

'70 READERS POLL RESULTS

DECEMBER 24, 1970 50c

down beat

THE BIWEEKLY MUSIC MAGAZINE

MILES DAVIS:
BEST TRUMPET/BEST COMBO
JAZZMAN OF THE YEAR
JAZZ LP OF THE YEAR

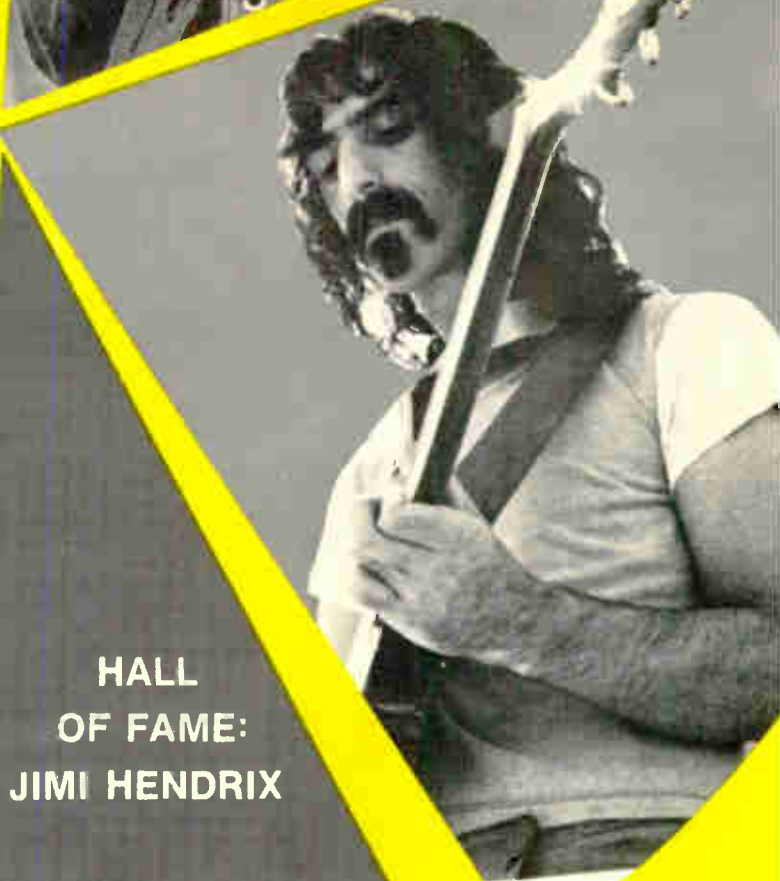
BUDDY UPSETS ELVIN

FRANK ZAPPA:
POP MUSICIAN OF THE YEAR

DUKE WINS TWO

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"Con Alma" Solo



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THE FIRST CHORUS

By CHARLES SUBER

THIS ISSUE FEATURES the results of the 35th annual Readers Poll or to state it more politically: the results of the 1970 State of Jazz election. Our Readers Poll can be compared to an open election with all candidates nominated by the electorate, and the winners holding office as long as they maintain sufficient empathy (or charisma) with the voters. And like all election results there is the postmortem examination.

Our postmortem is principally concerned with spotting any trends in musical tastes that may vary from what we know to be the tastes and backgrounds of our readers. We know from periodic reader surveys that the "average" down beat reader is: 22 years old; (Male 92%); single (72%); a musician (94%) who plays at least one of his three instruments an average of 16 hours a week. "He" defines his musical tastes as preferring to play (and to listen to) jazz (70%); pop (55%); rock (45%); blues (44%); classical (39%); other (28%). His eclecticism is proven not only by these overlapping playing preferences but in his listening as well. He spends about \$200 a year on recordings of musicians from whom he can learn (and enjoy) regardless of record company categorization. And while he does not agree with everything he reads in down beat, he does tacitly accept our concept of jazz as an umbrella term "that stands for a continual source of creativity, musical excitement, and a strong sense of personal involvement!"

These standards of judgment are reflected in the Poll itself. The voting readers evidently agree that jazz has many faces. Witness the inclusion of Bood, Sweat & Tears, the Chicago, and the World's Greatest Jazz Band in the top ten of Jazz combo; and Quincy Jones, Frank Zappa, and Dick Halligan in the top ten Arrangers.

There was tribute to age and tradition in the voting but not to the exclusion of the new crowd. Ellington still reigns but note how Quincy Jones, Buddy Rich, and Zappa are crowding him. Also note Leon Thomas tops Ray Charles, Roberta Flack comes out of the pack to rival Ella Fitzgerald; Jim Pankow (of the Chicago) jumps to third on trombone; John McLaughlin (with Tony Williams) jumps to second on guitar.

While recordings and personal appearances strongly influence the voting there are sure signs that sheer talent is recognized. How else can you account for J. J. Johnson winning on trombone for the 18th consecutive year despite virtually no recordings, TV time, or tours? The situation is more or less the same with Richard Davis on bass and Gerry Mulligan on baritone sax.

This year we note another influence on the voting—the visibility of musicians on the school clinic/festival scene. Those affected positively by the student musician vote certainly include Urbie Green, Clark Terry, Doc Severinsen, Gary Burton, Joe Morello, Cannonball Adderley and Buddy Rich.

It is also significant to see the increased number of musicians who received more than thirty votes, thereby making them eligible for listing in the Poll results. This shows how well known many of the jazz

/Continued on page 42

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down beat

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A Forum For Readers

Feather's Best?

After reading Leonard Feather's opinion (db, Oct. 29) in regard to rock festivals and their precarious position in "the American scene," I did an immediate double take and re-read it to make sure I had actually understood what was there. The relevance he has created is as lucid as one could hope for. The allusions to Ehrlich and ZPG surprised me.

Without knowing it, Feather has come up with a position that should be revealed to the type of individuals who would shun any mention of this magazine, to say nothing of thumbing through it. It is a statement of too great importance to be read only by musically-oriented people. In writing his essay, Feather has, I believe, paraphrased the futile, restless feeling of students and youth, as evidenced in their music.

P. E. Barker

Syracuse University

Next Chorus

Congratulations. Your discounting of recordings and sheet music is a giant step in the enlightened direction.

Re the *First Chorus* (db, Nov. 12): the total lack of recognition for jazz music and its creators is very typical when one considers the non-existence of culture and art in this society's general references. But jazz is the highest musical form and will live forever.

As for getting the music to the people, the friends of jazz must provide recordings and publications for their brothers and refund whatever is possible back to the artist and community jazz education. I am working toward that goal locally with foreign labels. Anyone wishing information may write to me.

Robert M. King
International Jazz
Advancement Society

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McPherson Done Injustice?

I read with incredulity Jim Szantor's non-review of *McPherson's Mood* by Charles McPherson (db, Oct. 15). It was a complete cop-out. Szantor copped out not only on the music, but also on himself.

He begins by not assigning a rating and saying that he will "not put down a group of fine musicians just because I do not happen to dig their styles." Then he proceeds to put them down. He calls their performance "fairly typical but rather lackluster." After admitting a prejudice he goes on to make a value judgment.

"Recorded on another day," he continues, "I have little doubt that this LP would have provoked a more enthusiastic review." Why? Would Szantor then "dig their styles" more?

And if he doesn't dig Barry Harris' style—he never mentions anyone by name but McPherson—why did he write of him

in a Dexter Gordon review (db, July 9): "... is excellent throughout, comping sensitively and playing solos of delicate eloquence."?

Incidentally, in that Gordon review Szantor admits to not hearing much of Gordon prior to that recording (*More Power*). To whom was he listening? Dick Johnson, to whom he gives five lines of the short McPherson review in relating that Charles' lines put him in mind of the New England altoist? Unless memory really fails me, Johnson's lines were not into the harmonic nuances or rhythmic power that McPherson demonstrates on the album in question. And the only time McPherson has sounded like Sonny Stitt is when he played opposite Sonny on Don Patterson's *Funk You*.

McPherson's Mood, says Szantor, "could have been recorded in 1949." This is an erroneous statement which would take another letter to clear up. That is not my purpose in writing. I just feel Charles McPherson has been done a gross injustice by a critic who wasn't too kind to himself either. "If you're looking for scintillating, adventuresome music, look elsewhere," concludes Szantor. I thought we had gotten past putting people down just because they do not play in a "now" style.

In prior reviews Szantor has heaped praise on Bud Shank, Lee Konitz, Phil Woods, Leo Wright and Pony Poindexter. We know he is a big Sal Nistico man. Granting individual differences—and all these men have their own things to say—these saxophonists come from a general stylistic area, as does McPherson. Szantor's review is as invalid as his rating.

You owe it to yourself to check out McPherson. Europeans are having that chance now with Charles Mingus' group.

Ira Gitler

New York, N.Y.

I, of course, allow Gitler his opinion but I can't allow his logic. Scintillating, adventuresome music is not necessarily "now" music. In fact, the reverse often applies. Gitler should know better. And he used the term "now" music—I didn't.

Then, the matter of paragraph two above. I did not proceed to put them down. I commented on their performance. There's a big difference.

It's possible to appreciate a good performance (re Harris on the Gordon LP) without being enraptured by the artist's style.

Why would another day provoke a more enthusiastic review? Why indeed! Because, without going far afield, I perhaps would have sensed more of a commitment to the music; a performance that, to my ears, would have been "better." It has absolutely nothing to do with styles.

I'll let his red herring cunn ad hominem references to Johnson, Nistico, et al. pass. I make no apologies for my personal favorites.

Yes, I admitted that I hadn't listened to Gordon much. I was honest. And I gave the LP four stars, a fact Gitler conveniently forgot to mention. Whatever, McPherson has been done an injustice, says Gitler. If true, that is unfortunate. If honesty begets injustice, long live injustice.

—J.S.

To the readers of **down beat**:
Thank you!

BLOOD, SWEAT & TEARS

BLACK MUSIC INSTITUTE BOWS AT BLACK EXPO

Quincy Jones was named the first chairman of the Institute for Black American Music at the opening of the Music Seminars, a part of the second annual Black and Minorities Business and Cultural Exposition (Black Expo) held in Chicago Nov. 11-15. Reverend Jesse Jackson, founder of Black Expo and head of Operation Breadbasket and the Chicago division of the Southern Christian Leadership Conference, joined Jones in making the announcement to the press and answering questions on the Institute's goals (see page 14 for Jones' complete statement).

The Music Seminars were organized by Jones and Cannonball Adderley, the co-



Consultant Donald Byrd

chairmen of the program, assisted principally by David Baker (Indiana Univ.) and Lena McLin (Kenwood High School, Chicago). Other jazz musicians acting as consultants to the program and clinicians to participating educators and students included: Donald Byrd (Howard Univ.); Herbie Hancock; Les McCann; Ray Brown; Carl Atkins (New England Conservatory); Nina Simone, Roberta Flack, and Ben Branch (director of the Operation Breadbasket band).

Educators from many black colleges and students from several Chicago schools attended the clinics, workshops and seminars, which were held at Dunbar High School.

Black Expo itself featured over 200 exhibits of minority-owned businesses plus a cultural section that occupied one-third of the total exhibit space at the International Amphitheatre. A history exhibit pointed out, among other things, that Chicago's first permanent resident was Jean Baptiste Pointe Du Sable, a black businessman who established a trading post and fur trading business.

Most of the consultants to the Music Seminars also performed at Black Expo with other headliners, such as Flip Wilson, Isaac Hayes, the Dells, Stevie Wonder, and many others.

JAZZ INTERACTIONS GET GRANT, REVIVE SESSIONS

Jazz Interactions, the New York City-based non-profit organization now headed by trumpeter Joe Newman, has received a \$50,000 grant from the New York State Council on the Arts to continue its ongoing program of presenting in-school jazz concert-lectures.

Since 1968, JI has presented various jazz groups at elementary and secondary public schools in Manhattan, Brooklyn, Queens and the Bronx, in a format including a survey of jazz history, demonstration of various instruments and their role in the jazz ensemble, and the relationship between different types of music. The grant is the second and largest the organization has received from the Council.

On other fronts, JI has resumed, after a lengthy hiatus, its series of Sunday jazz matinees. On Nov. 22, the Chico Hamilton Quartet and singer Leon Thomas and his Ensemble were presented at Barney Google's, a large East 86th St. club best known for rock, though Buddy Rich has performed there. The sessions run from 5 to 9 p.m.

The organization's *Jazzline*, a round-the-clock telephone information service providing up-to-date rundowns on jazz activities in the greater New York area, has also recently been revived. The new number is (212) 771-3244.

JUST LIKE OLD TIMES AT SMALL'S—FOR A NIGHT

The New Amsterdam Musical Association Inc. held its annual party at Small's in uptown Manhattan the night of Nov. 6. Music was provided by a five-piece rock band, until the Amsterdam Jazz Hounds took over for a long set, during which they played *Perdido* and the blues.

The Hounds on this occasion were Bill Dillard and Don Christian, trumpets; Dickie Wells, trombone; Charley Frazier, flute; Ben Richardson, alto and clarinet; William Pyatt and Warner Seal, tenors; William Caesco, piano; Doc Dawson and Floyd Morris, guitars; Harry Holt, bass, and Gene Brooks, drums.

The veterans acquitted themselves well and were enthusiastically received by the large crowd. So was another voice from the past, that of Edith Wilson, whom collectors will recall as having recorded with Johnny Dunn as early as 1921. She sang

St. Louis Blues, *A Sunday Kind Of Love*, and, for an encore, *I've Got The World On A String*. After the party, some of the members returned to their own club and carried on blithely till 7 a.m.

In our report on the Jazz Hounds' Labor Day Jam Session (db, Oct. 29) a number of typos and errors crept in due to a combination of murky telephone connections and poor handwriting. Thus, the visitor from Louisville was Jonah Jones, not Jo Jones; the backyard was previously the scene of barbecues, not baseball; and the main purpose of such jam sessions is to give veteran musicians in Harlem a chance to blow.

CATHOLICITY REIGNS AT POLISH FESTIVALS

The 13th International Jazz Festival, Jazz Jamboree 70, held in Warsaw in late October, was again a success. The event was organized by the Polish Jazz Society and over 30 groups from the U.S. and Europe appeared, among them the Dave Brubeck Trio with Gerry Mulligan, Phil Woods, the Dave Pike Set, and the John Surman Trio.

In addition to groups from Czechoslovakia, Germany, Great Britain, Hungary, Sweden, the Soviet Union, Cuba, Norway and Holland, the festival also featured top Polish groups, including those of Andrzej Trzaskowski, Tomasz Stanko, Adam Makowicz, plus vocalist Czelsaw Niemen's jazz-rock group and several traditional bands.

Shortly after the Jamboree, Krakow hosted the 15th All Souls Day festival, which featured Surman's group, the Cuban Jazz Quintet and the Jack van Pool Trio from Holland. Most of the leading Polish jazzmen participated and several night sessions were held in ancient Krzysztofory Cave.

—Roman Kowal

VICTORIA SPIVEY A HIT IN SAN FRANCISCO GIG

The back cover of Bob Dylan's latest album, at his specific request, shows him standing, guitar in hand, next to a lady seated at the piano. That lady is Victoria Spivey, veteran blues singer, occasional pianist, and owner-operator of her own record company. The picture was taken years ago, when Dylan sat in at one of her Chicago blues sessions. Apparently, it was a memory he wanted to share.

Miss Spivey has toured Europe on several occasions during the past decade, but she rarely does long club engagements these days. Recently, from Sept. 24 through Oct. 24, she enjoyed a hugely successful stay at Earthquake McGoon's

in San Francisco.

The occasion was the club's 10th anniversary, and on hand was the house band, led by trombonist Turk Murphy. That staunch traditionalist has one of the most diversified repertoires in the genre, including many seldom-heard King Oliver, Jelly Roll Morton and Scott Joplin compositions. His personnel (Leon Oakley, cornet; the leader on trombone, baritone horn, and washboard; Phil Howe, clarinet, soprano saxophone; Pete Clute, piano; Dick Spear, banjo; Jim Maihack, tuba, banjo; Smokey Stover, drums, fluegelhorn, and Pat Yankee, vocals—she does such specialties as *Mecca Flat Blues*) is at home in the idiom.

Miss Spivey did a few numbers with them on occasion, but worked with her own backup band for the first two weeks, doing some five shows nightly. Dick Hadlock, the noted jazz writer and former editor-publisher of the late *Record Changer*, played clarinet and soprano (reportedly, he is something else on the latter instrument); the pianist was 30-year-old Ray Edgar Skjelbred, and Vince Hickey, a former Brooklyn boy, was on drums.

Miss Spivey's repertoire included some of her most famous numbers (she is a prolific blues composer), among them *Black Snake Blues*, *TB Blues*, and *Organ Grinder Blues*, as well as classics like *St.*

Louis Blues, *Careless Love*, and *Gulf Coast Blues*. Also, if only to show that the blues were plenty liberated way back when, such spicy items as *He's A Rank*



Stud and Take Webster's Word For It (A Dog Ain't Nothin' But a Bitch).

During the engagement, Miss Spivey made radio and TV appearances, and also celebrated her birthday. That occa-

sion, courtesy of the management, was marked by a special showing of King Vidor's classic *Hallelujah* (1930), the first all-black talkie, in which Victoria had a leading (if non-singing) role.

A number of prominent visitors dropped in, among them Woody Allen, who sat in on clarinet (the comedian takes his playing seriously, and has acquired a nice command of the George Lewis sound and style); Joe Sullivan, recovering from a recent illness; Amos White, the veteran cornetist, and S. I. Hayakawa, who used to write and lecture on jazz back in the '40s.

According to Miss Spivey and all informed observers, the engagement was a ball. It afforded a rare opportunity to witness a classic blues singer in her natural environment. Oddly enough, it was Miss Spivey's first San Francisco gig since the *Hallelujah* days, though she has played almost every other major U.S. city since then in her long, honorable, and still very active career.

POTPOURRI

Gene Krupa, who underwent a laminectomy in early August, has been making steady progress toward recovery and is undergoing daily hospital therapy. Sometime after the operation, he fulfilled a

exclusively as clarinetists.

It is significant that in the list of 14 names mentioned by Reed, well over half have been professionally prominent for periods ranging from 10 to 45 years, whereas virtually none has come up in the past few years.

Nobody would be happier than I to believe that we may see the new decade bring its contemporary counterparts of the Bigards, DeFrancos, Edmond Halls and Goodmans of yesteryear. In particular, now that he is out on his own, it would be encouraging to see something of value happen to Jimmy Hamilton (whose name, by the way, Reed inexplicably omitted from his list); but I suspect that Hamilton waited too long before making his move, and that the time no longer is right.

It is a sad and foolish commentary on the vagaries of popular taste that instruments have tended, for reasons not related to their validity, to go in and out of fashion in jazz. The heyday of the clarinet, the tenor sax, the Hammond organ can be all too closely defined. Today, as I mentioned in my footnote to the Critics' Poll vote, the violin seems belatedly to have shown signs of a possible move to the forefront.

There is good reason to suspect, however, that before the 1970s come to an end, all the classic instruments (among them the grand piano) may have gone into discard, while the human element provided by this man's embouchure and timbre, that man's articulation and touch, will have yielded to the overwhelming impact of the Moog.

Don't despair, Mr. Reed. Console yourself with the reflection that the clarinet will have plenty of company up there in that hock shop.



THE DECLINE OF THE CLARINET?

Feather's Nest

By LEONARD FEATHER

THE CHORDS AND DISCORDS LETTER that appeared Oct. 15 (regarding my feeling about the state of the clarinet in jazz) deserves more than passing comment.

Written by Wayne Reed of Chicago, it suggested that possibly I felt the instrument irrelevant because of "the failure of critics to return the clarinet crown to Buddy DeFranco after the passing of Pee Wee Russell." Reed also listed a number of clarinetists now active and concluded: "Speaking only for myself, I would hate to see clarinets up there next to the banjos and C melody saxes in the pawn shop window."

So indeed would I, but at this stage of the game I have all but resigned myself to it.

First let me address myself to the DeFranco point. If I admit to having been among Buddy's supporters over a long period, my enthusiasm puts me in good company. In a "Musicians' Musicians" poll which I conducted for an *Encyclopedia of Jazz Yearbook* in the late 1950s, those who voted for DeFranco included Count Basie (with whom he worked for a year), Jimmy Cleveland, Nat Cole, Tal Farlow, Terry Gibbs, Bobby Hackett,

Woody Herman, George Shearing, Horace Silver, Billy Taylor and Lester Young.

However, DeFranco virtually forfeited his right to be considered among jazz clarinetists when he accepted a job as nominal head of the Glenn Miller Orchestra. It was symptomatic of the difficulties that were then being encountered by clarinetists in general that he was obliged, for reasons of economic survival, to take this assignment. It has kept him working steadily, but far away from the scene as we know it, playing tiresome music and adding nothing to his own development.

DeFranco's disappearance from jazz was part of a general retrenchment. Benny Goodman had established the clarinet as a symbol of a whole jazz era; men like Artie Shaw, Woody Herman, and Jimmy Dorsey were to some extent swept along by his popularity, in the wave of swing fever, and when the big bands began to decline, the sounds most closely associated with that era began to move with the same inevitability into discard.

There is nothing about the instrument itself that renders the clarinet inherently inapplicable to what has been going on in jazz for the past ten years. Some observers used to comment that the deeper, fuller tones of the tenor sax had displaced it; but how then would one account for the sharp rise in popularity of the flute?

The point is that very few musicians have seen fit to concentrate on the clarinet. A few, like Phil Woods and Roland Kirk, have used it effectively as an occasional double, but the horn is a demanding taskmaster; it calls for such dedication and technical expertise that most of the great soloists have been known almost

commitment to appear at a benefit for the Central Westchester League for Retarded Children in a unique manner. He was taken by ambulance to the gig and carried on-stage on a stretcher to introduce his replacement, old friend **Jo Jones**, and state his regrets at being unable to play. **Eddie Shu**, **Donald Jordan**, **Herbie Lewis**, **Jones**, and **Anita O'Day** played the concert and raised \$6,000 for the cause. **Krupa** donated a set of drums, and says he plans to "go a few times each month to teach the kids—help them with coordination and motor control. It'll be good therapy for both students and teacher." Anyone wishing to make a donation, he added, may send a check payable to the Central Westchester League for Retarded Children care of **Krupa**, 10 Ritchie Dr., Yonkers, N.Y. 10705. He didn't say so, but we're sure that the gallant veteran won't mind hearing from his many fans.

Slam Stewart, who broke it up at Monterey with old sidekick **Slim Gaillard**, recently guested with the Indianapolis Symphony in the premier performance of *Reve Symphonique Pour Slam*, composed by **Jack Martin**. While in Indianapolis, the bassist and his pianist-wife **Claire Stewart** performed concerts in local schools and acted as consultants to the Young Audiences Midwestern States Conference-Workshop. In October he initiated a series of *Slam'n Jam Sessions* at the State University of New York at Binghamton with guests **Roy Eldridge** and classical artist **Jean Casadesus**. In January he will join the university's faculty to teach master classes in bass.

Pianist-composer **Mary Lou Williams** began a holiday stand Nov. 20 at the Cookery Restaurant in New York's Greenwich Village. She will be on hand from 8 p.m. to 1 a.m. every night except Sunday through Jan. 2, accompanied by bassist **Michael Fleming**. On the afternoon of her opening day, **Miss Williams** warmed up with a special performance at the Overseas Press Club's Jazz Club, in tandem with another noted lady of the keyboard, **Marian McPartland**.

Arranger-composer **Ron Roullier**, co-inventor with **Robin Lanier** of a new binaural four-channel recording process reported to have remarkable potential, used jazzmen **Joe Newman**, **Morty Lewis**, **Wayne Andre**, **Joe Beck**, **Russell George** and **Ed Shaughnessy** to record two tracks in the new process for a forthcoming LP to be released by **Ziff-Davis**.

The Blue Book is a pleasant little club in Harlem (St. Nicholas Ave. at 145th St.) which has had a jazz policy for several months. When singer **Irene Reid** opened there Nov. 10, Polydor Records threw a party for her which turned out to be a swinging affair. Backed by the **Al-Paul Trio** (**Al Prince**, organ; **Paul Perez**, guitar; **Al Cisco**, drums) **Miss Reid** established instant rapport with her audience. Arranger **Horace Ott** sat in on organ to back up her unique version of *Didn't We*

and good as her new album is, we came away with the impression that **Miss Reid's** in-person impact remains to be captured on wax.

Trumpeter **Bill Chase's** new jazz-rock group, **Chase**, which has been active in the Chicago area playing club, concert, and college dates, also recorded several singles and an LP due for early 1971 release at **Epic Records' Chicago studios**. The group, which features original material mostly written by the leader, includes **Ted Piercefield**, **Alan Ware**, **Jerry Van Blair**, and **Chase**, trumpets; **Angel South**, guitar; **Phil Porter**, organ; **Dennis Johnson**, electric bass; **Jay Burrid**, drums, and **Terry Richards**, vocals.

STRICTLY AD LIB

New York: The **Billy Taylor Trio**, **Betty Carter** and her trio and **Grady Tate** appeared at Town Hall Nov. 14 in a concert for the First Annual Scholarship Benefit for Black Contemporary Music, sponsored by the N.Y.C. Chapter of the North Carolina Central University Alumni Association . . . **George Harrison** was in New York to promote his new album recently recorded in London . . . The **Jack Reilly Jazz Ensemble**, featuring singer **Sheila Jordan**, presented *Liturgy in Jazz: A New Religious Experience* Nov. 17 . . . **Karin Krog** sat in with the **Thad Jones-Mel Lewis** band on two Mondays during

/Continued on page 42

The Institute of Black American Music

The following is a statement read by **Quincy Jones** at the opening of the Music Seminars segment of Black Expo (see news story, p. 10):

Today we are launching the first program of the Institute of Black American music.

Teachers, students, performing artists and composers have come together during Black Expo, 1970, to explore black music—its roots, its development and its future.

We understand black music as the sum total of our black life experience. We have come together to share our heritage from the rhythmic complexities of Africa to the oppression of American slavery and segregation.

Black artists, who have translated the pain and suffering of our people into the universal language of music, have founded the Institute of Black American Music to reveal to the nation our culture and our contribution to the development of music.

Our consultants, who are members of the Institute, grasp the historical, the technical, the creative, the esthetic, and the practical approaches of music. Our breadth and our depth enables us to understand and to connect traditions involving the experiences and the interpretations of black lives. We are the fruits of deep roots in a musical tradition as a means of communication to tell our story.

The consultants include such notable persons as **Cannonball Adderley**, **Roberta Flack**, **Les McCann**, **William Brown**, **Eddie Harris**, **Ray Brown**, **Billy Taylor**, **Ben Branch**, **Herbie Hancock**, and **Nina Simone** as performing artists; educators such as **David Baker** at Indiana University, **Donald Byrd** at Howard University, **Dr. Roland Wiggins** at the University of Massachusetts, and **Lena McLin** of Kenwood High School (Chicago); and composers, producers and managers such as **Valerie Simpson** and **Nick Ashford** of MoTown Record Corp., **Dr. Thomas Dorsey**, **John Levy**, and **J.J. Johnson**.

Bill Cosby, **Oscar Brown, Jr.**, **Billy Eckstine**, **Isaac Hayes**, **Flip Wilson**, **David Porter** and many others are uniting in common efforts of the Institute of Black American Music to

perform and to teach with a sensitivity to our roots and for the contribution that we have made to our culture.

The black artists are united and are sharing in interpreting our culture. We are bringing together all facets of black music.

Black artists are collectively challenging the exploitation of black talent that has forced us to remain the invisible current in American culture. We are committed to and are working for the end of all discrimination limiting the horizons of black talent.

The Institute of Black American Music invited music department directors, music teachers and students from several colleges and universities across the nation to participate in seminars and workshops involving the several elements of music including Black Musicology, production and songwriting, rhythm and blues, instrument and vocal development and the vocational opportunities in music.

We have come to Black Expo to hold these working sessions and to perform as our contribution to the process of building a people . . . We are a part of the great body of black people who are coming together to share our knowledge, our talents, and our hopes. We are communicating a deep appreciation for the range and the variety of talent already known among black people, and now studied as "Soul."

We can appreciate the soulfulness of a **Leontyne Price** and an **Aretha Franklin**. We can appreciate the necessity for adaptability to various harsh and humorous experiences by hearing a **Pigmeat Markham** and a **Bill Cosby**.

The experiences of black people are as broad as the hues of our skin. Our roots are connected by sharing the pain of a suffering people, rather than by our skin color.

Our job, therefore, is to understand the lives of black people and to interpret them through music. We are here to communicate with each other, the seminar and workshop participants, and the audiences at Black Expo.

—QUINCY JONES

35TH ANNUAL down beat READERS Poll

1970, like 1969, was the year of Miles Davis. Jazzman of the Year, first place Trumpet and Jazz Combo, plus Jazz Album of the Year: you can win them all.

Duke Ellington, our other perennial multiple winner, was outdistanced by Quincy Jones in the Arranger category (the only spot he occasionally yields) but again proved unbeatable as Composer and Big Band leader. The success of Jones' *Walking in Space* LP undoubtedly helped him win.

Elvin Jones, who beat out Buddy Rich by a hair last year, was bested by his rival by about the same margin, and the Rich big band also rolled up an impressive vote.

Rahsaan Roland Kirk added a Clarinet win to his traditional Miscellaneous Instrument crown. Wayne Shorter went from No. 6 to No. 1 in the relatively new Soprano Sax category, while Leon Thomas went to the top from 9th place in 1969.

Frank Zappa was a worthy 1st in a brand new category, Pop Musician Of The Year. Blood, Sweat & Tears repeated their 1969 Pop Group victory, and copped first place in an other new division, Pop Album of the Year.

No upsets or surprises elsewhere, excepting the Hall Of Fame. Traditionally, there is heavy sentimental voting in this category; a number of times, a recently deceased artist has won. Jimi Hendrix, however, is the first non-jazz figure to enter the Hall, and while we sympathize with the grief of his many fans, we're not sure that his victory is not a bit anomalous when such giants of jazz as Clifford Brown, Charles Mingus, Sonny Rollins, Roy Eldridge, Woody Herman, Buddy Rich, and Fletcher Henderson—to name but a few—have yet to receive this high honor. It's a pity that so many voters failed to read the instructions and thus wasted their votes on musicians already in the Hall Of Fame. Needless to say, the jazz votes in this category far outnumbered Hendrix' total.

Artists receiving fewer than 30 votes are not shown in the tabulation. Interestingly, many more got 30-plus this year than last. Numbers in parentheses indicate last year's position.

If you didn't agree with the results, why didn't you vote.
—D.M.



HALL OF FAME

1. Jimi Hendrix (—) . . . 427
2. Buddy Rich (5) . . . 366
3. Johnny Hodges (13) . . . 295*
4. Clifford Brown (2) . . . 235
5. Django Reinhardt (3) . . . 214
6. Charles Mingus (9) . . . 210
7. B.B. King (27) . . . 168
8. Gene Krupa (4) . . . 133
9. Woody Herman (10) . . . 120
10. Dave Brubeck (6) . . . 119
11. Roland Kirk (16) . . . 109
11. Sonny Rollins (7) . . . 109
12. Cannonball Adderley (23) . . . 95
12. Booker Ervin (—) . . . 95
13. Frank Zappa (—) . . . 91
14. King Oliver (24) . . . 78
15. John Coltrane . . . 77*
15. Ella Fitzgerald (8) . . . 77
16. Stan Getz (11) . . . 76
17. Cecil Taylor (28) . . . 75
18. Bill Evans (17) . . . 71
18. Jimmy Smith (22) . . . 71
19. Fletcher Henderson (12) . . . 70
20. Roy Eldridge (20) . . . 57
20. Oscar Peterson (15) . . . 57
21. Miles Davis . . . 56*
22. Don Ellis (18) . . . 51
22. Elvin Jones (21) . . . 51
23. Quincy Jones (—) . . . 50
24. Ray Charles (19) . . . 49
25. Scott La Faro (25) . . . 42
26. Otis Spann (—) . . . 39

27. Wes Montgomery . . . 37*
27. Clark Terry (—) . . . 37
28. Paul Chambers (14) . . . 36
28. Janis Joplin (—) . . . 36
29. Pharoah Sanders (—) . . . 32
29. Frank Sinatra (—) . . . 32

*Indicates votes erroneously cast for prior Hall of Fame members.



JAZZMAN OF THE YEAR

1. Miles Davis (1) . . . 1,796
2. Buddy Rich (2) . . . 431
3. Duke Ellington (3) . . . 358
4. Rahsaan Roland Kirk (5) . . . 214
5. Quincy Jones (—) . . . 173
6. Louis Armstrong (—) . . . 155
7. Pharoah Sanders (7) . . . 142
8. Cannonball Adderley (11) . . . 134
9. Don Ellis (4) . . . 110
10. Tony Williams (19) . . . 84
11. Frank Zappa (15) . . . 82
12. Gene Ammons (—) . . . 71
13. Jean-Luc Ponty (22) . . . 68
14. Herbie Hancock (9) . . . 67
15. B.B. King (24) . . . 51
16. Bill Evans (12) . . . 49
17. Elvin Jones (8) . . . 44
17. Clark Terry (14) . . . 44
18. Dizzy Gillespie (19) . . . 42
18. Doc Severinsen (25) . . . 42
19. Les McCann (—) . . . 39
20. Gary Burton (6) . . . 36
20. Thad Jones (17) . . . 36
21. Herbie Mann (18) . . . 30
21. Roscoe Mitchell (—) . . . 30
21. Phil Woods (—) . . . 30



POP MUSICIAN OF THE YEAR

1. Frank Zappa ... 522
2. Jimi Hendrix ... 517
3. B.B. King ... 209
4. Paul McCartney ... 170
5. James Brown ... 121
6. Eric Clapton ... 117
7. Miles Davis ... 97
8. Burt Bacharach ... 92
9. Alvin Lee ... 87
10. Joe Cocker ... 79
10. Neil Young ... 79
11. Ian Anderson ... 74
12. Doc Severinsen ... 71
13. James Taylor ... 65
14. Stevie Winwood ... 61
15. David Clayton-Thomas ... 58
15. Fred Lipsius ... 58
16. Isaac Hayes ... 57
17. James Pankow ... 51
18. Jose Feliciano ... 47
18. Steve Stills ... 47
19. Lew Soloff ... 46
20. Capt. Beefheart ... 43
21. Bob Dylan ... 37
21. Frank Sinatra ... 37
21. Sly Stone ... 37
21. Peter Townshend ... 37
22. Tom Jones ... 36
22. Buddy Rich ... 36
23. Carlos Santana ... 34
24. Tony Williams ... 30

JAZZ ALBUM OF THE YEAR

1. Miles Davis:
Bitches Brew ... 1,775
2. Duke Ellington: 70th Birthday
Concert ... 349
3. Buddy Rich: Keep The Customer
Satisfied ... 288
4. Quincy Jones: Walking In
Space ... 171
5. Blood, Sweat&Tears 3 ... 112
6. Freddie Hubbard: Red Clay ... 97
7. Quincy Jones: Gula Matari ... 84
8. Les McCann-Eddie Harris:
Swiss Movement ... 83
9. Bill Evans: Alone ... 74
10. Jean-Luc Ponty: King Kong ... 72
11. Chicago ... 61

16 □ DOWN BEAT

12. Charlie Haden: Liberation
Music Orchestra ... 58
12. Roland Kirk: Volunteered
Slavery ... 58



13. Pharoah Sanders: Jewels
Of Thought ... 55
14. Cannonball Adderley:
Country Preacher ... 50
15. Tony Williams: Turn It Over ... 44
16. Frank Zappa: Hot Rats ... 43
17. Thad Jones-Mel Lewis:
Central Park North ... 41
18. Elvin Jones: Poly-Currents ... 35
19. Herbie Hancock:
The Prisoner ... 34
20. Woody Herman:
Heavy Exposure ... 32

POP ALBUM OF THE YEAR

1. Blood, Sweat&Tears 3 ... 699
2. Chicago ... 331
3. Woodstock ... 145
4. Jimi Hendrix, Buddy Miles, Fred
Cox: Band Of Gypsies ... 126
5. Mothers of Invention: Burnt
Weenie Sandwich ... 124
6. Crosby, Stills, Nash&Young:
Deja Vu ... 113
7. Frank Zappa: Hot Rats ... 92



BLOOD, SWEAT & TEARS
3



8. The Beatles: Abbey Road ... 86
9. Miles Davis: Bitches Brew ... 85
10. The Beatles: Let It Be ... 71
11. Santana ... 61
12. Isaac Hayes: Movement ... 56

12. The Rolling Stones:
Let It Bleed ... 56
13. The Who: Live At Leeds ... 53
14. Traffic: John Barleycorn
Must Die ... 51
14. The Grateful Dead:
Workingman's Dead ... 51
15. Chicago 2 ... 45
15. The Who: Tommy ... 45
16. James Taylor: Sweet
Baby James ... 43
17. King Crimson: In The Court
of the Crimson King ... 39
18. The Grateful Dead:
Live/Dead ... 37
19. Jefferson Airplane:
Volunteers ... 36
19. The Mothers of Invention:
Weasels Ripped My Flesh ... 36
19. Simon&Garfunkel: Bridge Over
Troubled Water ... 36
20. Jackson 5: ABC ... 35
21. Bob Dylan: Self-Portrait ... 33
22. Creedence Clearwater Revival:
Cosmo's Factory ... 30
22. Van Morrison: Moondance ... 30

BIG BAND

1. Duke Ellington (1) ... 1,152
2. Buddy Rich (3) ... 1,131
3. Thad Jones-Mel Lewis (2) ... 984
4. Don Ellis (4) ... 601



5. Sun Ra (7) ... 273
6. Count Basie (5) ... 232
7. Woody Herman (8) ... 183
8. Gerald Wilson (6) ... 134
9. Clarke-Boland (11) ... 129
10. Quincy Jones (—) ... 119
11. Stan Kenton (10) ... 88
12. Duke Pearson (9) ... 46
13. Doc Severinsen
(Tonight Show) (13) ... 42
14. Oliver Nelson (12) ... 41
15. AACM Big Band (—) ... 39

JAZZ COMBO

1. Miles Davis (1) ... 1,637
2. Cannonball Adderley (5) ... 377
3. Blood, Sweat&Tears (6) ... 284

4. Modern Jazz Quartet (3) ... 279
5. Tony Williams (10) ... 218
6. Elvin Jones (2) ... 199
7. World's Greatest Jazz Band (13) ... 150
8. Chicago (—) ... 140
9. Herbie Hancock (12) ... 120
10. Jazz Crusaders (9) ... 119
11. Oscar Peterson (7) ... 118
12. Gary Burton (4) ... 99
13. Pharoah Sanders (18) ... 81
14. Dizzy Gillespie (8) ... 73
15. Rahsaan Roland Kirk (23) ... 67
16. Ornette Coleman (19) ... 64
17. Bill Evans (17) ... 63
17. Mothers of Invention (21) ... 63
18. Art Ensemble of Chicago (—) ... 62
19. The Fourth Way (—) ... 55
20. Dave Brubeck (11) ... 49
21. Freddie Hubbard (—) ... 48
22. Phil Woods (25) ... 45
23. Herbie Mann (16) ... 42
24. Horace Silver (15) ... 39



TRUMPET

1. Miles Davis (1) ... 2,602
2. Freddie Hubbard (4) ... 490
3. Dizzy Gillespie (2) ... 440
4. Clark Terry (3) ... 317
5. Doc Severinsen (5) ... 315
6. Don Ellis (6) ... 190
7. Lew Soloff (16) ... 138
8. Lee Morgan (8) ... 110
9. Don Cherry (7) ... 97
10. Nat Adderley (10) ... 69
11. Randy Brecker (9) ... 53
12. Maynard Ferguson (12) ... 49
13. Lester Bowie (—) ... 42
13. Roy Eldridge (11) ... 42
13. Woody Shaw (21) ... 42
14. Cat Anderson (—) ... 41
14. Louis Armstrong (13) ... 41
14. Thad Jones (12) ... 41
15. Clifford Thornton (—) ... 40
16. Harry James (18) ... 35

TROMBONE

1. J.J. Johnson (1) ... 1,521
2. Roswell Rudd (2) ... 421



3. James Pankow (12) ... 351
4. Bob Brookmeyer (3) ... 336
5. Garnett Brown (5) ... 225
6. Urbie Green (4) ... 210
7. Grachan Moncur III (6) ... 168
8. Wayne Henderson (10) ... 143
9. Curtis Fuller (7) ... 139
10. Vic Dickenson (11) ... 126
11. Rick Stepton (—) ... 102
12. Lawrence Brown (9) ... 84
13. Carl Fontana (8) ... 83
14. Jimmy Cleveland (16) ... 81
15. Glen Ferris (20) ... 74
16. Jimmie Knepper (18) ... 71
17. Frank Rosolino (14) ... 57
18. Kai Winding (13) ... 56
19. Clifford Thornton (—) ... 45
19. Al Grey (—) ... 45
20. Phil Wilson (15) ... 43
21. Dick Halligan (21) ... 42
21. Lester Lashley (—) ... 42
22. Julian Priester (23) ... 37
23. Slide Hampton (23) ... 36
24. Jerry Hyman (19) ... 35



FLUTE

1. Herbie Mann (1) ... 1,213
2. Rahsaan Roland Kirk (2) ... 720
3. James Moody (3) ... 581
4. Hubert Laws (7) ... 474
5. Yusef Lateef (4) ... 418
6. Ian Anderson (11) ... 346
7. Jeremy Steig (6) ... 334
8. James Spaulding (10) ... 159
9. Joe Farrell (8) ... 146
10. Charles Lloyd (5) ... 128
11. Paul Horn (9) ... 110

12. Frank Wess (11) ... 97
13. Chris Wood (14) ... 81
14. Jerome Richardson (12) ... 75
15. Norris Turney (—) ... 62
16. Bud Shank (13) ... 39
17. Bob Lan (—) ... 37
18. Walt Parazaider (—) ... 35



SOPRANO SAX

1. Wayne Shorter (6) ... 1,594
2. Cannonball Adderley (5) ... 348
3. Joe Farrell (1) ... 343
4. Rahsaan Roland Kirk (2) ... 268
5. Jerome Richardson (8) ... 252
6. Bob Wilber (9) ... 218
7. Steve Lacy (4) ... 163
8. Oliver Nelson (3) ... 161
9. Woody Herman (11) ... 126
10. Tom Scott (14) ... 105
11. Lucky Thompson (7) ... 92
12. Budd Johnson (10) ... 74
13. Joseph Jarman (17) ... 53
14. Pharoah Sanders (—) ... 44
15. Yusef Lateef (19) ... 37
15. Ira Sullivan (18) ... 37
16. Steve Marcus (16) ... 30

ALTO SAXOPHONE

1. Cannonball Adderley (1) ... 1,257
2. Phil Woods (5) ... 566
3. Ornette Coleman (2) ... 514
4. Paul Desmond (4) ... 396
5. Lee Konitz (8) ... 293
6. Fred Lipsius (6) ... 206
7. Gary Bartz (—) ... 148
8. Jackie McLean (10) ... 127



9. John Handy (7) ... 125
10. Ian Underwood (21) ... 122
11. Eric Kloss (13) ... 97
12. Sonny Stitt (11) ... 78
13. Richie Cole (23) ... 76
14. Sonny Criss (9) ... 74
14. James Spaulding (16) ... 74
15. Benny Carter (—) ... 73
16. Bob Martin (—) ... 56
17. Roscoe Mitchell (—) ... 52
18. Bob Lan (—) ... 50
19. James Moody (15) ... 48
20. Pepper Adams (—) ... 42
20. Lou Donaldson (17) ... 42
21. Marion Brown (20) ... 41
22. Charlie Mariano (19) ... 39
23. Charles McPherson (22) ... 38
23. Bud Shank (19) ... 38
24. Pharoah Sanders (—) ... 36
25. Johnny Almond (—) ... 35
26. Rahsaan Roland Kirk (—) ... 34



TENOR SAXOPHONE

1. Stan Getz (1) ... 720
2. Sonny Rollins (2) ... 553
3. Pharoah Sanders (4) ... 448
4. Joe Henderson (5) ... 358
5. Wayne Shorter (3) ... 315
6. Gene Ammons (—) ... 206
7. Rahsaan Roland Kirk (8) ... 186
8. Dexter Gordon (22) ... 183
9. Zoot Sims (13) ... 143
10. Don Menza (6) ... 132
11. John Klemmer (15) ... 120
12. Joe Farrell (7) ... 116
13. Pat La Barbera (—) ... 102
14. Charles Lloyd (5) ... 94
15. Archie Shepp (10) ... 92
16. Paul Gonsalves (12) ... 90
17. Ben Webster (11) ... 67
18. Sal Nistico (—) ... 62
19. James Moody (12) ... 59
20. Bud Freeman (17) ... 56
21. Don Byas (—) ... 53
21. Ian Underwood (—) ... 53
22. Maurice McIntyre (—) ... 43
23. Lockjaw Davis (19) ... 39
24. George Coleman (—) ... 38
24. Yusef Lateef (19) ... 38
25. Harold Land (22) ... 36
26. Sonny Stitt (21) ... 32
27. Boots Randolph (20) ... 31
27. Ernie Watts (—) ... 31



BARITONE SAXOPHONE

1. Gerry Mulligan (1) ... 1,736
2. Pepper Adams (2) ... 936
3. Harry Carney (3) ... 851
4. Cecil Payne (4) ... 176
5. Rahsaan Roland Kirk (5) ... 154
6. Ronnie Cuber (8) ... 106
7. Nick Brignola (11) ... 85
8. Sahib Shihab (10) ... 84
9. John Surman (6) ... 74
10. Pat Patrick (9) ... 73
11. Charles Davis (7) ... 43
12. Jerome Richardson (12) ... 37
12. Ian Underwood (—) ... 37
13. Motorhead Sherwood (—) ... 34

CLARINET

1. Rahsaan Roland Kirk (2) ... 673
2. Buddy DeFranco (3) ... 518
3. Russell Procope (11) ... 383
4. Tony Scott (4) ... 330
5. Woody Herman (7) ... 298
6. Jimmy Hamilton (1) ... 296
7. Benny Goodman (6) ... 284
8. Pete Fountain (5) ... 245
9. Jimmy Giuffre (8) ... 155
10. Eddie Daniels (9) ... 98
11. Perry Robinson (10) ... 86
12. Phil Woods (13) ... 60
13. Benny Maupin (—) ... 53
14. Ian Underwood (—) ... 46



15. Bob Wilber (—) ... 44
16. Barney Bigard (15) ... 42
17. Paul Horn (12) ... 41

MISCELLANEOUS INSTRUMENT

1. Rahsaan Roland Kirk, Mz, St (1) ... 1,230
2. Jean-Luc Ponty, Vi (2) ... 1,157
3. Ray Nance, Vi (3) ... 228
4. Yusef Lateef, Ob (4) ... 224
5. Sugar Cane Harris, Vi (—) ... 153
6. Paul Butterfield, Hca (5) ... 151
7. T. Thielemans, Hca (9) ... 141
8. Michael White, Vi (8) ... 112
9. Ravi Shankar, Si (6) ... 94
10. Joe Venuti, Vi (—) ... 88
11. Alice Coltrane, Hp (—) ... 72
12. Rufus Harley, Bgp (7) ... 69
13. John Mayall, Hca (—) ... 50
14. Benny Maupin, Bcl (—) ... 42
15. Mongo Santamaria, Lp (10) ... 39
16. Ornette Coleman, Vi (12) ... 31

Legend: Bcl-bass clarinet; Bgp-bagpipe; Hca-harmonica; Hp-harp; Lp-Latin percussion; Mz-manzello; Ob-oboe; Si-sitar; St-stritch; Vi-violin.



PIANO

1. Herbie Hancock (1) ... 883
2. Oscar Peterson (2) ... 737
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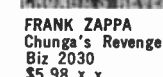


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SPOTLIGHT REVIEW

JOHN COLTRANE

TRANSITION—Impulse! 9195: *Transition*; *Dear Lord*; *Suite—Prayer and Meditation: Day*; *Peace and After*; *Prayer and Meditation: Evening*; *Affirmation*; *Prayer and Meditation: 4 A.M.*

Personnel: Coltrane, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums.

Rating: ★★★★★½

Transition is exactly the correct title. Produced by John Coltrane a half-year after *A Love Supreme* and two weeks before *Ascension*, this LP displays the lyric power of the former work mingling with the extreme introversion of the Saunders-Ali groups.

The title track is one of the outstanding achievements of Coltrane's last years; nearly on a level with *Love Supreme*, with which it differs radically, of course. It is characterized by a special urgency of structure: powerful thrusts of falling and rising phrases, those screaming harmonics, and perfect sequences endlessly renewing themselves structurally. It opens with a typically strong 16-bar blues-like line, and the first tenor solo moves through lyrical playing and increasingly fragmented phrases to two rising climaxes, the second with long, quavery-held harmonics. Tyner's solo follows—some Cecil Taylor-inspired ideas aside, the pianist offers something of Coltrane's structural ideas in diminutive terms.

The second tenor solo is overwhelming. A great opening phrase is varied in a briefly extended sequence before being broken down. Some highly introverted material—small phrases turned inside out, grace notes thematically developed, longer phrases with inevitable tags—appears, "resolved" by harmonics. A terrific moment occurs when violent downward phrases lead to arhythmic clashes of harmonics and booming lyric lines. Again, these clashing arhythmic sequences are particularly characteristic of Coltrane's last period. This is an unusually long track, over 15 minutes, yet it is consistently creative.

The rest of the LP is rewarding without approaching such brilliance. *Suite* opens with tenor themes and solos through three tempos in a few minutes, the medium tempo solo again offering brief lines in contradictory rhythms. Following the force of Coltrane's statement (imaginative drum sounds from Jones), it is disconcerting to hear the bassist strum nursery rhyme-like lines. A Mr. P.C.-like tenor theme leads to Tyner's solo, which is followed by more fast Coltrane: contradictions, paradoxes, arhythms, again in a state of continual reorganization. The drum solo leads to

Coltrane's cadenza over the trio's pedal; it sounds good, but I think these regularly recurring concluding cadenzas were among Coltrane's least interesting ideas.

Coltrane's playing in the *Suite* presents many of the same approaches as *Transition*, and though the structure is as primary and nearly as imaginative, the lyricism is somewhat flawed: there are, for instance, personal clichés in the last two tenor solos. As for *Dear*, it is a peaceful ballad of praise. Tyner's accompaniment and solos—rhapsodic in intent, but just this side of florid—is a reminder that he was quite the right pianist for Coltrane's mid-1960s ideas.

There has been much valuable new Coltrane music released since his death, of which *Transition* is surely the finest. This LP's transitional character helps dramatize an important fact about his art. The common Coltrane myth holds that he was an agonized artist lashing out against an evil world and his own imperfections, the arhythms and simulated hysteria being frenzied cries of frustration, etc. On the contrary, Coltrane's prophetic stance and his violence are deliberate, his emotionalism is determined. The outstanding feeling one gets from this LP is that of extreme control, precision, perfectionism; a rare musical intelligence in the act of creating. This is powerful music, and the LP is highly recommended.

—Litweiler

LOUIS ARMSTRONG

LOUIS ARMSTRONG AND HIS FRIENDS—Flying Dutchman AMS 12009: *We Shall Overcome*; *Everybody's Talkin'* (Echoes); *What A Wonderful World*; *Boy From New Orleans*; *The Creator Has A Master Plan*; *Give Peace A Chance*; *Mood Indigo*; *His Father Wore Long Hair*; *My One And Only Love*; *This Black Cat Has Nine Lives*.

Personnel: Armstrong, vocals; Thad Jones, Jimmy Owens, Ernie Royal, Marvin Stamm, trumpets; Garnett Brown, Bill Campbell, Al Grey, Quentin Jackson, trombones; Robert Ashton, Danny Bank, Jerry Dodgion, Billy Harper, James Spaulding, reeds; Frank Owens, piano; Sam Brown, Kenny Burrell, guitars; Richard Davis, George Duvivier, Chuck Rainey, basses; Pretty Purdie, drums; assorted strings; Carl Hall, Janice Bell, Ila Govan, Matthew Ledbetter, Tasha Thomas, chorus; Leon Thomas, vocal (*Master Plan* only). Arranged and conducted by Oliver Nelson.

Rating: ★★★★★

His doctors hadn't yet allowed him to blow his horn again when this album was made last May, so Louis just sang. He is the father of jazz singing and he transforms everything he sings. That was true of *Blueberry Hill*, *C'est Si Bon*, and *Hello Dolly*, and it's true of some of the novelty

numbers in this album. His improvised lyrics at the end of *Give Peace A Chance* and his inspired singing on *Everybody's Talkin'* are moments to cherish. And he carries off the contrived autobiographical lyrics of *Boy From New Orleans* with such élan that the song is actually charming.

But the LP also contains some solid jazz material, and on *My One And Only Love* and *Mood Indigo* Armstrong demonstrates what phrasing can mean to the interpretation of a melody. Nelson's arrangements complement Louis beautifully. Leon Thomas is a strong and very classy singer, but Pops outshines him on *Master Plan*.

The longest track on the album (6:42) is *We Shall Overcome*, and with the combined efforts of the arranger, the chorus, the band and Louis, who really gets inside the song and its message, the anthem gets its most moving performance since the civil rights days of the early '60s.

If the creative level throughout were up to the level of *Overcome*, *Indigo* and *Love*, this would be a five-star album. It is excellent, and those three pieces make it essential.

—Ramsey

THE DEFINITIVE ALBUM BY LOUIS ARMSTRONG—Audio Fidelity AFSD6241: *Back o' Town Blues*; *Sweethearts on Parade*; *Sugarfoot Stomp*; *Canal Street Blues*; *Bill Bailey*; *Someday*; *Struttin' with Some Barbeque*; *I Ain't Gonna Give Nobody None of My Jelly Roll*; *Cornet Chop Suey*; *Bucket's Got a Hole in It*.

Personnel: Armstrong, Frank Assunto, trumpet, vocal; Fred Assunto, trombone; Jerry Fuller, clarinet; probably Stanley Mendelsohn, piano; Jac Assunto, banjo; Lowell Miller, tuba, string bass; Norman Hawley, drums.

Rating: ★★★★★

During a five-day gig with his All Stars at a Highland Park theater in late August, 1959, Armstrong made this session with the Dukes of Dixieland in the Oriental Theater in Chicago's Loop. There was no audience; the theater was just used as a studio. The tapes were rejected by Sid Frey, Audio Fidelity's late owner, on the grounds that the theater's ping-pong acoustics resulted in too much reverberation. A second session was subsequently arranged at Webster Hall in New York and was released as *Louis and the Dukes* (AFLP 1924).

Not only were the acoustics of the second session superior to the now-released session, but by and large it also produced better music. This is a good LP with fine trumpet work, but it is somewhat hyperbolic to call it "definitive."

Viewed in proper perspective, however, much of the music is excellent. *Back o' Town* can hold its own against just about

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any previous version. Assunto takes a trumpet chorus after the vocal, but Louis' final statement shatters the air with its piercing beauty.

Sweethearts is another winner, taken at the same moderate tempo as the original 1930 recording. Louis' singing is superb, unfortunately anti-climaxed by an Assunto vocal. The last chorus finds Armstrong playing open for a marvelous 16 bars. Assunto takes the release, and the last eight bars are blurred by excess reverb.

Louis takes the King Oliver solo on *Sugarfoot*, ending with an ear-splitting ascension. The Dukes carry the ball for 12 bars, and then Louis' horn slices into the ensemble to wrap things up. *Canal St.* has more Armstrong in top form.

Bill Bailey entered Louis' concert repertoire after the release of *The Five Pennies* movie, and it's unfortunate that it never was recorded because it contained an excellent trumpet solo. This version is not representative of his wonderful work on it with his own group. After Louis' vocal, Assunto takes 16 bars. Then Armstrong attempts a mid-chorus pickup close to an octave higher, but quickly realizes he's too high to sustain and drops back. A similar attempt succeeded brilliantly in *Avalon*, recorded at the second Dukes session. But then there is nothing on this LP to match the savage excitement of that last chorus on *Avalon*.

Struttin' finds Louis using the same solo routine he did with the All-Stars. *Jelly* is good, with a superb Armstrong break—as ascending glissando that is reversed in midstream. *Cornet* contains 24 bars of beautifully executed stop-time breaks that roll from Louis' horn like greased lightning.

Although these performances don't match Armstrong's work for Columbia in the mid-'50s (no company ever quite captured his sound as vividly as Columbia in the George Avakian days), this is almost certainly the best later Armstrong to reach the market since the *Hello Dolly* album. It can be recommended with only slight reservations to all, and is a treat for Armstrong fans.

—McDonough

CHET BAKER

BLOOD, CHET AND TEARS—Verve V6-8798: *Easy Come, Easy Go; Sugar, Sugar; Something; Spinning Wheel; Vehicle; The Letter; And When I Die; Come Saturday Morning; Evil Ways; You've Made Me So Very Happy.*

Personnel: Baker, trumpet, vocal; Sid Sharp Strings; assorted studio musicians.

Rating: ★

The sad thing about this album is that Baker is such a fine musician, that he's been away from recording for so many years, and that this LP could have been done by any competent trumpet player. It's faceless, gutless music, another attempt to justify recording a jazz artist by having him play undistinguished arrangements of popular songs in hopes the rock titles will sell a batch of records.

I hope the play works here: Chet no doubt needs the royalty checks. There is no other reason to buy the record.

The trumpet playing is dispirited except for a good solo on *Die* and a few seconds in *Wheel* when Baker almost takes off; visions of the producer wagging his finger

and shaking his head. As for the singing, go back to Baker's old Pacific Jazz albums.

This is no way to welcome Chet Baker back to the scene.

—Ramsey

CACTUS

CACTUS—Atco SD 33-340: *Parchman Farm; My Lady from South of Detroit; Bro. Bill; You Can't Judge a Book by the Cover; Let Me Swim; No Need to Worry; Oleo; Feel So Good.*

Personnel: Jim McCarty, guitar; Tim Bogert, bass; Carmine Appice, drums; Rusty Day, harp, vocals.

Rating: one gila monster

Cactus has all the necessary style and expertise to be as successful as Led Zep- pelin, whom they acknowledged (with Jeff Beck and others) on the liner. Bassist Bogert and drummer Appice are former members of Vanilla Fudge and are therefore quite aware of the relative powers of tremendously adequate blues, hard volume, and impressive pyrotechnics. And so the frenzy of their demonic mutilation of *Parchman Farm* (plus the further quasi-energy of their repertoire) should especially foster great appeal among the dopers, for whom is added a note: "this album should be played at 'high' level"—not to forget their truly groovy cover cactus phallus. And yet, despite all this considerable pop glory potential, Cactus with their co-conspirators in rhythmic noise (which is all that what they make is and ever will be) remain, as always, merely fabled frauds: a boring elite of charismatic sludgehounds.

—Bourne

PAUL DESMOND

BRIDGE OVER TROUBLED WATER—A&M SP 3032: *El Condor Pasa; So Long, Frank Lloyd Wright; The 59th Street Bridge Song (Feelin' Groovy); Mrs. Robinson; Old Friends; America; For Emily Whenever I May Find Her; Scarborough Fair/Canticle; Cecilia; Bridge Over Troubled Water.*

Personnel: Desmond, alto saxophone; Herbie Hancock, electric piano; Ron Carter, acoustic bass; Jerry Jemott, electric bass; Airtio Motiera, Joao Palma, percussion; Bill Lavorgna, drums; Sam Brown, Gene Bertoncini, guitar; unidentified strings and horns; Don Sebesky, arranger.

Rating: ★★★★★

There are rumors that Desmond is occasionally persuaded to sit in at a certain hip and fashionable New York after-hours spot. But his only official appearances these days are in rare concerts with Gerry Mulligan and Dave Brubeck and on his record dates. So, in that state of semi-retirement, without practice ("I tried practicing for a few weeks," he once said, "and ended up playing too fast") how does the world's slowest alto player (his description) stay in shape?

At any rate, Desmond's chops and his lyrical imagination were in beautiful condition for this collection of Simon and Garfunkel hits. He was aided greatly by Paul Simon, one contemporary song writer whose work is likely to endure; by Don Sebesky, whose arrangements here suit Desmond's approach even better than in their two previous A&M albums and may be Sebesky's best work to date; and by an absolutely first-rate collection of supporting players sparked by Hancock and Carter.

Many of the pieces feature variations of the Latin rhythms Desmond favors—modified bossa novas—and, in the case of

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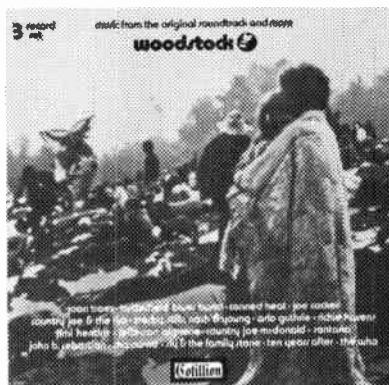


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Cecilia, a surging West Indian dance feeling. The saxophonist is utterly relaxed throughout the album, master of the long line and the held note, but so vital rhythmically that everything he plays swings, although never aggressively. He is capable of a visceral alto sound, and it crops up here on *Mrs. Robinson*. Bridge has Desmond at his most reflective and lyrical, and Sebesky's string writing is perfectly voiced and understated. (If only Sebesky or someone like he had been around for Charlie Parker's string sessions.)

Feelin' Groovy opens with the strong, impeccable Ron Carter playing time and and changes, as Desmond spins out the addicting melody line with subtle backing from the orchestra. Hancock solos with chromatic ingenuity, Carter walks a chorus (actually he skips and hops), then Desmond holds a highly productive conversation with himself by way of three overdubbed alto parts in counterpoint. (The overdubbing technique is also used on *Cecilia* and *Mrs. Robinson*, but only for the unison ensembles.)

On *Scarborough Fair* Desmond recalls Brubeck's contention that in 5/4 time the altoist is the premier jazz performer. By now it seems as natural as breathing for Desmond, or at least as natural as 4/4. He never goes far from the melody, but his performance is rewarding merely for his lyrical exposition of the beautiful theme. Hancock's solo is short and he makes the most of it—with both hands. One of the three drummers has an effective chorus of soft mallet work. Sebesky's horn scoring is superb.

Desmond has been going his own way for years, since long before the Brubeck group disbanded. It's beginning to dawn on many people who put him down because he was white, because he was part of an incredibly successful band, because he wasn't trying to sound like Charlie Parker, or for any number of other spurious reasons, that in him we have a great individualist and a major jazz soloist. This album is testimony to that fact. —*Ramsey*

DUKE ELLINGTON

WITH THE CINCINNATI SYMPHONY ORCHESTRA—Decca DL 710176; *New World A'Coming*; *Harlem*; *The Golden Broom* and *the Green Apple*.

Personnel: Ellington, piano; Cincinnati Symphony Orchestra, Erich Kunzel, conductor.

Rating: ★★ ★

Duke Ellington was 71 this year. For more than 50 of those years he has been a practicing musician, a musician who saw as his instrument the band and the orchestra. His personal image is one of elegance and, in his dress, flamboyance. His music has never been flamboyant and has always been elegant. I think that anyone listening to this album will be amazed at the many muted sounds that Ellington develops to demonstrate his creative genius.

This album represents a total of 25 years, from *New World A'Coming* (circa 1940) to the first performance of *The Golden Broom* and *the Green Apple* (July, 1965). Covering almost three decades, the works represent a mature composer whose sense of time, instrumentation, and melody stamp this music as Ellington, Ellington,

Ellington.

He's able to use almost every instrument both independently and contrastingly. He understands color production in orchestras. His concept of orchestration is surpassed only by Hector Berlioz and Richard Strauss. If you add to this his subtle rhythms, syncopations and durational ideas, he more than equals these two geniuses. His sonority is mellow; he visualizes in the lower register which, I believe, indicates his strong dedication to the blues. Every instrument is a voice.

Ellington says on the record jacket that he doesn't want to be categorized, but what does he mean? That he doesn't want to be a black composer? About two years ago I saw him and the band and was really impressed with some of the new things I heard, such as his things with dancers. But this album categorizes itself. There's no real new material. There's nothing innovative. *New World A'Coming* is very close to *The Golden Broom* and *the Green Apple* which is just like *Harlem*. Every instrument is a voice; he sees this, he understands this, that's his thing. Does this change because you play with the Cincinnati Symphony? There is a beautiful trombone solo in *Harlem*. But there has always been beautiful solo work in his music.

My criticism is that this is not innovative music. It's not new; it's Duke Ellington. And I think Cecil Taylor was right when he said that Ellington has had to make some musical compromises in order to be "monetarily successful." —*Cole*

HAMPTON HAWES

HIGH IN THE SKY—Vault 9010: *The Look Of Love*; *Evening Trane*; *Muffin Man*; *High In The Sky*; *Carmel*; *Spanish Girl*.

Personnel: Hawes, piano; Leroy Vinnegar, bass; Donald Bailey, drums.

Rating: ★★ ★★ ★

After his first recording for Vault, an amorphous collection of movie melodies, Hawes' new trio LP comes as a welcome and satisfying release. He's working with two musicians who provide empathetic and sensitive support, and he's into some newer and freer areas than in his previous albums. Good as his Contemporary album released last year (*The Seance*) was, it found him still very much in the post-Bud Powell vein he was exploring when he came to prominence in the early '50s.

In the album at hand, however, he often uses a modal and unstructured (or lightly structured) approach that leaves him at liberty to explore ideas without falling back on the clichés which in the past he apparently felt were dictated by the constructions of the blues and standards he played. Not that I'd want to see him give up the blues; Hawes is one of the most effective interpreters of blues among modern jazz pianists.

Bailey, long a favorite of Hawes, listens closely and responds to the pianist's change of mood, tempo and feeling without being slavish about it. Bassist Vinnegar demonstrates in the free sections that he is much more than a walker, though in the up-tempo 4/4 part of *Sky* he walks to a faretheewell.

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sharply as in *Sky* what a pianist Hawes is. He has the instrument covered in terms of all standards used to judge pianists: technique, touch, dynamics, speed. And he has a creative imagination matched by few jazz artists at work today. The structure of the piece is simplicity itself; three chords. That leaves options wide open, along with pitfalls into which Hawes and his companions do not stumble.

Hawes has written some helpful and literate liner notes for the album.

—Ramsey

LONNIE SMITH

DRIVES—Blue Note BST-84351: *Twenty-Five Miles; Spinning Wheel; Seven Steps To Heaven; Psychedelic Pi; Who's Afraid Of Virginia Woolf?*

Personnel: Dave Hubbard, tenor saxophone; Ronnie Cuber, baritone saxophone; Smith, organ; Larry McGhee, guitar; Joe Dukes, drums.

Rating: ★★★★★ 1/2

Well, it all starts innocently enough. The fashionable rock beat, a few predictable riffs. But there's a monster lurking in the ensuing grooves. An eclectic, genial oaf—no mere dispenser of greens in butter sauce but a purveyor of some highly nutritious jazz and rock.

Smith, an inventive, swinging improviser, has assembled a group of versatile, virile worthies. Cuber is well known to Maynard Ferguson, Woody Herman, and George Benson followers and Dukes (ex-Jack McDuff) is a familiar figure to those more steeped in the organ genre than I. All three plus guitarist McGhee are outstanding, yet somehow tenorist Hubbard still manages to emerge as somewhat of a sensation. I don't know where he came from but I like where he's going.

From a jazz-rock standpoint, *Wheel* is the best track. The groove—and it is a groove—is right (thanks to the everhip Dukes), Smith's playing is tasty, and Cuber's bass line work is beautiful. Hubbard, however, dominates the track with a fantastic solo—21st century gutbucket for want of a better description.

Steps, the most satisfying jazz vehicle, begins with free chirping by the reeds—sort of a taxi-horns-at-rush-hour-type effect. The group rips off the fragmented theme, with intricate Dukes stickwork, who is tasty and inventive throughout. Cuber erupts with a stupendous but brief solo and Hubbard's tenor, out of Coltrane but into individuality, again impresses.

Pi, a lazy, modal rocker with an interesting release, gives McGhee a chance to stretch out before Smith tackles *Woolf*. The organist is the sole improviser—working alternately out of stop-time and straight-ahead contexts—and though the track runs over ten minutes, he more than held my interest throughout.

There's really not much to quibble with regarding what went down. What could have gone down, ideally, would have been at least one more challenging jazz vehicle a la *Steps* and more than one brief solo for Cuber, a charter member of the neglected, came-to-the-fore-in-the-1960s-budding-genius club, who is far too talented to be relegated mainly to ensemble figures.

This LP was well prepared and there's enough variety and substance to satisfy all appetites—just like the Thanksgiving Day

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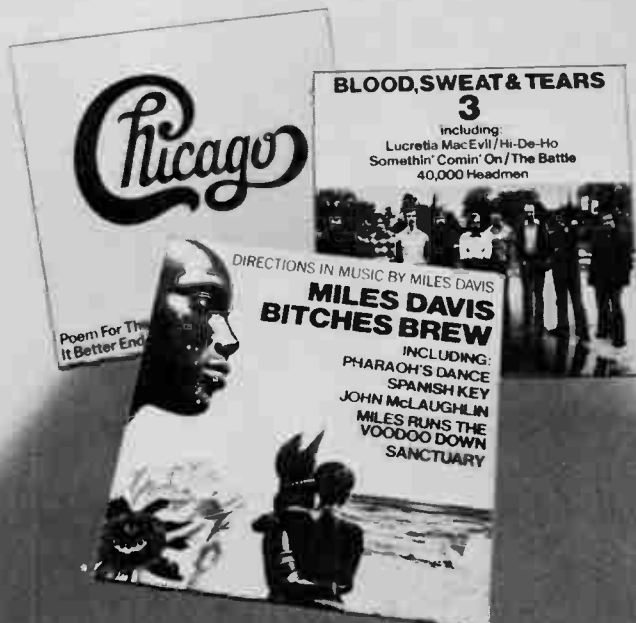
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It's the latest from Herbie Hancock, on Warner Bros. Records (tapes distributed by Ampex).



turkey, with one exception. You won't get tired of the leftovers. —Szanitor

TONY WILLIAMS

THE TONY WILLIAMS LIFETIME—Polydor 24-4021: *To Whom It May Concern—Them; To Whom It May Concern—Us; This Night This Song; Big Nick; Right On; Once I Loved; Vuelta Abajo; A Famous Blues; Allah Be Praise*. Personnel: Johnny McLaughlin, guitar; Khalid Yasin (Larry Young), organ; Jack Bruce, Fender bass; Tony Williams, percussion; unidentified vocalist.

Rating: ★★★★★ 1/2

This is an excellent album. Excellent for several reasons which may not become immediately apparent. First, you must listen to this album closely in order to grasp all the things going on. I heard the album at least 15 times and I was constantly reminded of the vociferous challenge LeRoi Jones makes to critics in the first chapter of *Black Music*. Intensely honest, it strikes to the heart of most criticism to which jazz musicians have been subjected: "I don't understand it so therefore it's no good." These four musicians made me listen and I listened because I didn't want to depend on my initial reaction, which was W...H...A...T?

Generally, this album is a continuum of tension and release. The tension is developed by the conical line of the organ juxtaposed against the piercing line of the guitar and the dynamics of the drums. The Fender bass is used as a harmonic support instrument throughout much as in a rock band.

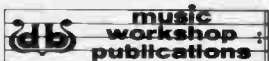
Big Nick, John Coltrane's piece, operates as a tour de force for organist Yasin. It is the only piece where the Fender bass is not used (Yasin uses the pedal). It has a repeated, syncopated line and is played medium up tempo with Williams weaving many rhythms in between a steady pulse.

The remainder of the album is a good attempt to produce many different kinds of sounds. *Right On* begins with Williams hitting a cowbell and the snare, one after another, which sounds much like gun fire. Then the other members fade in with a repetitive line modulating from E to Eb. While this modulation is going on, Williams literally pounds the drums with a steady drone beat. The piece finally modulates to D, then back to E.

To Whom It May Concern—Us begins with a tom-tom beat in duple time by Williams. Then there's a drone on the organ and bass—the drone sounds like a bass clarinet. Then Williams mixes the rhythm with a roll and finally, almost at the end of the track, the melodic line is heard. This sound-building does not distract from the melodic lines, which are all very interesting.

There is a tremendous use of imitation and sequences which gives the music sound clusters. This is done especially effectively on *Vuelta Abajo*, but I think the listener should experience it for himself. There is singing on three tracks and, after listening to it over and over, it still sounds bad to me.

These are four very talented musicians who need to be heard over and over. This is not the kind of music you listen to while playing bridge. It demands your full attention. And, if you've got your music thing together, you'll give it. —Cole



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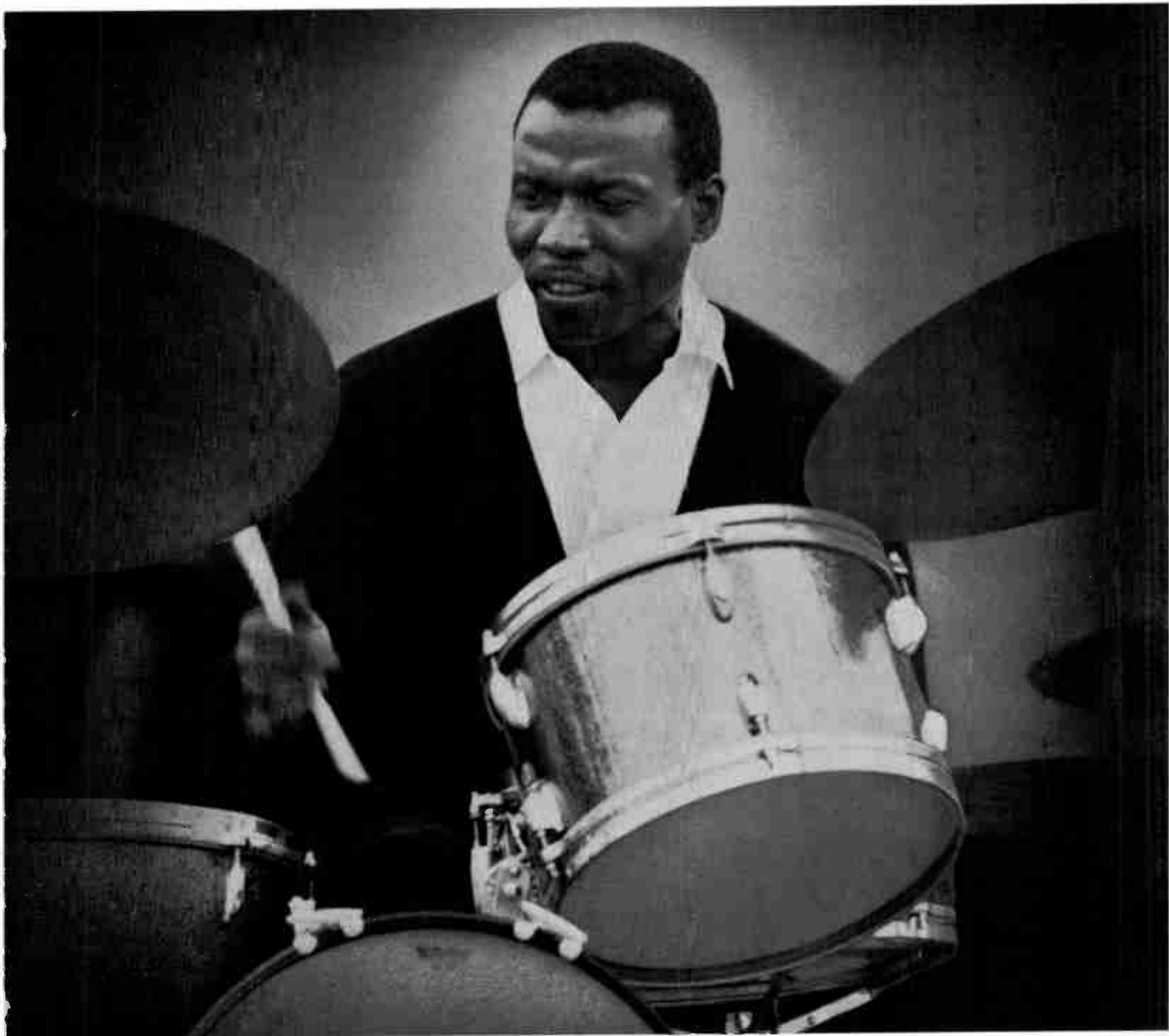
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CAUGHT IN THE ACT

Miles Davis/The Fourth Way

Zellerbach Auditorium, Berkeley, Cal.

Personnel: Davis, trumpet; Gary Bartz, alto and soprano saxophone; Keith Jarrett, piano, organ; Mike Henderson, bass; Jack DeJohnette, drums; Jumm Santos, Aíro Moreira, percussion. **Fourth Way:** Hadlie Caliman, tenor saxophone; Mike White, violin; Mike Nock, piano; John Wilmuth, bass; Ed Marshall, drums.

Throughout the first half of their set, the Fourth Way's front line was afflicted with acoustical snags that reduced it to a thin whisper and *Space Funk*, *Mesoteric Circles* and *Werewolf*, in effect, to rhythm section numbers, but the tenor and violin came through in revelational bursts on *Colors*, and from then until the final *The Sun and Moon Have Come Together* everyone had an audible say.

Until the curtain lifted on the acoustics, good rhythm kept the show moving. Nock's

The original material was too slight for the group's pointed talents and smacked of the faddishly mod approach. There are numerous Bay Area groups whose books are profuse with Nock's compositions, finely crafted jazz scoring. Why he doesn't use them is a puzzlement; he's passing up his own most tasty recipes.

With Miles, it was a dipping into the *Bitches'* pot—a ladling out of quasi-mystery atmosphere; polyrhythms in fore- and back-ground (sometimes enveloping the piece in a welter of different meters, sometimes fashioning a complex tapestry for the horn's solos); a powerful ebb and flow of dynamics. There were stretches when the Davis horn would float pensively over the cross rhythms, others when he'd drop in and forge ahead in flurries. The set was

Something of a virtuoso.

Miles too was sinful in over-repeating, milking phrases long after they were dry. If the effect was meant to be hypnotic, a quality often aimed for in the set, the passes sometimes missed. Recompensing cameos were the muted trumpet with only a soft rumble of conga and a rattlesnake clicking of the guire in accompaniment; a wry mocking solo against a rockish tableau; beautiful lyrical breaks that the intense spurring rhythm underlined—and the electronic results from an innovative mike placed inside the trumpet mute, used with sparse, telling effect. He squeezes more emotion out of bent intonation than others can from a chorus.

It strikes one that the latest stage in his evolution is more clipped style than extended substance, but Davis exudes such a thick fog of charisma that this fact is obscured. He has an alchemy that turns mistakes to advantage: reaching up for one of those G-flat notes he loves to pluck he hit a clinker, exasperatedly stamped a high heel (always the dandy), and there was a blitz of applause.

Cornered in a right angle of piano and organ, Jarrett kept all kinds of interesting things going, sometimes playing both instruments simultaneously—plus facial muscles. These were in constant contortion, mirroring most of a wide range of nuances, often drifting into self-induced ecstasy. A humorous throwback in the avant-gardist context was his goading thunderbursts of organ chords from a lowdown blues vein, the crowd antiphonally egging him on to fresh statements. He was a treat to listen to and/or watch.

And there was magnificent Bartz. It would have been hard to top the validity of his alto playing. He was an attractive opposite in warm fullness to Miles' often gaunt lines and his down-to-earth dealings were a nice contrast to the esoteric jargon that the group sometimes indulged in. His first long solo was packed with searing blues passages; that the others weren't touching on anything close to blues was beside the point. That and the successive excellence of three solos following, as well as numerous snippets—he used soprano sax briefly dueting with Miles—were stirring highlights. Not only a feverishly fleet player, he favored full notes grippingly held and breathtaking swoops and dips into the lower register, all touched with an oblique lyricism that was his own motif. He was like a Hodges translated into avant-garde on occasion.

Miles' facility for choosing the best in frontline material, even if still largely unknown, still holds good. This was great alto, an always sparkling facet that held you rapt in a sometimes fascinating group.

—Sammy Mitchell



VERYL OAKLAND

Miles and company: Wily injections

graphic piano solos were a lucid blending of shrewd ideas and drive. He, White and Marshall were savants on their respective instruments, Wilmuth played resilient bass, and Caliman's compact tenor was an added bonus to the usual quartet format.

They were a whirling weathervane of different directions—jazz time-stamped, free, and laced with rock, often shot through with the quiver of tambourine and tinkling bells—musical incense agreeable to the Berkeley nostrils. In their easy encompassing of styles, there was little feeling of involvement; it was more a display of moods than an exploration. What transfixed attention was solo work that veered between good and brilliant, the latter consistently circled by violinist White's stretching technique to a tingling limit with cadenzas that reared out of the group-sound like tornado twisters, and solos that streaked at a tearaway tempo. He was a soloist who always had a wealth of invention to dig into. In a pun, he bowed to no one in excellence at this gig. Especially good, too, was Caliman's explicitly jazz solo against rock rhythm in *Sun and Moon*.

the usual merging, no punctuation marks for climaxes; it sounded like four numbers, all without benefit of title. Some segments had a Siamese resemblance to *Pharaoh's Dance*, *Sanctuary* and *Bitches Brew*, though they say it's all new stuff. Other sections were forged in a steelier context than the record. The rhythm had a keener edge, often a full production intensity, and the occasional offshoots into tranquillity had a spiky quality.

In the cluster of pros and cons, tares among the wheat, the rhythm sprouted both. Tares were periods when they were more repetitious than subtle; it was a blunt drill-bad dentist effect. Then they would fetch you up with some wily injection and change of texture. Boredom and interest locked together and it was a frequent to-and-fro between fascination and yawning monotony. The standout among Henderson, DeJohnette and congaist Santos was Moreira, knee deep in a motley array of percussion instruments, among them his own native Brazilian cuica, caxixi, reco-reco, berimbau, chifre, etc., and others off the known beat. He used them all with cunning effect neither Afro nor Latin.

Esther Marrow

Ronnie Scott's Club, London, England

Personnel: Miss Marrow, vocal; Alan Branscombe, piano, electric piano; Darryl Runswick, electric bass; Bill Eyden, drums.

If Esther Marrow doesn't turn out to be the biggest thing since Aretha Franklin, I'm laying down this pen and typewriter. Her total authority, dramatic voice and

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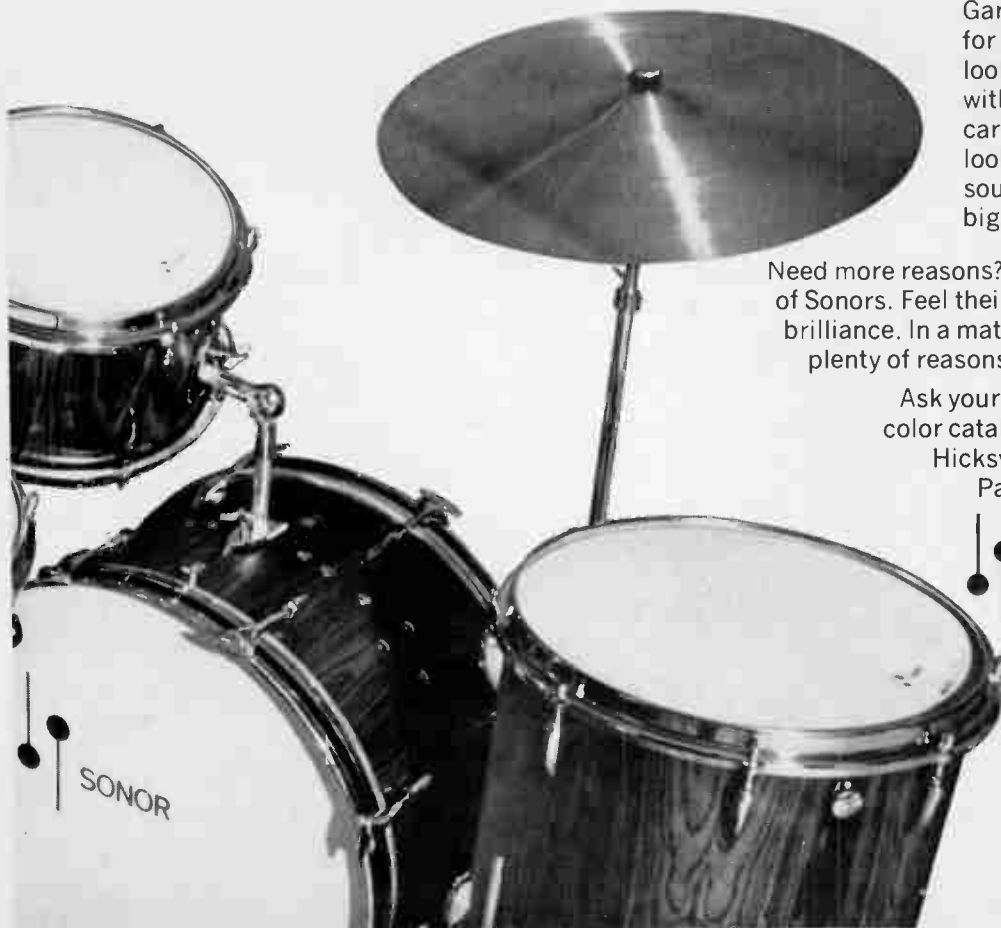
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VALERIE WILMER

Esther Marrow: Painting vivid pictures

appealing stage presence stamp her as a star in the making and put her head and shoulders above the majority of so-called soul singers. No bouncing windup puppet, no dizzy Motown doll, she has no time for the frivolous excesses of the Black-is-Beautiful-all-of-a-sudden syndrome. She's too busy being herself.

Esther may not have the heartrending pathos that makes Aretha the unique woman amongst women, but she has paid her dues and it shows in the way she hits home and messes with your heart. This lady's soul is for real.

Her choice of material includes numbers as funky as *Chains of Love* and Joe Zawinul's *Walk Tall*, as well as the moving *Trade Winds*, a sophisticated social commentary from the pen of bassist Bill Salter. That she grew up with a heavy church background is obvious from the way she delivers a song, and in spite of the relative sophistication of her act, she is above all, earthy and down with it.

She hit the stage with a jumping *Chains of Love* that showed she meant business, strolled gently through Fred Neil's evocative *Everybody's Talkin'/Echoes of my Mind*, then leapt on out and into it with a soaring *California Dreamin'*. She grabbed the band by the scruff of the neck and danced inside the people's heads. This was the point where it really started to happen, and the stage was set for Van McCoy's touching plea, *Turn On Your Love-light*.

"Turn on the light of your love, let it shine on me . . ." pleaded Esther, and the stage lights twinkled out of her eyes. She exhorted us to *Walk Tall*, and finished with the Curtis Mayfield standby, *People Get Ready*, and *And When I Die*. She went back to the slow church style for these two, and celebrated with an exultant up-tempo switch in the last song that brought the audience to its feet. This was the true unleashed exultation that follows sadness which is the essence of Gospel-based music, Great Black Music—call it what you will.

Throughout her two weeks at the Scott Club, where he shared the bill with the perennial Ben Webster, Miss Marrow was

dogged by a faulty electric piano. Branscombe was forced to switch to the regular instrument which, for my money, sounded more funky and basic.

For her second set, Miss Marrow included Lennon and McCartney's *Something*, on which her phrasing was exceptionally mature, Dylan's *The Weight*, and a beautiful arrangement of a beautiful song, *A Rainy Night In Georgia*. This Tony Joe White composition, popularized by Brook Benton, took on new individuality at Miss Marrow's hands. She caressed it and stroked it into shape so that you could see the rain trickling down the steamy Georgia windowpanes. She has the ability to paint vivid pictures as she sings, then to lift you up, turn you around and stand you on your ear with a rocker like *Son of a Preacher Man*.

Esther Marrow is a singer who is both earthy and sophisticated, who doesn't overreach herself either in style or choice of material. It's only a matter of time before she will be right out front with the public; where those who *know* are concerned, she's out front already. —Valerie Wilmer

Herbie Hancock/Freddie Robinson

Both/And Club, San Francisco

Personnel: Hancock Sextet: Ed Henderson, trumpet; Garnett Brown, trombone; Bennie Maupin, tenor saxophone, flute; Hancock, piano; Buster Williams, bass; Billy Hart, drums. Robinson Quartet: Robinson, guitar; Ernst Van T्राise, organ; Bill Terry, bass; Harold Rett, drums.

The cleavage between the moods of the numbers on the evening's run was near-schizophrenic, if you can attach such a tag to brilliantly coherent Hancock. Both his sets were devoted to lengthy versions of *Speak Like A Child* and *Maiden Voyage*—apart from elite trombonist Brown during his smoldering moments, these were filigreed offerings that edged close to the ballad—and their polar opposites, *Eye of the Hurricane* and *Wiggle Waggle*—complex *Sturm und Drang* affairs poured out at boiling point.

There was more harmless schism in the handling of parts. Except for the front-line unison voicings on the themes of *Hurricane* and *Waggle* by tenor-trumpet-

trombone, Brown avoided the avant-garde zone and settled on the suaver context of *Voyage* and *Child*, where he spoke volumes. For a while, it was a fluent accommodation to the restrained nature of the pieces, and then, on both solos, he'd gradually increase the tempo.

That his solos had less the character of heated improvisation than of being coolly charted in advance didn't lessen the sweeping effect he achieved with his flowing choruses. Ad lib or plotted, it was great trombone.

The other front members didn't indulge overmuch in the mellow. Some tranquil flute and flugelhorn on *Voyage* (*Child* was practically all Brown and the rhythm section); otherwise, it was tenor and trumpet on stinging attacks suitable to the context of scorching uptempo, Maupin varying his oblique approach with straightforward lyricism, and Henderson—a young local player making his debut with the group—displaying a hard-tipped confidence. Both maintained unsagging excellence over long stretches of soloing.

Hancock, touch honeyed or biting, was about everything a piano could ask for. He played on an electric one throughout, and though the deuced instrument has the nasty ability to compress the divergent facets of pianists into sameness, what was Hancock came lucidly through.

He pivoted the uniformly excellent Williams and Hart in exhilarating directions, whether in a fierce flux of freedom or stroking the ballads to a sensuous purr. On *Hurricane*—more m. p. h. than the recorded version—good ideas flew in every direction and he swung through a host of tempos and changes on with *Waggle* dazzling alacrity. His qualities as a composer are always predominant; a smart coat of the logical covers the most bizarre turns and figures. Perhaps equal to his large talent of laying down a beat is his tendency towards the ardent. The romantic concept he spread over the ballads contained the best music of the evening.

Alternating, the Robinson quartet was conventional in comparison but still swinging. The guitarist himself was far from standard, in sober-suited appearance with a retiring air about him for a leader. His "I thank you all for your support", "We really appreciate your applause", and codas of "God bless" that followed acclaim were all delivered with the grave decorum of a baptist deacon. There were a few laughs circulating from those who thought it was a put-on. It wasn't.

He got some good things going on *Mint Julep* and *Misty*, along a nice line in original picking against a plummy background of organ chords. Just when congratulations were due for being his own man, he took an octave jump into Wes Montgomery's bag, technique and all the trimmings, and was never quite the Robinson of the first few numbers after that, eclectically traveling through boogie, shuffle, swing, rock, and good modern jazz. But the clichés were all tightly stitched, his imitation of Wes formidable, and all in all he deserved a return blessing. A group commendation was in order for *Black Fox* and *The Coming Atlantis*.

—Sammy Mitchell



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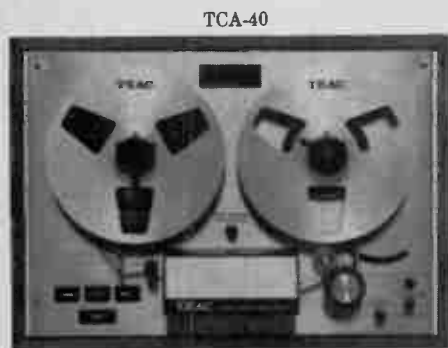
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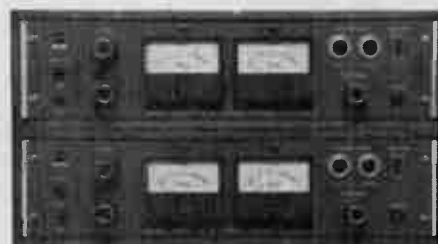


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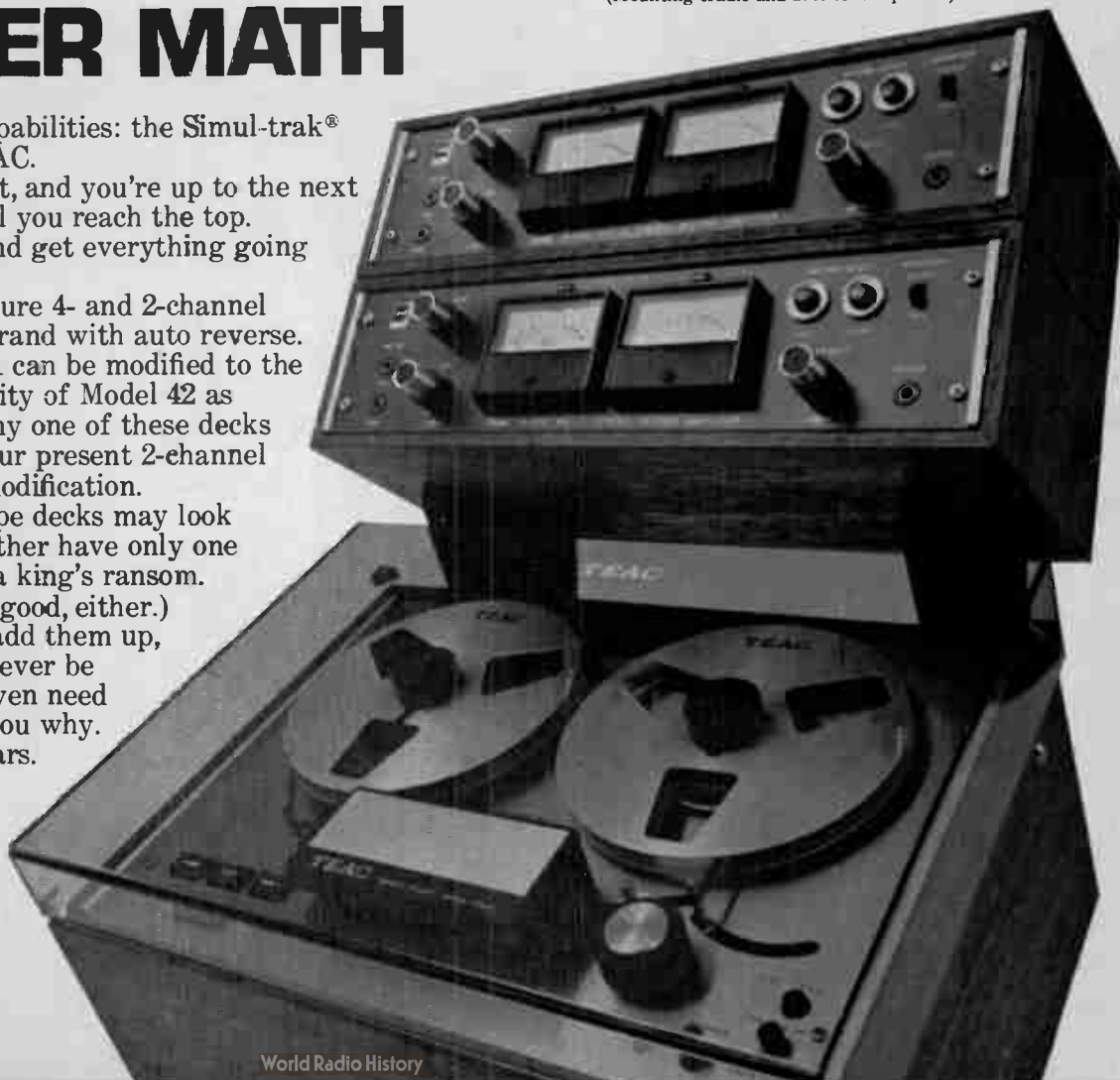
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CHORUS

(Continued from page 4)

rock sidemen are becoming as well as reflecting a transition period in jazz as the mainstream broadens.

Jimmi Hendrix to the Hall of Fame, aside from the emotional impact of his early death, represents the fusion of virtually all of today's things: blues, rock, cultism, jazz roots, the English scene, and that much abused black cry, soul. And what Hendrix said in a down beat interview (April 4, 1968) could have come from Charlie Parker or Art Tatum or John Coltrane or any artist who understands that the flame is lighted from within. "Gotta keep it moving", he commented, "you don't care what people say so much—you just go on and do what you want to do. You never do it quite—I always try to get better and better—but as long as I'm playing, I don't think I'll ever reach the point where I'm satisfied."

AD LIB

(Continued from page 12)

her recent stay in New York . . . The Rashied Ali Quintet worked at Esther Gritz in Brooklyn in November . . . Roy Ayers' Ubiquity was at Slugs' Nov. 10-15 . . . Archie Shepp, Pharoah Sanders and Eddie Gale were late Oct.-early Nov. performers at the East in Brooklyn . . . If, a British jazz-rock group, swung Ungano's Nov. 9, and Muddy Waters was there a week later . . . Victor Uwaife and troupe from Nigeria were at the Village Vanguard the week of Nov. 9 . . . Archie Shepp played the East Village "In" Nov. 12-15. With him were Monty Waters, alto; Sinelius Smith, piano; Victor Gaskin, bass and Beaver Harris, drums . . . David Amram, featuring Pepper Adams, was at Top of the Gate in November . . . A concert at the Syracuse University Warehouse



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44 □ DOWN BEAT



Theatre was scheduled for Dec. 8 with Joe Farrell, Andrew Hill, Richard Davis and Roy Haynes . . . The Third Rail, described as a rock-jazz-pop group, opened a lengthy stand at the Downbeat in mid-November, following Gas Mask. Comprising trumpeter Dick Wein, trombonist Creighton Miller, organist Glen Charles, guitarist Barry Brown, bassist Stan Witinsky and drummer-leader Brad Lee, they will be on hand through Jan. 9, appearing opposite the long-incumbent house quartet led by fluegelhornist-trumpeter Joe Cabot (they play for "traditional dancing," meaning polite jazz) . . . Singer Yolande Bavan (remember?) is featured in *Tarot*, an entertainment with mime and music at the Chelsea Theater Center at the Brooklyn Academy of Music through Dec. 20. The score is by Tom Constanten, formerly of the Grateful Dead, and is performed by the Rubber Band . . . The Brooklyn Muse presented concerts featuring the groups of Carlos Garnett and Palmer Lampkin in November . . . Randy Weston took a brief November holiday from his club in Morocco to visit his father and old friends in town, and perhaps play a session or two . . . The Hartford (Conn.) Jazz Society presented trumpet Howard McGhee and singer Joe Carroll Nov. 15, and had saxophonist Harold Vick, pianist Joe Bonner, bassist Sam Jones and drummer Freddie Waits the month before . . . Ahmad Jamal's AJP labels will be distributed by Ampex. They are Jamal (jazz and pop), AJP (rock, folk, country) and Cross (Gospel). Recently issued on Jamal is a solo piano album by Joel Shulman, with liner notes by Bill Evans . . . Digg's Den, on 145th St. and Bradhurst Ave. in Harlem, threw a cozy little party for pianist Barry Harris, the regular attraction there. On hand were Barry's most recent bassist and drummer, James Jefferson and Larry Hancock, and sitters-in Sonny Red (alto and tenor) and Pepper Adams (baritone, of course). The potato salad was out of sight, and so was Barry . . . Zoot Sims' cohorts at the Half Note last time we checked were Don Friedman, piano; Vic Sproles, bass, and Scooby Stroman, drums . . . Wednesday night jam sessions continue at Woody's, 8th Ave. and 54th St. . . . Pianists all over town, some with bassists, some solo: Wynton Kelly at Mikell's (170 West 95th), with bassist Sam Jones; Valerie Capers at the Needle's Eye; Andy Bey at Hilly's; Cedar Walton with Herbie Lewis at Bradley's, and Duke Pearson at the Lost&Found (39th and Lexington) . . . Duo guitarists George Barnes and Bucky Pizzarelli are at Upstairs at the Downstairs, and Chuck Wayne was at The Guitar . . . Nancy Wilson did a week at the Apollo, shortly after returning from London . . . A new outlet for jazz is the Quiet Village in Levittown, Long Island, where rock is the usual fare except on Thursday, when a house rhythm section of Al Williams, piano; Leonard Gaskin, bass, and Ben Riley, drums host visiting hornmen. Among the latter have been Howard McGhee and Budd Johnson . . . The Gulliver, in West Patterson, N.J., recently had weekend music by the Ernie Wilkins-Chris Woods Quintet; pianist

Teddy Wilson, with Calvin Ridley, bass, and Eddie Locke, drums (who did two consecutive weekends in November), and an all-star quartet of Thad and Hank Jones, Richard Davis, and Mel Lewis.

Los Angeles: The county-sponsored Pilgrimage Theater Fall Jazz Festival closed with a whimper rather than the bang scheduled—although both are related. Instead of the Mike Barone big band, the finale featured Gary Barone and his combo: Barone, trumpet and flugelhorn; John Gross, tenor sax; Mike Wofford, organ; John Morell, guitar; Wolfgang Melz, electric bass; John Guerin, drums; Jamie Shane, vocals. Music director Tony Feraro can be proud of this year's 20 concerts—ten in the spring; ten in the fall—and they will resume in April . . . Former Harry James vocalist Cathy Carter did a stint at the China Trader in Burbank, backed by her husband Pat Longo and his combo: Hal Espinosa, trumpet; John Mayhan, reeds and flute; Longo, baritone sax; Frank Strazzeri, piano; Buddy Clark, bass; Chiz Harris, drums . . . Gildo Mahones now fronts the house trio at the Pied Piper, along with Eddie Hahn, bass; Mel Lee, drums. Sonny Til was replaced by another vocalist, Spanky Wilson . . . The Charles Owens Quintet is now at the recently reopened Bill of Fare . . . The Grand Prix is featuring a group called the Unforgettable Herbs: Ray Hall, organ; Robert Hardaway, guitar; Ray Richards, bass; Marvin Herbert, drums . . . Q. Williams is back with the Ike Isaacs Trio (Jack Wilson, piano; Isaacs, bass; Donald Bailey, drums) at the Memory Lane . . . Jimmy Smith left for a tour of Japan after he closed at the Lighthouse. During the gig, Leo Blevins replaced guitarist Ed McFadden, Candy Finch remains on drums. Kenny Burrell followed Smith . . . Johnny Creach, the jazz violinist at the Parisian Room (where the show is headlined by Lorez Alexandria, backed by the Red Holloway Trio), took a brief leave of absence to tour with Jefferson Airplane . . . Shelly Manne's plans to celebrate his club's tenth anniversary with the opening of Thelonious Monk were shelved when Monk became ill. To fill the gap, John Klemmer's Quintet was held over an extra week: Klemmer, tenor sax; Lynn Blessing, vibes; Mike Wofford, electric piano; Reggie Johnson, bass; John Dentz, drums. The same group also played a matinee concert at the Surf Rider in Santa Monica . . . Donte's celebrated its fourth anniversary and characteristically presented a potpourri of styles: Maurice Miller, drums and vocals, fronted a trio called Sweet Grease (Gary David, piano; Ray Neapolitan, bass); the big bands of Louis Bellson, Dick Grove and Dee Barton; The Bud Shank Quartet (Shank, reeds; Vic Feldman, piano; Chuck Domanico, bass; John Guerin, drums) plus one (Joe Pass, guitar); Terry Gibbs' Quartet (Gibbs, vibes; Walter Bishop, Jr., piano; Larry Gales, bass; Frank Capp, drums); singer Geraldine Jones for a November-full of Tuesdays; Darius Brubeck's trio; Howard

Roberts' Magic Band (Tom Scott, reeds; Roberts, guitar; Dave Grusin, organ; Chuck Domanico, bass; John Guerin, drums); **Abe Most** and his **Time-Life Group** (part of the band that Time-Life is underwriting to re-create the "swing era" for its record club) with Most, reeds; **Ray Sherman**, piano; **Rolly Bundock**, bass; **Nick Fatool**, drums; and a special group that got together thanks to the westward re-location of the *Merv Griffin Show*: **Danny Stiles**, trumpet; **Richie Kamuca**, tenor sax; **Jake Hanna**, drums, and local pianist **Jimmy Rowles**. That's a typical

month at Donte's! . . . The combined appearance of **Ella Fitzgerald** and **Duke Ellington** at the Now Grove led to separate gigs as well: Duke and his band, supplemented by soloists, presented a concert of sacred music at Temple Emanuel, Beverly Hills; Ella and Raymond Burr co-emceed the fourth annual Image Awards at the Grove . . . The **Craig Hundley Trio** played a special benefit concert at the Century Plaza for International Orphans . . . **Lou Rawls** has been signed to tour with the **Dallas Symphony Orchestra** next summer . . . **Don Ellis'** band con-

cluded a nine-state, 18-day midwest college tour.

Chicago: The **Neo-Passe Sextet** and pianist **Bob Wright**, featured attractions in the Blackhawk restaurant's experimental Friday evening cocktail sessions, have been so popular that a lengthy engagement seems assured . . . Organist **Charles Earland** did a weekend at the Apartment . . . Pianist **Don Gibson** and trumpeter **Nappy Trottier** were among the jazzmen who played a jazz service at the Long



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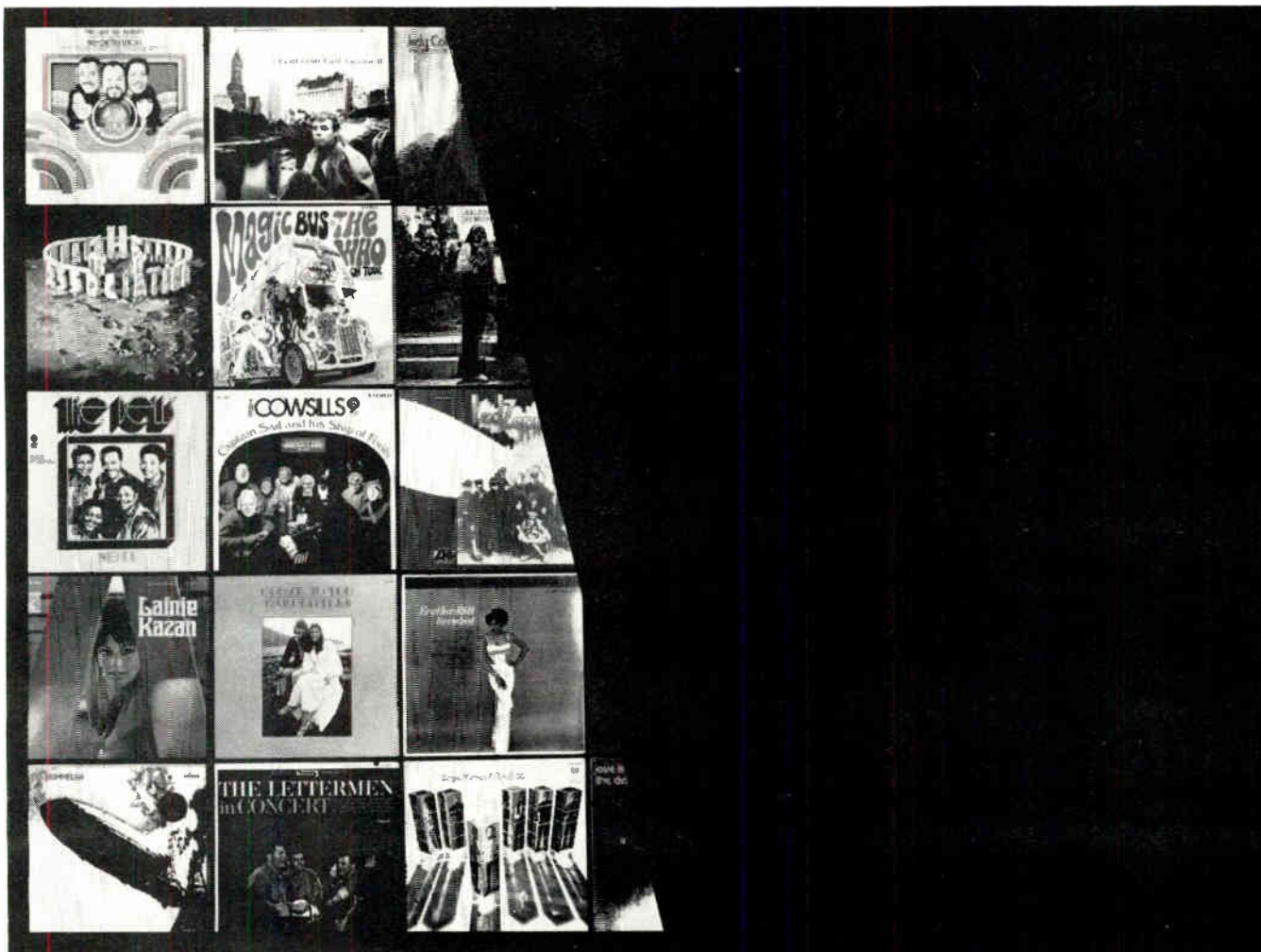
Grove Community Church on a recent Sunday . . . Kenny Soderblom brought his big band into the Wise Fools, 2770 N. Lincoln Ave., for a Monday-nighter . . . Otis Rush's blues band has been featured at Alice's Revisited, 950 W. Wrightwood Ave. . . . Stan Kenton's recent three-day stint at the Quiet Knight was so successful that other jazz may follow. The Knight, previously, was solely a haven for blues and folk artists . . . The Syndrome, Chicago's newest rock palace (located in the old Chicago Coliseum, 15th St. and Wabash Ave.), recently featured Traffic, the Siegel-Schwab Blues Band, Mott the Hoople, and Conqueror Worm . . . Sergio Mendes' Brasil '66 did a one-nighter at the Auditorium Theatre . . . A traditional band led by pianist Don Gibson recently began an indefinite weekend stay at the Old Orchard Country Club in Mount Prospect. Sidemen include trombonist Bill Hanck, banjoist Charles Marshall, bassist Dick Carlton, and drummer Wayne Jones . . . Little Esther Phillips did a weekend at the Apartment . . . Tenorist Prince James led a group at Lurlean's that included drummer Marshall Thompson . . . B. B. King did a weekend at Ruggles shortly after Count Basie's one-nighter there.

Pittsburgh: Nearly 1,000 persons attended the Walt Harper Jazz Workshop at the Hilton Hotel's main ballroom. The main attraction was Carmen McRae, whose artistry brought three standing ovations. She concluded by sitting in on piano in an impromptu set with her trio, which included Mike Taylor, bass, and Roger Humphreys, drums. The Harper combo also played several sets . . . The Professional Men in Jazz Plus One played an unusual gig at the Carnegie Museum for the Pittsburgh Bar Association. The public was invited to view an art exhibit in the main foyer of the museum while the music, emceed by down beat correspondent Roy Kohler, emanated from an bandstand in their midst. Musicians included Bill Shaffer, alto sax; Warren Watson, James Pellow, tenor sax; Carl Arter, piano; Harry Bush, bass, and Dick Broskey, drums . . . Jazz vocalist Jeanne Baxter does double duty with two local jazz groups. Mid-week she appears at The Crow's Nest with former Hal McIntyre sideman pianist Reid Jaynes. On weekends, she joins the trio at the Holiday Inn West, where the trio headed by pianist Bobby Negri includes bassist Scotty Hood and drummer Bill Butchko . . . Houston Person did a week at Crawford's Grill that also featured vocalist Gail Sonders. James Moody was set to follow . . . Guitarist Joe Negri, music director at WTAE-TV, did two original contemporary jazz masses for the national conference of the Confraternity of Christian Doctrine at the William Penn Hotel. Among his sidemen were trombonist Joe Dallas, bassist Bobby Boswell, and drummer Tom Soisson.

Toronto: Ella Fitzgerald, on a return visit with the Tommy Flanagan Trio to

the Royal York Hotel, broke all attendance records. Every one of her 24 shows (at cover charges of \$6 and \$7) were sold out. Over 10,000 patrons filled the hotel's Imperial Room where Ella, the trio and the Moxie Whitney orchestra presented two shows nightly. When Ella appeared in a special concert for youngsters from downtown schools, arranged by the Inner City Angels, a group of artists and educators, she brought the house down. When she finished the show with *Put A Little Love In Your Heart* the kids were hers and tears were streaming down her face. A day later members of the Variety Club gave her a standing ovation and the club's gold insignia, the first woman to be so honored by the Toronto chapter. Earl Hines was also honored by the showbiz club members. Hines was appearing at the Colonial Tavern with his trio and singer Marva Josie, an appearance that coincided with a sudden upsurge of jazz engagements . . . The same week the Cav-A Bob brought back the Saints and Sinners with special guests Buddy Tate and Jodie Drake . . . Les McCann appeared at the Town Tavern, where Clark Terry, Zoot Sims and Horace Silver subsequently performed.

Finland: Trumpeter Ted Curson paid an extended visit to Finland following the Pori Jazz Festival. He played all the clubs in Helsinki and recorded an album for EMI with the Eero Koivistonien Quartet (Koivistonien, saxophones; Pentti Hietanen, electric piano; Pekka Sarmanto, bass; Reino Laine, drums) titled *Ode to Booker Ervin*, of whose death Curson learned in the midst of the recording session. Drummer Laine left the Koivistonien group after the recording session to gig in New York. His replacement is Esko Rosnell. Rosnell, along with American pianist-composer Don Bane, accompanied the group to Copenhagen for a gig sponsored by the Danish Radio. The show was highlighted by a surprise visit from Ben Webster, who soloed on a few evergreens with the Arvid Meyer Orchestra. Meyer featured tenorist Jesper Thillo, who received kudos from Webster for his playing . . . Esko Rosnell gassed everybody at the Turku Rock Festival along with rock guitarist Hasse Halli's Eternal Band. Also appearing at the festival: Daddy Longlegs (from the U.S.), a British group, Argent, and Colliseum . . . Freddie Hubbard's Quintet was set to play a combination TV show-live concert with the Finnish Radio Jazz Orchestra, but due to prior commitments in Copenhagen were unable to make it to Helsinki in time for the TV portion. However, the group was warmly received by the large concert crowd when it arrived. With Hubbard were Junior Cook, tenor sax; Kenny Barron, piano; Juney Booth, electric, acoustic bass, and Louis Hayes, drums. The Radio Orchestra's portion of the concert featured compositions by Eero Koivistonien, Teppo Hauta-Aho, and Paroni Paakunainen, the Matti Oiling Pop-Jazz Band, a small ensemble led by Helsinki Symphony bassist Hauta-Aho, and the Eero Koivistonien Quintet.



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