pet; **Collette**, reeds; **Owen Marshall**, ten-or sax; **Rennell Bright**, piano; **Jim Hug-hart**, bass; **Carl Lott**, drums); a new band led by **Donald Cooke** (**Everett Shirley**, **Melvin Moore**, **Jim Bristol**, **Leslie Dray-ton**, **Al Reed**, trumpets; **John Ewing**, **Al Thomas**, **Cooke**, **Thurman Green**, trom-bones; **Henry Grant**, **Joseph Epps**, **Del-bert Hill**, **Fred Jackson**, **Bob Smith**, **Ed Pleasants**, reeds; **John Barnes**, piano; **David Bryant**, bass; **Raymond Pounds**, drums); and **Big Jay McNeely's** band (**Carl Tate**, trumpet; **McNeely** and **Jesse Irvin**, saxes; **Maxwell Davis**, guitar; **Rob-ert McNeely**, bass; **Tommy Shelvin**, drums) . . . The **Barry "Kid" Martyn Ragtime Band**, from England, was the attraction at the most recent session of the **New Orleans Jazz Club of Southern California**, in Santa Ana. The **Martyn Band** had been here to take part in the *Hello Louis* salute to **Satchmo** at the Shrine Auditorium . . . **John Klemmer**, in addi-tion to his Monday night gigs at Shelly's, will be working Sunday afternoons at the **Bill of Fare**. With **Klemmer** on tenor are **Clarence McDonald**, piano; **Bill Terry**, bass; **Art Johnson**, guitar, and **John Dentz**, drums . . . **Billy Eckstine**, **Tony Bennett**, the **Watts 103rd St. Rhythm Band** and the **San Francisco** cast of *Hair* took part in a fund-raising bash for the **Southern Christian Leadership Conference**, held at the **Sacramento State Fairgrounds**.

**Chicago:** **Don Byas** made his long-awaited Chicago "debut" at a *Modern Jazz Showcase* session at the **North Park Hotel**. Byas, who had triumphed at **New-port** only the week before, appeared with a local rhythm section (**John Young**, piano; **Rufus Reid**, bass; **Wilbur Camp-bell**, drums) as did co-star **Vi Redd**, who made a strong impression on both alto sax and vocals. Byas was set to return the following Sunday with fellow expatriate **Dexter Gordon** . . . The **Association For The Advancement of Creative Musicians'** (**AACM**) **Leo Smith & Company** played a July 23 concert at the **Hyde Park Art Center**. With **Smith** were fellow **AACM** members **Thurman Barker**, **Steve Mc-Call**, **Hazzarus**, and **Wesley Tyus**. A week later, the **AACM Integral** (**Leo Smith**, trumpet; **Laster Lashley**, trombone, bass; **Henry Threadgill**, alto saxophone; **Thur-man Barker**, drums) appeared in concert at the **Peace Church** . . . Trombonist **Dave Remington's** **World's Second Great-est Jass Band**, the new cocktail hour attraction at the **College Inn** of the **Sher-man House**, includes trumpeter **Norm Murphy**, clarinetist **Jerry Fuller**, guitar-ist-banjoist **Martey Grosz**, pianist **Eddie Baker** and bassist **Bill Yancey** . . . High-lights of the **Newport Jazz Festival** were heard locally on **WMAQ-FM** . . . **Muddy Waters** headlined a benefit concert for the late **Otis Spann** at the **Stages**, 2451 N. **Kedzie Ave.** **Junior Wells**, **Sunnyland Slim**, **Little Brother Montgomery**, **Bir-mingham Jones**, **Kansas City Red**, **Fast Fingers Dawkins**, **Joe Kelly's Blues Band**, **Wilderness Road, Soup**, and the **Euphoria Blimp Works** also appeared . . . **Count Basie's Orchestra** closed the



big band portion of the summer concert series at the Old Orchard Shopping Center in nearby Skokie with his July 20 concert . . . Jethro Tull, Cactus (formerly Vanilla Fudge), White Lightning and Brotherhood Rush enlivened a recent Friday night program at the Aragon Ballroom . . . The Aragon was also the site of a midwest benefit festival for the United Nations World Youth Assembly. Blodwyn Pig and Silver Metre were the featured attractions and many local groups (including Illusion, Mason Profit, Corky Siegel's Happy New Year Band) appeared . . . James Brown did two shows at the Auditorium Theatre July 25 . . . PUNCHINELLO's East, a fairly new club which had featured the Judy Roberts Trio among others, is no more. The club, which was located in the building that once housed the Chez Paree, closed its doors in July and owner Dave Silver will upgrade the entertainment policy at his original PUNCHINELLO's on Rush St.

**Japan:** Fuji Odyssey, a Woodstock-type rock festival, was slated to kick off as scheduled on August 15, according to Hal Sloane, head of U.S. promoter's group. According to Sloane, contracts have been received in Japan on Crosby, Stills, Nash & Young, Joni Mitchell, John Mayall, Steppenwolf, John Sebastian, Ravi Shankar, Tommy James & The Shondells, Poco, Lee Michaels, the Flying Burrito Brothers, Sweetwater, Charity the Torres, Mongo Santamaria, and Janis Joplin. Booked in the U.S., but not yet in Japan, are Country Joe and the Fish, Jose Feliciano, the Association, Procul Harum, and Santana. British artists Jethro Tull and Joe Cocker are also slated, along with the best of Japan's rock groups . . . Expo '70's Jazz Festival took place August 18-19 in Osaka. German jazz writer Joachim Berendt was emcee. Musicians included Jean-Luc Ponty, Albert Mangelsdorff, John Surman, Niels-Henning Orsted Pedersen, Daniel Humair, and Karin Krog. Japan's Sharps & Flats big band also appeared, as did local altman Sadao Watanabe and his group, plus trumpeter Terumasa Hino's Quintet and The Indonesian Jazz Quartet . . . Terumasa Hino left Japan early in July for his second trip to the U.S. in a year . . . Ray Charles, his band, and the Raelets opened in Tokyo early in July. Charles also played Osaka, Kyoto, Nagoya and Okayama on his second tour of this country . . . The Jo Ann Jordan Quintet, with husband-trumpeter Kenny Armstrong, trumpeter Bobby Rodriguez, and drummer Lyman Peterson, worked military clubs in and around Tokyo in June and July . . . Chicagoan Russ Iverson, ex-Buddy Rich trumpeter now serving with an army band on the outskirts of Tokyo, is working weekends with the Kensei Matsumoto Trio at Jimmy Stockwell's Stork Club Lounge in Yokohama Chinatown . . . Barbara McNair was forced to cancel her working visit to Japan when a naive Japanese agent handed her advance money to an unscrupulous U.S. promoter who has worked in and out of Japan for years and allegedly absconded with the funds.

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## NEWPORT

(Continued from page 15)

program includes Bill Holman's *Midnight Cowboy Suite* (a good piece of music) and an exciting arrangement by Don Menza that features the saxes in a brilliant display of unity.

The trumpets, led by Mike Price, are in crackling form. Price also contributes strong solo work, and Rick Stepton has a pretty trombone spot in *Cowboy*.

So far, Buddy has contented himself with driving the band and taking some spectacular breaks. But on the piece de resistance, *Channel One Suite*, after Pat LaBarbera has delivered as strong and exciting a solo as we've ever heard from him (it's a pleasure to hear a young tenorman taking his cues from Sonny Rollins these days), the leader uncorks a solo that once again affirms his absolute mastery. This time, it's not like last year's brilliant pyrotechnics on *West Side Story*. This time, he works mostly on the snare, inside and close, with those fantastic hands. It's a very musical solo. Needless to say, it brings an ovation, and the usual senseless cries of "more." More than that?

After this, Ella Fitzgerald's closing set is anticlimax. A big band should always be on last, I think. Ella works hard, a little too hard, perhaps, and I, for one, don't much care for her current emphasis on contemporary material. Granted that every performer, and especially the ladies, desires to be up-to-date, and that such tactics may help to find new audiences. Yet, it can be done without abandoning established practices, and tonight I missed Ella's beautiful ballads.

In all, it is a rather strident set, albeit everything is done with the Fitzgerald mastery. *Satin Doll* and *Girl From Ipanema*, though a bit too familiar for excitement, come off best, and on *Crazy Rhythm*, we are treated to a tiny solo by one of the greatest pianists in jazz, Tommy Flanagan. One little solo. When you have a player like Flanagan at a jazz festival, that seems an awful waste, and it might have been wise for Ella to give her trio a short feature number while she relaxed a little. But that's probably too much to ask from a star.

## Addenda

Some of the best music of Newport 1970 was heard by the privileged few (several hundred of 'em) who accepted the generous hospitality of Mr. and Mrs. George Wein after the concert Saturday night.

In a relatively small room containing a piano, some furniture, and several dozen people, Dexter Gordon, Ray Nance, Don Byas, Joe Newman, George Wein, and Bobby Short created an old fashioned jam session (not musically old fashioned—socially, unfortunately).

Dexter was the sparkplug, starting off with just Wein's piano behind him, unleashing chorus upon chorus of a medium blues in C. Relaxed and infinitely eloquent, he made lovely music, holding his listeners spellbound. (Many more, oblivious to anything but food, drink and gab, were gathered in the other rooms. Not everyone who attends jazz festivals is a jazz fan, it seems.)

Ray Nance picked up his cornet to join in the fun, and after the blues, there was a *Lady Be Good*, which, incredibly, had even better Dexter, who was playing as long and strong as he's tall. After this, Wein was exhausted and disappeared, leaving the keyboard unoccupied until Bobby Short stepped in. Though not a jazzman, he valiantly remained at his post for an hour or more, during which time Don Byas arrived, unpacked his horn, played a lovely *Don't Blame Me* (capped by Nance with a single chorus of such intense emotion that it almost seemed to burst the confines of the room), followed with *Tenderly*, and cajoled Joe Newman into borrowing Nance's horn. There was more, but I didn't take notes—just took them in. At the end, Byas was just playing by himself, not wanting to stop.

It is a pity that such things can be heard by only a few, for the true spirit of jazz was alive in that room as it seldom was on the big stage. But we have to be thankful that there were such moments on that stage, and that Dexter and Don got to play a bit more than 15 minutes each at Newport after all.

Besides, there had been the Louis Night with all its splendors, and that alone revalidated the purpose of Newport. For many years to come, we hope. **CB**

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<b>Dual Showman</b> (Reverb)	<b>1050.00</b>	<b>795.00</b>	<b>255.00</b>
<b>Precision Bass</b> (sunburst)	<b>293.50</b>	<b>225.00</b>	<b>68.50</b>
<b>Bassman</b>	<b>565.00</b>	<b>450.00</b>	<b>115.00</b>
<b>Telecaster</b> (blond with maple neck)	<b>295.00</b>	<b>225.00</b>	<b>70.00</b>
<b>Twin Reverb</b>	<b>575.00</b>	<b>450.00</b>	<b>125.00</b>

This Fender Factory Authorized Summer Sale is a clean sale.

No tricks. No gimmicks. Just our most famous Fender Guitars and Amps for a very low price.

*For a limited time only—  
July 15 to August 31.*

Drop into your local Fender dealer and make your choice.

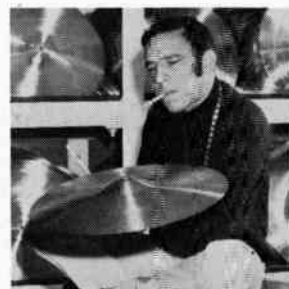
**One way  
to look at  
Fender's  
Summer  
Sale.**

CBS Musical Instruments  
A Division of Columbia Broadcasting System, Inc.  
Fullerton, California 92631

# Buddy is choosey...



"Sure oversize cymbals are popular with a lot of guys but they just aren't my bag."



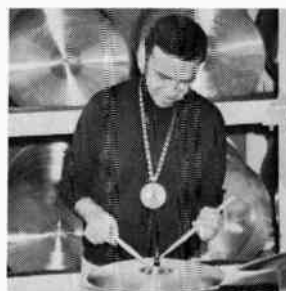
"For a crisp, clear, sustaining beat I prefer a medium ride. It plays wide open with a lot of cymbal sounds and pinpoint definition."



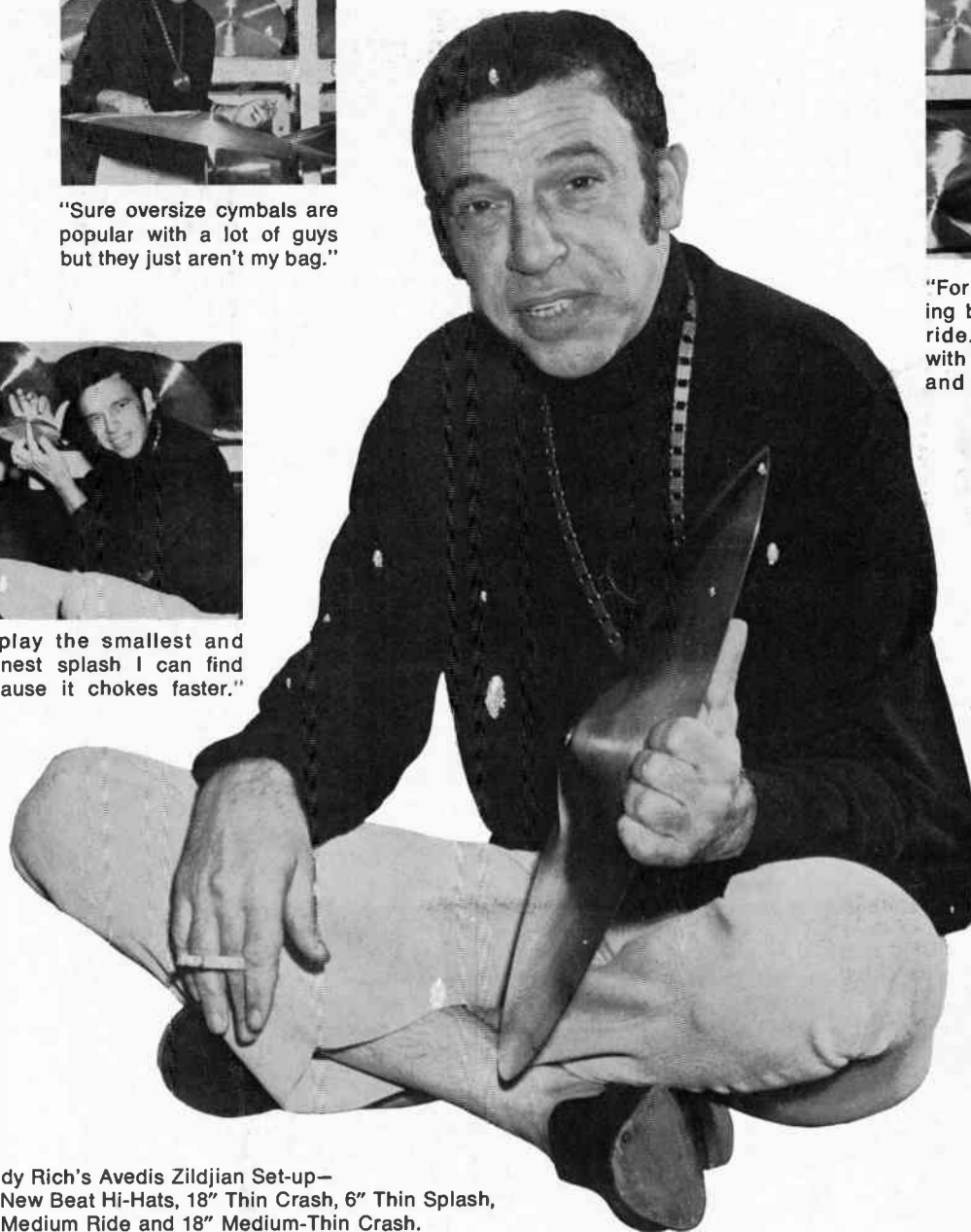
"I play the smallest and thinnest splash I can find because it chokes faster."



"I like my crash cymbals on the thin side to get a quick, explosive, soaring kind of sound."



"Every drummer owes it to himself to try Avedis Zildjian New Beat Hi-Hats. They're the most!"



Buddy Rich's Avedis Zildjian Set-up—  
14" New Beat Hi-Hats, 18" Thin Crash, 6" Thin Splash,  
20" Medium Ride and 18" Medium-Thin Crash.

## ...and he chooses Avedis ZILDJIAN every time.

  
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