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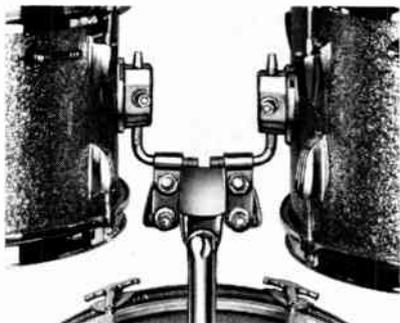
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CHORDS & DISCORDS

A Forum For Readers

One Man's Jazz...

I have just read Dan Morgenstern's comments on the music score written by my father, Eddie Sauter, for the film *Mickey One* (DB, Nov. 4). Just so no one has any doubt about what I think of his powers of reason or perception, I want to open this letter by saying that his arrogance is surpassed only by his unctuousity.

Let me ask, first of all, what leads him to believe that this film should have used his type of "jazz" as a background. When a person uses the term jazz, it carries with it an obligation to define exactly what he means by it, because as far as I know nobody has yet come up with a universally acceptable definition. It is apparent from Morgenstern's inferences, however, that his tastes lie in the realm of what I call "hippy jazz." This is music that is full of solos, hi-hats, full of the circle of fifths, and, most of all, full of boredom.

It is his function as a critic to judge this music only as music, not as to whether it measures up to his preconceptions of a type of jazz that should have been used to underscore the film.

As to his references to Ravel and Stravinsky, I want to say that it takes no special talent to be a tune detective. The world is full of this type of detractor. I could show you many instances myself where DeFalla also sounds like Ravel or Stravinsky; however, DeFalla is still DeFalla. Maybe my father sounds like them at points because these men of genius were also his inspiration.

What Morgenstern failed to perceive, and I mention this only because of his pretense to musical literacy, is that each music cue is motivically derived from one theme which was written to describe the basic emotions of the lead character. What is to be judged is whether what the composer does with that motive meets the needs of the movie as well as a piece of music, not whether it conforms to what Morgenstern divines to be jazz.

Gregory Sauter
West Nyack, N.Y.

Thanks From K. D.

I'd like to thank Dizzy Gillespie and Jim Heath for their assistance to me in establishing the present HARYOU-ACT band-workshop repertoire.

Kenny Dorham
New York City

Let Reason Prevail, Please

The critics continue to carp, but the music continues to progress.

After listening to jazz for about eight years, I have discovered some musicians I don't like much, but if I mention these dislikes to my friends, I do not get red in the face and froth at the mouth. There is, after all, a fair chance that the musicians in question are sincere or too advanced for my ear.

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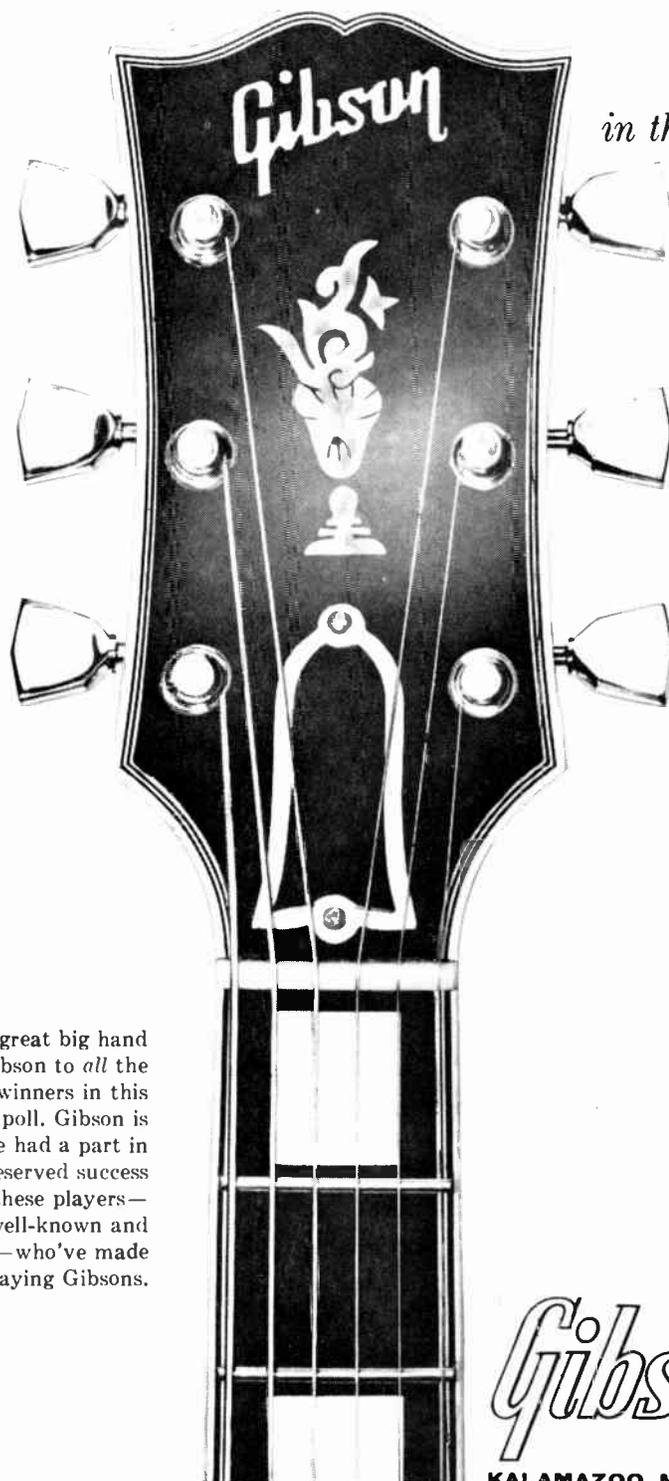
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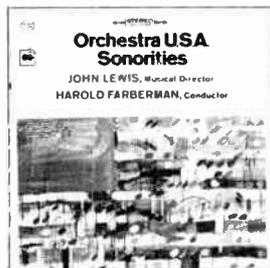
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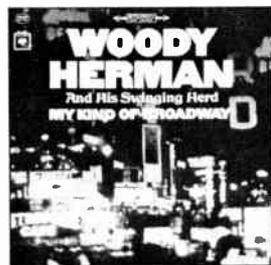
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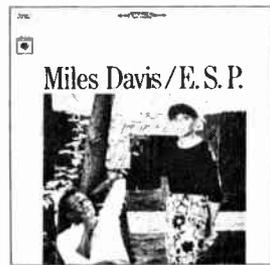
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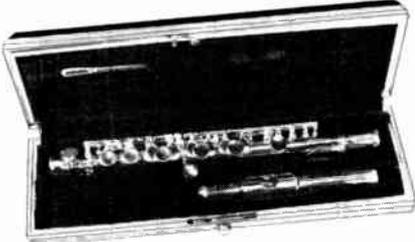
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however, threaten to "stomp" on people, shout "fake," and direct libelous insults at the musicians in question. What is happening is that these critics are reacting to far more than just the music. These people are reacting to an inadequacy within themselves; otherwise why would they become so violent?

I would plead for a more considerate and reasoned approach to the "new thing."
 Peter Yates
 London, England

Wess And The Swingmasters

After the appearance of my article on Frank Wess (*DB*, Oct. 7), I had an interesting letter from John W. Miner of Oshkosh, Wis., who inquired about the band in which Wess played while at Howard University in Washington.

Known as the Swingmasters and active on the Howard campus from 1947 to '51, it was led by trombonist Morris Ellis. According to Miner, Ellis is now a social worker in Chicago, where he plays with a big band also known as the Swingmasters.

Supplementing Miner's information with further names remembered by Wess and Eddie Jones, the personnel of the Swingmasters in Washington included Lee Shelton, Oscar Gamby, John Watkins, trumpets; Morris Ellis, Bill Hughes, trombones; Rick Henderson, Frank Adams, Emery Fearce, Benny Golson, Pee Wee Thomas, saxophones; Carl Drinkard, piano; Eddie Jones, bass; and Bertell Knox, drums.

Stanley Dance
 Rowayton, Conn.

Those Stars Again!

I am mad. I am flabbergasted—3½ stars given to Kenny Dorham's *Trompeta Toccata* (*DB*, Nov. 4). I beg you, Don Nelsen, listen to the title tune once more. That tune is beautiful; it alone makes the album worth five stars.

I've always thought that these ratings were of no particular value; now I'm convinced. It is also unfortunate that these same ratings help in making or breaking a lot of new artists. So I say "down with the stars," and let's have more objective descriptions (I like subjective reviews from the critics who really know what they're talking about).

B. Richardson
 Greenwich, Conn.

Tired Of Love?—Time For Protest

In Harvey Siders' review of the Bill Henderson album *When My Dreamboat Comes Home* (*DB*, Oct. 21), he said that some people might be "convinced the disc is dedicated to the folkniks who are under the mistaken notion that Bob Dylan is a songwriter."

Bob Dylan has written many songs concerning civil rights, the quest for peace, and other topics of social protest. He is doing a good job of blending music and poetry, for he is essentially a poet. As songwriter Fred Hellerman said, "People are tired of hearing about love served up in 57 varieties."

Richard J. Wagner
 Philadelphia, Pa.

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Personnel: Dolphy, alto saxophone, flute, bass clarinet; Misja Mengelberg, piano; Jacques Schols, bass; Han Bennink, drums.

Rating: ★★★★★

Last Date was recorded in Hilversum, Holland, two weeks prior to Dolphy's death.

Dolphy's playing throughout the set is sure and masterly, coherent and strong, and his melodic and rhythmic imaginativeness is wondrously fertile. The support the Mengelberg trip furnishes him is, for the most part, very sympathetic to his musical needs, and, in fact, the Thelonious Monk orientation of pianist Mengelberg seems to have inspired Dolphy to consistently high-level playing. (B.G.)

Eric Dolphy
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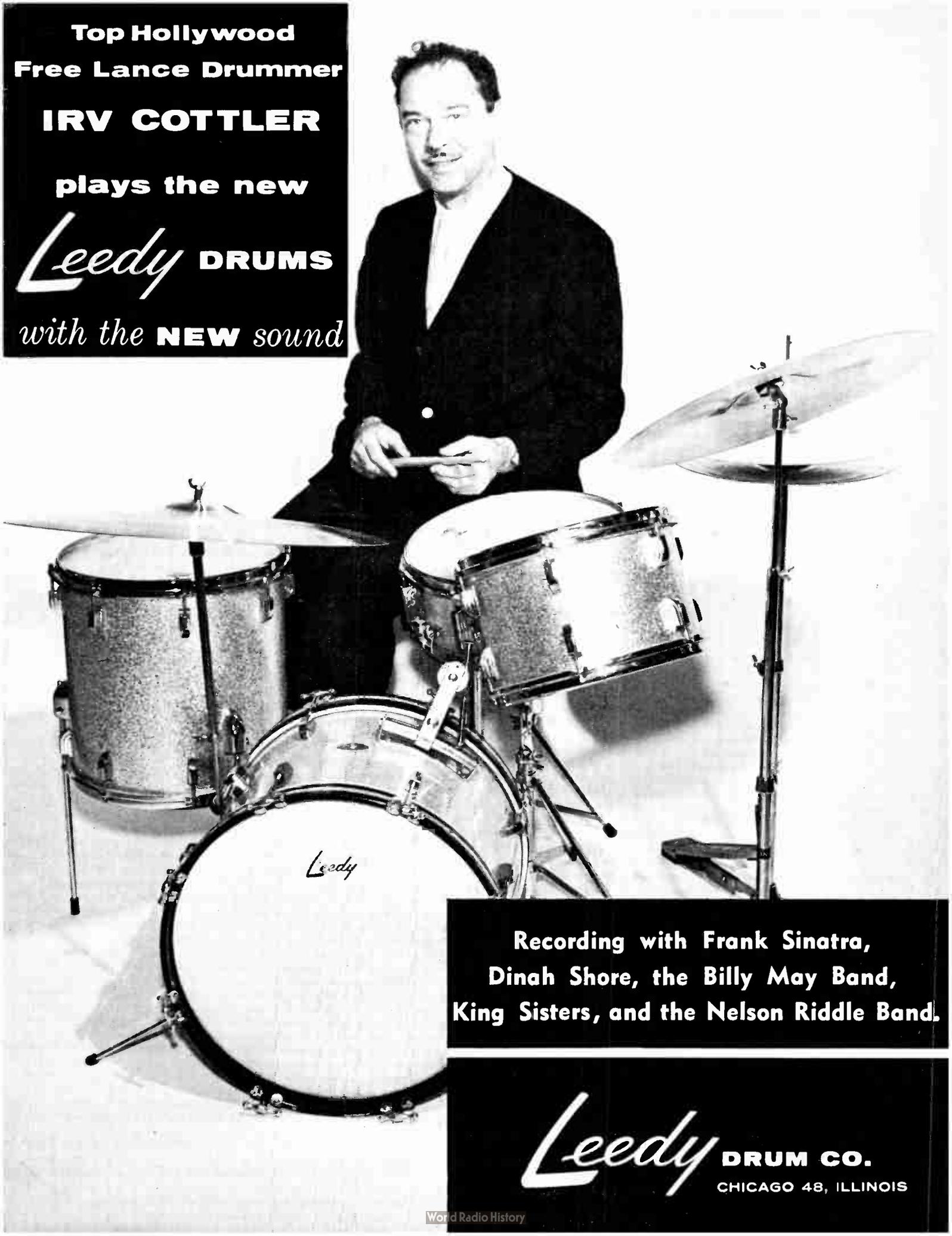
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news and views

DOWN BEAT: December 30, 1965

Miles Back In Action

Miles Davis played in public for the first time in almost eight months when he opened in mid-November at Philadelphia's Showboat Lounge. The trumpeter was operated on for calcium deposits in his hip last April, and in August he fell and broke his leg.

After the Philadelphia job, Davis took his quintet to Detroit for a one-week stand at the Grand Bar and from there to New York's Village Vanguard for a Thanksgiving-week engagement, followed by a stint at the Bohemian Caverns in Washington, D.C.

With Davis on all the gigs were tenor saxophonist Wayne Shorter, pianist Herbie Hancock, and drummer Tony Williams. The bass position was filled in Philadelphia and New York by Gary Peacock and in Detroit by Reggie Workman.

In addition to future engagements in this country, there is a possibility that Davis will do a world tour under the auspices of entrepreneur George Wein.

Adam, 'Real Jazz Film,' Starts New York Filming

Shooting began in New York City Nov. 22 on Joseph E. Levine's production of *Adam*, a film starring Sammy Davis Jr. in the role of a jazz trumpeter.

According to co-producer Ike Jones, *Adam* "will be a real jazz story, pulling no punches. If it doesn't turn out to be the most honest film yet made about a jazz musician's life, it won't be because we didn't try."

Before the cameras went into action, much of the music to be heard in the picture was prerecorded. Benny Carter, who also will write the background score for the film, went to New York to record the music he had composed for the scenes showing *Adam's* quintet playing.

An all-star group had been assembled to record under Carter's direction, and the musicians responded enthusiastically to the veteran composer-arranger-bandleader and multi-instrumentalist's relaxed but firm guidance.

Cornetist Nat Adderley, trombonists Jimmy Cleveland and Kai Winding (alternating), saxophonist Lucky Thompson, pianist Junior Mance, bassist Aaron Bell,

and drummer Herbie Lovelle comprised the group and were unanimous in their praise of Carter after the sessions concluded.

Carter was happy about it all too. "Though I've done quite a bit of music for films before," he said, "this is my first opportunity to do a complete score of my own, and I'm delighted with the assignment."

Among Carter's varied pieces for the quintet, which allow considerable room for improvisation, is the film's theme song, *All That Jazz*, a catchy melody, which will be heard in an instrumental version and also be sung on screen by Mel Torme, who will be featured in a night-club scene.

Among other prominent jazz artists to be seen in *Adam* is Louis Armstrong, who, according to Jones, has already recorded four tunes for the film. Carter will return to New York in February, at which time the background score will be taped.

Bassist Ernie Shepard Dies In Germany

Veteran jazz bassist Ernie Shepard, 49, died of a heart attack Nov. 23 in Hamburg, Germany, where he had lived since June, 1965.

Shepard had been suffering from heart trouble for several years; in the spring of 1963, while touring Europe with the Duke Ellington Orchestra, he suffered the first of a series of coronary attacks and was hospitalized in Munich for 2½ months. Returning to the United States, Shepard was again the victim of an attack and spent another stretch in a New York City hospital. The bassist's doctor would not permit his rejoining Ellington, whose band has a rigorous travel schedule.

Shepard, who was born in Beaumont, Texas, July 19, 1916, was largely self-taught as a bassist after starting his musical career as a singer with a series of local Texas bands in the 1930s. Moving to California in the late '30s, Shepard joined the Eddie Heywood Orchestra. When Charlie Parker and Dizzy Gillespie visited the West Coast in 1945, Shepard played with them. A period of residence in Cleveland preceded his 1949 move to New York City, where he played with guitarist-singer Slim Gaillard, drummer Osie Johnson, and others, and participated in a wide variety of recording sessions.

Shepard succeeded Aaron Bell in the Ellington orchestra in October, 1962. In

recent months, he performed in Berlin and Hamburg and participated in radio broadcasts over Stuttgart's Sueddeutscher Rundfunk.

Terry Gibbs Stokes Big-Band Bonfires

"The Philbin show ruined me." It was Terry Gibbs' mock lament between sets at Shelly's Manne-Hole in Los Angeles.

"I used to have a ball traveling around the country, working with small groups," Gibbs said, "but those 20 weeks on the show changed all my habits. Now, I actually feel settled. And I'm going to try to stay with a band like this as long as I can." Such a band means 16 homogeneous swingers who comprised the Gibbs-led house band on the defunct television show.

The Gibbs band didn't break any attendance records at Shelly's, but it broke things up each night—and the players broke themselves up just as often.

"What I sell is spirit," Gibbs explained. "I know every guy has his own problems, but I see to it that they leave their hassles at home. When the set begins, I usually pick out someone who's an ice-breaker. Frank Rosolino is a great one to start it."

Trombonist Rosolino also proved adept at carrying it further. During *Avalon*—an up-tempo driver—four reed men took successive flute solos and then mixed it up by trading four- and two-bar breaks. At the height of the flute exchange, Rosolino stood up, placed his trombone sideways, and took a flawless lip-synch solo at the expense of then-soloing Bud Shank.

That incident was typical of the loose-flowing good spirits that wafted through the Manne-Hole during Gibbs' gig. Bas-

GIBBS: 'What I sell is spirit.'



LEE TANNER

ically all the men are comedians, or at least hip to the antics of their colleagues. All that was needed was the spark out front—and it came, at the slightest provocation, from the leader.

When not hammering away at his vibes, he would whip around, clap out the rhythm of all the phrases, and interject shouts of encouragement—almost like a swinging call-and-response.

It was a refreshing departure from the great number of groups who project as much vitality as a meeting of funeral directors. Of course, Gibbs had a sizzling book at his disposal, with arrangements by the likes of Bill Holman, Johnny Mandel, Bill Russo, Al Cohn, Manny Albam, Shorty Rogers, and Marty Paich.

The band consisted of Ray Triscari, John Audino, Conte Candoli, Dan Raider, Gary Barrone, trumpets; Rosolino, Verne Friley, Mike Barrone, trombones; Shank, Bill Perkins, Carrington Visor, Lou Ciotti, Bill Hood, reeds; Mike Melvoin, piano; Jim Hughart, bass; Larry Bunker, drums.

Digested Nostalgia

One of the most successful record-sales operations in this country today is the record club operated by *Reader's Digest*. In April of this year, the club issued a 10-LP set, *Top Bands Play Ten Years of Top Hits*, covering the period 1936-45 and culled from RCA Victor masters. To date, 650,000 sets have been produced, with sales well over the 500,000 mark.

The set, a bargain at \$17.95 (\$3 extra for electronically produced stereo), was produced by RCA Victor's Brad McCuen.

"I set out to analyze what nostalgia is," the a&r man told *Down Beat*. "Over the *Rainbow*, for example, doesn't spell 1939 any more. It has become a standard. But *It Looks Like Rain in Cherry Blossom Lane*—that is 1938. You haven't heard it since—if you're lucky."

McCuen looked at the hit charts for the decade, finding that "tunes which have since become big standards didn't do so well at the time, while a thing like *The Man with the Mandolin* was on the *Hit Parade* for three months running."

The set, according to McCuen, doesn't include much of special interest to jazz fans, though there are items like *Knock, Knock* by Fletcher Henderson's orchestra and *All My Life* by Fats Waller and His Rhythm, plus tracks by the famous swing bands of the day.

In view of the success of the first set, the *Digest* is currently preparing a second collection of Victor masters, to be released in April, 1966. This one, prepared by erstwhile jazz critic Bill Simon, now a *Digest* staffer, and annotated by critic John S. Wilson, will include some of the major hit records of the swing era, such as Benny Goodman's *Sing, Sing, Sing*, Artie Shaw's *Begin the Beguine*, and Bunny Berigan's *I Can't Get Started*.

"We try," McCuen said, "not to duplicate stuff that's in our own current catalog. Very few things on the first set were available elsewhere. For the second, the per-

Trane + 7 = A Wild Night At The Gate

John Coltrane

Village Gate, New York City

Personnel: Coltrane, soprano and tenor saxophones; Archie Shepp, Pharoah Saunders, tenor saxophones; Carlos Ward, alto saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Rashid Ali, Elvin Jones, drums.

The band John Coltrane showed at the Gate Nov. 10 might be called "J. C. & After." Coltrane, who put the kinetic field back into the tenor saxophone after it had been lost when the Illinois Jacquets disappeared from Respectability (a small, affluent suburb of New York), assembled an aggregation of reed men who were learning their fingering when he was cutting *Blue Trane*; their harmony when he was cutting *Milestones*; their selves when he was cutting *Coltrane's Music*.

Trane, with his *Ascension* record date and with the augmented quartet he uses in the clubs, is not only creating a band with more power than Con Ed but is also introducing some of the best of the New Jazz musicians to the World of the Living Wage and, thereby, performing a double service. Shepp and Saunders, by virtue of the discomforting weight of their music, get precious few gigs, and Coltrane, by presenting their music in its proper musicological context, is performing a great service to their generation. Both these men have highly distinctive styles. They really sound nothing like Coltrane, but it is clear that they have benefited from Coltrane's line, harmonics, and dissection of a song's melody.

On this night, the two sets consisted of long interpretations of one tune each: *Afro Blue* and *Out of This World*. The difference between the two sets was that Jones didn't show for the first. And the first was, to my ear, far better.

Coltrane played the theme on soprano, and Shepp, in very good voice, took it from there. Shepp's style is reiterative—a kind of supercharged theme and variations. He stated a motif, broke it down to its elements, and returned to it every few bars. After carrying one idea through innumerable permutations he would start another. Shepp is a bluesy player who roars his masculinity. He plays at both ends of the horn, and he may spot his intensities at any part of the register. He makes heavy inflections on the notes he wants to emphasize. His opening solo, about 10 minutes long, was a strong one, as it had to be, for this is deep water.

This was the first time I'd heard Panamanian altoist Ward. He seemed to be neither a screamer nor a singer, but a talker. He seemed to be engaged in some kind of a dialog with himself, playing a rapid series of terse, self-contained, but related phrases. I liked Ward; his ear is different. I couldn't sort out his influences in this cauldron, however, and I look forward to hearing him in a smaller group.

Saunders followed Ward, and he is the damnest tenor player in the English



SHEPP AND COLTRANE
Stretching the sonic boom

language. He went on for minute after minute in a register that I didn't know the tenor had (actually, I did—I've heard Saunders before). Those special effects that most tenor men use only in moments of high orgiastic excitement are the basic premisses of his presentation. His use of overtones, including a cultivated squeak that parallels his line, is constantly startling. He plays way above the upper register; long slurred lines and squeaky monosyllabic staccatos, and then closes with some kind of Bushman's nursery rhyme. Pharoah is ready, and you'll all be hearing from him soon. Or should.

Trane soloed on soprano which, as usual, seemed a few months behind his tenor. Here, in this reed chorus, it had the effect of stretching out the sonic boom.

The orchestral composition of the group had been expanding all along. No one was ever idle—a man would finish his solo and pick up a rattle, tambourine, or some other rhythm instrument and start shaking away. The reeds also were free to provide filler or comment for the soloist, and the effect was of an active, highly charged environment. With the constantly shifting rhythms of Rashid on drums this was free large-group improvisation at its best. Rashid's playing is an ever flowing patter that defies time signature. He once said he was after a drone effect that flowed with the horns. At the Gate, he showed how well he achieves this effect.

Garrison's bass was strong and witty, and Tyner's chords are necessarily more dissonant than before.

The difference in the second set was, to me, the unnecessary addition of Jones. It was interesting to hear this band with Rashid, who, unlike Jones, disperses the rhythm centers. It has always been an awful, pleasurable experience to have Elvin tear up my nervous system for me. I have also heard two drummers used with laudable results, e.g., the intimate communication of Billy Higgins and Ed Blackwell in Ornette Coleman's monumental *Free Jazz* LP and some work Rashid did with another drummer in a Sun Ra concert.

I think I see what Coltrane wants—an ever evolving groundswell of energy that will make the musical environment so dangerous that he and the others will have

(Continued on page 44)



BYSTANDER
By MARTIN
WILLIAMS

The Novelist As Jazz Critic

Ralph Ellison has a reputation as an important American novelist on the basis of one work, *Invisible Man*. He also has a reputation as an important essayist, and that reputation is confirmed by his recent collection, *Shadow and Act* (Random House). On the basis of seven of the essays contained in a section called "Sound and the Mainstream" in *Shadow and Act*, Ellison might also have a reputation as an important jazz critic.

The pieces are in some sense autobiographical, and the first essay, "Living with Music," sets the tone for the group. In it, Ellison manages to elucidate upon a musical experience that includes Hot Lips Page, Beethoven, Kathleen Ferrier, Charlie Christian, John Philip Sousa, Ma Rainey, Ellington, Bartok, and Armstrong and make us understand.

The section ends with a critique of LeRoi Jones' *Blues People*, and I think that anyone acquainted with that book should read and ponder what Ellison has to say:

"... Jones wants to perform the crucial task which he feels *someone* should take on—as indeed someone should. He is frustrated by the restraint demanded of the critical pen and would like to pick up a club. . . . He might have come much closer had he considered the blues not as politics but as art."

The main body of Ellison's "Sound and the Mainstream" section in *Shadow and Act*, however, consists of four essays he contributed to *Saturday Review*, in the "Recordings" section, plus one essay on Minton's and the "Golden Age," written for *Esquire*.

There is an appreciation of Mahalia Jackson. There is one of Jimmy Rushing, which shows the understanding not only of a good listener but also of a friend and which has a superb next-to-closing paragraph on the import of the blues. The Christian essay is excellent.

Next—and for me one of the most interesting—comes the essay on Charlie Parker, for which Ellison uses Robert Reisner's book of interviews, *Bird: The Legend of Charlie Parker*, as his point of departure. I say "interesting," but I might almost say curious.

What occupies Ellison most about Parker is the myth of Bird—not only the myth as expounded by Parker's fans and followers, but also the myth as

Parker actually took it on and lived it. In Ellison's view, Parker, in an effort to escape the jazzman's traditional role of entertainer, became something which is in Ellison's words more "primitive"—he became the sacrificial scapegoat of his audience. He lived the myth, partly because of the influence of his own unconscious drives and partly because Parker was acting out what a psychologist would call the unconscious "projections" of others upon him.

I confess I do not understand why a sacrificial figure is necessarily more "primitive." In Parker, is he not actually more differentiated? In Parker, has not the bacchanalian reveler of earlier jazzmen taken a mythic step forward, moving toward the quest of Orpheus?

In any case, the myth of a sacrificial figure is not necessarily crude or primitive. A savior is anything but a crude figure; yet he is a refinement of the scapegoat. Perhaps it was as a savior that many followers unconsciously saw, or wanted to see, Charlie Parker.

I would venture to guess that Ellison's essential interest in jazz is in the music he grew up with—the music of Bennie Moten, of the early '30s, of Ellington, of Fletcher Henderson—and in the music that immediately followed it—the music of Basie, Lester Young, Christian—and in the music of basic and timeless stylists like Miss Jackson.

When Ellison speaks of the men from Minton's, or of Parker, his heart is not really in it, even when his head is; he talks about men and myths rather than music and musicians. But both his heart and his mind are in it when he discusses Rushing and Christian.

For Ellison, as for many American intellectuals, it seems that jazz is essentially what jazz was as he knew it in his late teens and early 20s. Or, if jazz is anything else, the jazz of his youth is the norm by which he measures the "anything else" that has come since. The lessons of T. S. Eliot's essay on "Tradition and the Individual Talent" somehow do not apply to jazz, it seems.

For Ellison, it is not a bad norm. And he experiences the music as a participant (a former player and an intimate listener), who knows *why* it is there, and who feels it. His perceptions also go beyond a basic feeling about the music and its meaning. He understands, at the same time, the requirements of critical and intellectual discipline. These, it seems to me, are rare qualities in any jazz critic we have yet produced.

There is one quality I do not find in Ellison's jazz criticism and that I miss. It is a quality that I do find in other essays in this book, particularly in "Beating That Boy" and "The World and the Jug." It is a quality that goes beyond criticism, beyond intelligence and beyond perception; it is a quality rare in American life as a whole, and in American intellectual life as well. It is a quality that in a writer is at once personal and general—a quality that I am quite willing to call wisdom. [E]

centage may be a bit higher, but nothing has been released in a comparable package."

The records are not solicited through the magazine but via direct mailing. This was the *Digest's* first experiment with vintage material. The record club's previous selections, all issued under the *Digest's* own label, consisted of material recorded specially, mostly in Europe.

Potpourri

An opera dedicated to **Charlie Parker** is scheduled to be premiered March 26 in the late altoist's boyhood home town, Kansas City, Mo. The work, titled *Without Memorial Banners*, was composed by **Herbert Six** and **Dan Jaffe** and will be performed at Atkins Auditorium.

Duke Ellington will write a special song to be sung by **Lena Horne** at his concert of religious music scheduled for Dec. 26 at the Fifth Ave. Presbyterian Church in New York City. It will be the first time in several years that Miss Horne has performed with the Ellington orchestra. Other Ducal vocalist news: **Ella Fitzgerald**, who recently did a few West Coast dates and a recording with his band, will be featured on the band's European tour beginning late in January. Miss Fitzgerald's piano accompanist for the nonband numbers will be **Jimmy Jones**, a close associate of Ellington. The tour, arranged by **Norman Granz**, will last five weeks.

Two veteran trombonists were recently hospitalized in New York: **J. C. Higginbotham** was admitted to Harlem Hospital for observation following complaints of severe abdominal pains, while **Big Chief Russell Moore** was reported in good condition at Trafalgar Hospital, after suffering a mild heart attack.

Pianist **Erroll Garner** and his trio (bassist **Eddie Calhoun** and drummer **Kelly Martin**) made a special trip to Paris to participate in a two-hour Eurovision TV spectacular Dec. 13. They were the only U.S. artists on the show, which was a benefit for the underprivileged children of France. Prior to his departure, Garner appeared Dec. 4 with the Lexington, Ky., Symphony Orchestra.

Oscar Peterson, whose vocal talent is almost unknown to the present-day jazz audience, will sing again in an album recorded recently in Los Angeles. The Lime-light LP will feature songs associated with the late **Nat Cole**. Peterson sang occasionally during the early days of his trio and even made a vocal LP but quit because the strong, though accidental, resemblance of his voice to Cole's made Peterson feel uncomfortable. Seven of the tracks for the new album were cut with a King Cole styled piano-guitar-bass trio. **Herb Ellis** was the guitarist and **Ray Brown** the bassist. For added nostalgia, the session included one instrumental number, Cole's *Easy Listenin' Blues*.

Strictly Ad Lib

NEW YORK: The second SPEUJM (Society for the Prevention of Excess Unemployment for Jazz Musicians) jam session was held at the Five Spot Nov. 14. Participants included trumpeters **Bill Hardman** and **Blue Mitchell**; trombonist **Curtis Fuller**; saxophonists **Roland Alexander**, **Gary Bartz**, **Charles Davis**, and **Junior Cook**; pianist **Cedar Walton**; bassists **Larry Ridley** and **Richard Davis**; drummers **J. C. Moses** and **Hugh Walker**; and singer **Leon Thomas**. The third SPEUJM session was scheduled for Slug's Nov. 28 . . . A benefit for long-ailing pianist **Pete Johnson** will be held at Palm Gardens Dec. 22. Organized by **James Wertheim**, the concert will feature tenor saxophonist **Buddy Tate's** band, singer **Jimmy Rushing**, drummer **Sonny Greer**, and many others . . . Cornetist **Don Cherry** returned to New York in mid-November after 18 months in Europe . . . Pianist **Paul Bley** returns Dec. 20 after a tour including appearances in Denmark, Norway, Finland, Germany, Holland, and Italy with drummer **Barry Altschul** and bassist **Kent Carter**. The trio recorded for *Danish Fantasy* in Copenhagen . . . The **Count Basie Orchestra**, with new vocalist **Bill Henderson**, appeared on CBS-TV's *Dial M for Music* Nov. 13. Basie and singer **Joe Williams** were reunited at a Dec. 3 concert at Philharmonic Hall . . . A quartet led by pianist **Burton Green** was featured Dec. 12 at the second of a series of jazz recitals sponsored by the New York University chapter of the Congress of Racial Equality. In Green's group were altoist **Marion Brown**, bassist **Henry Grimes**, and drummer **Rashid Ali**. The **Marc Levin Trio** was spotlighted at the first concert, held Nov. 14 . . . There was a "Tribute to **Sonny Rollins**" concert at Harout's in Greenwich Village Nov. 21. Saxophonist **Clarence (C) Sharpe's** quintet and vocalist **China Lin** were the musical features; **James Lott** also read some of his poems . . . An all-star blues package, "The Blues Bag," was presented at the Cafe Au Go Go Nov. 24-27, by Verve records and *Cavalier* magazine. The artists included singers-guitarists **John Lee Hooker**, **Son House**, **Skip James**, **T-Bone Walker**, **Bukka White**, and **Big Joe Williams** . . . A jazz benefit for radio station WBAI-FM, a listener-sponsored nonprofit enterprise featuring considerable jazz programming, will be held at the Village Gate Dec. 27. Emcees will include singer **Dave Lambert**, critics **Ira Gitler** and **Dan Morgenstern**, and a&r man-photographer **Don Schlitten** . . . Pianist **John Bunch** and saxophonist **Roger Pemberton** are rehearsing a big band, with arrangements by the co-leaders and **Wayne Andre**. The personnel includes trumpeters **Jimmy Maxwell**, **Bill Berry**, **Joe Shephard**, and **Danny Stiles**; trombonists **Andre**, **Benny Powell**, **Britt Woodman**, and **Meco Menardo**; saxophonists **Phil Woods**, **Dick Hafer**, **Richie Kamuca**, and **Danny Banks**; bassist **Eddie Gomez**; and drummer **Jake Hanna** . . . Trombon-

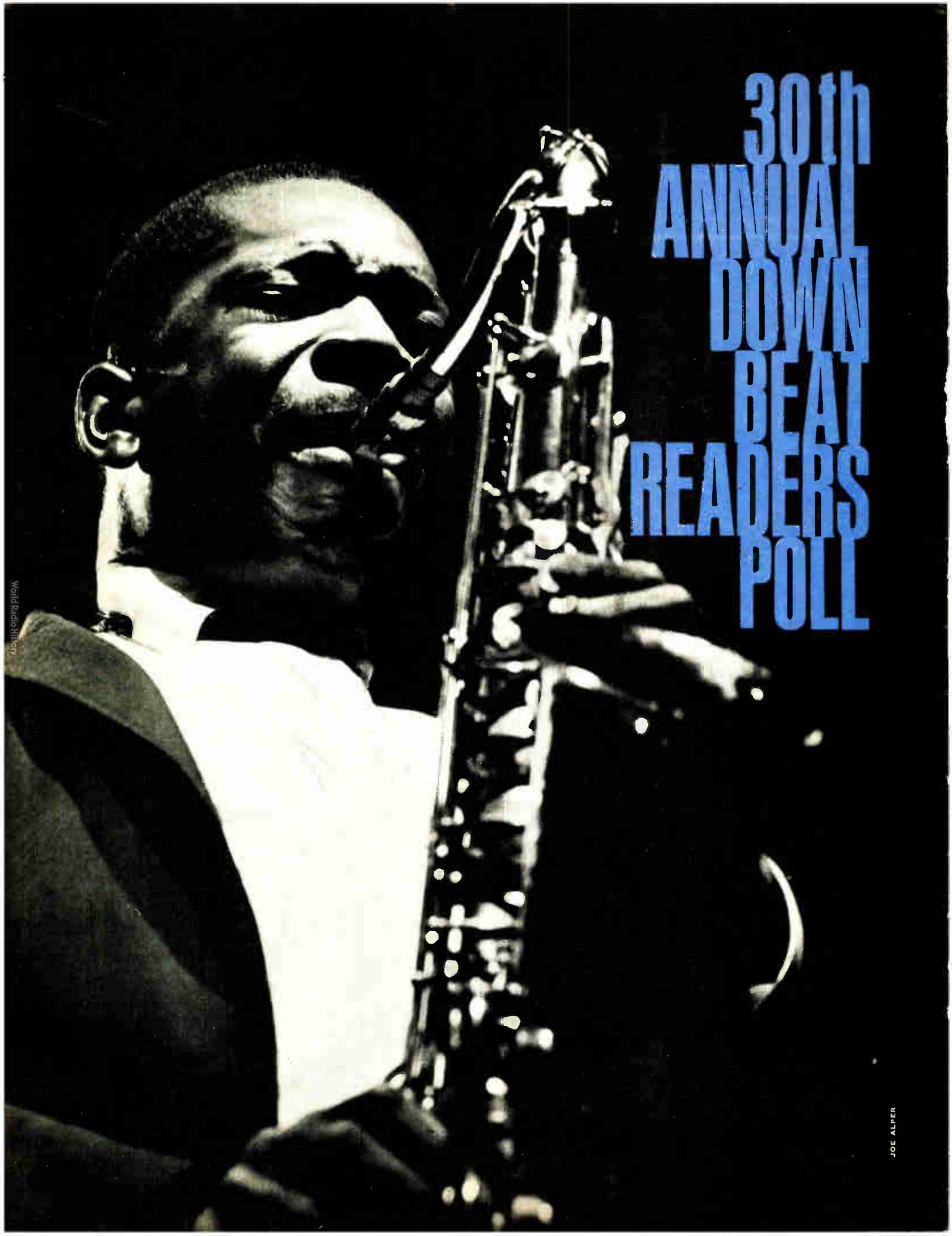
ist **Benny Powell's** Ben-G Enterprises, Inc., is planning a series of monthly jam sessions in areas outside Manhattan. The first session, featuring Powell, tenor saxophonist **Hank Mobley**, and trumpeter **Blue Mitchell's** quintet, was held at the Club Ruby in Jamaica, N.Y., Dec. 9. Powell, still in the pit band of the **Sammy Davis Jr.** Broadway show *Golden Boy*, is rehearsing with the band for Davis' new television series . . . Clarinetist **Sol Yaged's** quintet plays Monday nights at the Val Anthony Supper Club in Roslyn Heights . . . Alto saxophonist **Jackie McLean's** group at Slug's had **Lee Morgan**, trumpet; **Larry Willis**, piano; **Don Moore**, bass; and **Billy Higgins**, drums . . . Baritone saxophonist **Charles Davis' quintet** at the Club Coronet in November included trumpeter **Lonnie Hillyer**, pianist **John Hicks**, bassist **Vic Sproles**, and drummer **Buddy Enlow** . . . Vibraphonist **Vera Auer's** quartet, with **Hugh Brody**, tenor saxophone; **Bob Cunningham**, bass; and **Walter Perkins**, drums, will play the Coronet Jan. 4-9 . . . Trumpeter **Herman Auer** replaced **Henry Goodwin** at **Jimmy Ryan's** as substitute for the incumbent **Wild Bill Davison**, who is still in Detroit . . . Drummer **Gene Krupa's** quartet, now the sole remaining jazz attraction at the Metropole, will be featured opposite the twisting girls at the Times Square club Dec. 24 to Jan. 1 . . . The trio of pianist-singer **Lee Shaw**, with husband **Stan Shaw**, drums, and **Art Koenig**, bass, did a week at the Golden Dome in Atlantic Beach, N.Y., and was so well received that it has been held over for an indefinite stay.

CHICAGO: **Bill Russo's** Chicago Jazz Ensemble gave its first public performance Dec. 12. The concert, at WTTW's new educational television center, included the premiere performance of Russo's *The English Concerto*, which featured violinist **Steven Staryk**, concertmaster of the Chicago Symphony Orchestra. Russo is working on another concerto to feature Staryk with the symphony orchestra. Another Russo composition-in-the-work, a requiem, is to be premiered by the Los Angeles Neophonic Orchestra, conducted by Russo's old boss, **Stan Kenton** . . . McKie's Disc Jockey Lounge shut down because of lack of business. Before it bit the dust, however, it was the site of a **Gene Ammons** benefit. The benefit raised funds to hire an attorney to try to get the tenor saxophonist released from prison, where he is serving a sentence for violation of narcotics laws. It was the second such benefit; the first was held at the Plugged Nickel . . . **Sandy Mosse's Pieces of Eight** have been working Sunday afternoons at the Bulls on N. Lincoln Park West. The octet also has featured at the Rathskellar Illinois on Wednesday nights. The Rathskellar, formerly the Fickle Pickle, is on N. State St. Pianist **Gene Esposito's** trio has been working the Thursday-Saturday shift at the basement club. Sunday evenings at the Rathskellar are given over to various groups . . . Guitarist **Kenny Burrell** came into the Plugged Nickel for five days early

this month. It was his first date as a leader in Chicago. With Burrell were pianist **Richard Wyands**, bassist **Martin Rivera**, and drummer **Oliver Jackson** . . . Pianist **Rose Murphy** and bassist **Slam Stewart** were the features at the Showboat Sari-S from Nov. 22 to Dec. 13 . . . On the afternoon prior to his mid-November McCormick Place concert, round trumpeter **Al Hirt** was the guest of honor at a mobbed autographing party at Polk Bros. department store in Arlington Heights . . . Blues singer-composer **St. Louis Jimmy Oden** and singer-pianist **Roosevelt Sykes** will visit Europe for a month-long tour that begins Jan. 28. Sykes recently returned from participation in the fifth annual American Folk Blues Festival package that toured Europe during October . . . The **Staple Singers** headline a week-long Gospel song festival program at the Regal Theater beginning Christmas day . . . Blues singer-guitarist **Big Joe Williams** participated in a concert at Iowa State University in Iowa City before leaving his regular berth at the Yellow Unicorn on Chicago's N. State St. for appearances in the East.

LOS ANGELES: Ward's Jazzville, in San Diego, has been having considerable success with its new policy called "Blue Monday Bash." In addition to booking big names once a month (singer **Lou Rawls** is set for December, with organist **Jimmy Smith**, who holds the club's attendance record, due to follow in January), the club brings in L. A. musicians Monday nights. Among the jazzmen recently helping to dispel the Monday blues were reed man **Buddy Collette**, pianists **Gene Russell** and **Kirk Stuart**, and singer **Oeie Smith**. Russell's recent gig at Jazzville was SRO. He plays at L.A.'s Living Room on Sundays, and he has added the It Club to his activities for Monday nights. The pianist's trio includes **Leroy Vinnegar**, bass, and **Stan Gilbert**, drums . . . **Nancy Wilson** and her husband-partner-drummer, **Kenny Dennis**, are producing records and leasing them to other labels. One of the first albums they produced was for vocalist **Sue Raney**, with arrangements by **Ralph Carmichael**. Their corporate name is known as Wil-Den Productions. Miss Wilson is scheduled to tape a *Danny Kaye Show* Feb. 8 for airing March 9. Also on her agenda: a one-woman concert, Feb. 19, at the Pasadena Civic Auditorium, for the Heart Fund . . . Also on the charity beat, **Stan Kenton** and his orchestra played for the annual dinner-dance of the Fashion Industries Club of Cedars-Sinai Medical Center. The event was held at the Beverly Hilton. Also at the Beverly Hilton, **Barbara McNair** sang for the Korean Orphans Benefit . . . A pair of one-nighters brightened up the late November calendar: pianist **Erroll Garner** (in San Jose) and **Ramsey Lewis** (who was paired with **Herb Alpert** and the Tijuana Brass, in San Diego) . . . Scopitone—the video jukebox—has increased its musical films substantially here, the result of the stepped-up installation of new machines in the area. Three

(Continued on page 51)



30th
ANNUAL
DOWN
BEAT
READERS
POLL

This was the Year of Coltrane in the *Down Beat* Readers Poll. Not only was the gifted musician elected to first place among tenor saxophonists, but he also won in two of the poll's new categories—Jazzman of the Year and Record of the Year (in recognition of his *A Love Supreme* album, which also was named in the 1965 *Down Beat* International Jazz Critics Poll as Record of the Year).

More significantly, Coltrane was named to the *Down Beat* Hall of Fame. Only two other tenor saxophonists have won this distinction—Lester Young and Coleman Hawkins.

Coltrane's triumph marks the first time in the poll's history that one artist has won four awards.

The popularity of Coltrane is probably not a minor factor in Elvin Jones' winning the drum category in the poll, just as Jones' superb work with Coltrane's quartet has done much to bring about that popularity, with all due consideration to the group's pianist, McCoy Tyner, and bassist, Jimmy Garrison.

Coltrane's strong music, whether heard in person or on record, seldom leaves listeners unmoved; some are repelled by its force, but more find themselves drawn by its power, beauty, and, some say, mystic quality. Above all else, though, Coltrane's music is art of an almost forbidding awesomeness.

Never satisfied with his accomplishments, Coltrane continually searches for what he feels are better means of releasing his artistry. If the different means to the artistic end entails a change in musical direction, Coltrane will alter his style, seemingly with little thought to whether his followers will understand or whether they will desert him. For when Coltrane makes up his mind, he does not hesitate—he goes forward.

Down Beat congratulates Coltrane, Jones, and the other superior musicians chosen winners in the 30th annual Readers Poll. Congratulations, also, to the readers; they have chosen well.

Numbers in parentheses indicate 1964 position

HALL OF FAME

| | |
|-----------------------------------|-----|
| 1. John Coltrane (11) | 586 |
| 2. Woody Herman (8) | 363 |
| 3. Clifford Brown (4) | 351 |
| 4. Dave Brubeck (2) | 343 |
| 5. Jack Teagarden (3) | 341 |
| 6. Ornette Coleman (21) | 255 |
| 7. Charles Mingus (7) | 237 |
| 8. Charlie Christian (9) | 190 |
| 8. Nat Cole (—) | 190 |
| 9. Fats Waller (22) | 180 |
| 10. Stan Getz (10) | 173 |
| 10. Bud Powell (5) | 173 |
| 11. Ella Fitzgerald (12) | 136 |
| 12. Gene Krupa (6) | 134 |
| 13. Bessie Smith (14) | 102 |
| 14. Johnny Hodges (—) | 96 |
| 15. Django Reinhardt (15) | 89 |
| 16. Fletcher Henderson (27) | 82 |
| 17. Scott LaFaro (18) | 81 |
| 18. Oscar Peterson (20) | 78 |
| 19. Gerry Mulligan (13) | 77 |
| 20. Bill Evans (16) | 76 |
| 21. John Lewis (24) | 74 |
| 22. Sidney Bechet (17) | 65 |
| 23. Ray Charles (19) | 60 |
| 23. Maynard Ferguson (25) | 60 |
| 23. Earl Hines (26) | 60 |
| 24. Ben Webster (23) | 57 |
| 25. Dinah Washington (20) | 55 |
| 26. Sonny Rollins (—) | 53 |
| 27. J. J. Johnson (—) | 51 |
| 28. Jimmy Smith (—) | 40 |
| 29. Max Roach (—) | 39 |
| 30. Gil Evans (—) | 38 |
| 30. King Oliver (—) | 38 |
| 31. W. C. Handy (—) | 35 |
| 32. Lionel Hampton (—) | 34 |
| 33. Cannonball Adderley (—) | 33 |
| 34. Don Redman (—) | 32 |

(None under 30 listed)

JAZZMAN OF THE YEAR

| | |
|---------------------------|-----|
| 1. John Coltrane | 747 |
| 2. Duke Ellington | 629 |
| 3. Earl Hines | 333 |
| 4. Stan Getz | 310 |
| 5. Miles Davis | 231 |
| 6. Ornette Coleman | 221 |
| 7. Charles Mingus | 219 |
| 8. Dizzy Gillespie | 211 |
| 9. Bill Evans | 135 |
| 9. Thelonious Monk | 135 |
| 10. Stan Kenton | 131 |
| 11. Dave Brubeck | 125 |
| 12. Jimmy Smith | 118 |
| 13. Woody Herman | 112 |
| 14. Ramsey Lewis | 110 |
| 15. Clark Terry | 109 |
| 16. Louis Armstrong | 107 |
| 17. Sonny Rollins | 103 |
| 18. Archie Shepp | 92 |
| 19. Denny Zeitlin | 82 |
| 20. Oscar Peterson | 63 |
| 21. Cecil Taylor | 51 |
| 22. Roland Kirk | 50 |
| 22. Charles Lloyd | 50 |
| 22. Tony Williams | 50 |
| 23. Oliver Nelson | 41 |
| 24. Gary McFarland | 36 |
| 25. John Lewis | 35 |
| 26. Count Basie | 33 |

| | |
|--------------------------|----|
| 26. Gerry Mulligan | 33 |
| 27. Quincy Jones | 32 |
| 28. Al Hirt | 31 |

(None under 30 listed)

RECORD OF THE YEAR

| | |
|---|-----|
| 1. John Coltrane, <i>A Love Supreme</i> 736 | |
| 2. Ramsey Lewis, <i>The 'In' Crowd</i> ... 265 | |
| 3. Miles Davis, <i>My Funny Valentine</i> | 253 |
| 4. Miles Davis in <i>Europe</i> | 173 |
| 5. Horace Silver, <i>Song for My Father</i> | 172 |
| 6. MJQ-Laurindo Almeida, <i>Collaboration</i> | 140 |
| 7. Oscar Peterson Trio + One | 119 |
| 8. Eric Dolphy, <i>Last Date</i> | 117 |
| 9. <i>Ellington '66</i> | 106 |
| 10. Terry-Brookmeyer, <i>The Power of Positive Swinging</i> | 102 |
| 11. Charles Mingus, <i>Mingus at Monterey</i> | 91 |
| 12. Clare Fischer, <i>So Danco Samba</i> ... 72 | |



| | |
|---|----|
| 13. Lee Morgan, <i>Sidewinder</i> | 70 |
| 14. Miles Davis, <i>E.S.P.</i> | 65 |
| 15. Thelonious Monk, <i>Big Band & Quartet in Concert</i> | 64 |
| 16. Bob Brookmeyer and Friends | 62 |
| 16. Terry-Brookmeyer, <i>Tonight</i> | 62 |
| 17. Bill Evans, <i>Trio '65</i> | 61 |
| 18. Archie Shepp, <i>Four for Trane</i> ... 60 | |
| 19. Oliver Nelson, <i>More Blues and the Abstract Truth</i> | 52 |
| 20. Stan Getz, <i>Getz Au Go-Go</i> | 51 |

(None under 50 listed)

TRUMPET

| | |
|-------------------------------|------|
| 1. Miles Davis (1) | 2450 |
| 2. Dizzy Gillespie (2) | 1028 |
| 3. Clark Terry (3) | 830 |
| 4. Maynard Ferguson (5) | 360 |
| 5. Freddie Hubbard (6) | 299 |
| 6. Lee Morgan (7) | 188 |
| 7. Art Farmer (4) | 162 |
| 8. Al Hirt (8) | 153 |
| 9. Louis Armstrong (11) | 130 |
| 10. Don Cherry (12) | 103 |
| 11. Donald Byrd (11) | 100 |
| 12. Chet Baker (10) | 91 |
| 13. Kenny Dorham (—) | 73 |
| 14. Doc Severinsen (9) | 63 |
| 15. Roy Eldridge (18) | 61 |



MILES DAVIS

LEE TANNER

| | |
|------------------------------------|-----|
| 4. Curtis Fuller (3) | 366 |
| 5. Lawrence Brown (9) | 167 |
| 6. Roswell Rudd (—) | 161 |
| 7. Phil Wilson (6) | 129 |
| 8. Kai Winding (5) | 121 |
| 9. Frank Rosolino (10) | 101 |
| 10. Albert Mangelsdorff (12) | 98 |
| 11. Urbie Green (4) | 93 |
| 12. Al Grey (14) | 87 |
| 13. Jimmy Knepper (8) | 77 |
| 14. Vic Dickenson (14) | 62 |
| 15. Jimmy Cleveland (15) | 54 |
| 16. Wayne Henderson (11) | 46 |
| 17. Slide Hampton (13) | 43 |
| 18. Si Zentner (—) | 40 |
| 19. Rod Levitt (—) | 35 |
| 20. Bennie Green (—) | 34 |

(None under 30 listed)

ALTO SAXOPHONE

| | |
|----------------------------------|------|
| 1. Paul Desmond (1) | 1396 |
| 2. Cannonball Adderley (2) | 1001 |
| 3. Johnny Hodges (4) | 697 |
| 4. Jackie McLean (5) | 619 |
| 5. Ornette Coleman (6) | 602 |
| 6. Phil Woods (3) | 284 |
| 7. Sonny Stitt (7) | 187 |
| 8. Lee Konitz (8) | 156 |
| 9. Charlie Mariano (9) | 138 |
| 10. James Moody (12) | 128 |
| 11. John Handy (—) | 87 |
| 12. Bud Shank (11) | 71 |
| 13. Art Pepper (10) | 61 |
| 14. Frank Strozier (14) | 46 |
| 14. Jimmy Woods (—) | 46 |
| 15. Benny Carter (—) | 45 |
| 16. John Tchicai (—) | 43 |
| 17. Charles McPherson (—) | 30 |

(None under 30 listed)

| | |
|-------------------------------|----|
| 16. Nat Adderley (14) | 55 |
| 17. Don Ellis (15) | 51 |
| 18. Carmell Jones (13) | 48 |
| 19. Harry James (17) | 40 |
| 20. Cootie Williams (—) | 37 |
| 21. Thad Jones (16) | 36 |
| 22. Bill Chase (—) | 34 |
| 23. Jack Sheldon (19) | 32 |
| 24. Blue Mitchell (—) | 31 |

(None under 30 listed)

TROMBONE

| | |
|---------------------------------|------|
| 1. J. J. Johnson (1) | 2360 |
| 2. Bob Brookmeyer (2) | 1291 |
| 3. Grachan Moncur III (7) | 410 |

J. J. JOHNSON



World Radio History

BILL ABERNATHY



PAUL DESMOND

| | |
|-----------------------------------|----|
| 12. Joe Henderson (—) | 75 |
| 13. James Moody (12) | 70 |
| 14. Stanley Turrentine (17) | 67 |
| 15. Paul Gonsalves (13) | 66 |
| 16. Bud Freeman (—) | 57 |
| 17. Charlie Rouse (9) | 51 |
| 18. Yusef Lateef (15) | 40 |
| 19. Hank Mobley (18) | 36 |

(None under 30 listed)

BARITONE SAXOPHONE

| | |
|--------------------------------|------|
| 1. Gerry Mulligan (1) | 3858 |
| 2. Harry Carney (3) | 726 |
| 3. Pepper Adams (2) | 571 |
| 4. Charles Davis (5) | 208 |
| 5. Jerome Richardson (7) | 99 |

GERRY MULLIGAN



HERB SNITZER

MISCELLANEOUS INSTRUMENT

1. Roland Kirk, MS (1)1616
 2. John Coltrane, SS (1)1089
 3. Yusef Lateef, Ob (2)547
 4. Buddy DeFranco, BC (—)171
 5. Ray Nance, VI (5)169
 6. Stuff Smith, VI (9)130
 7. Art Van Damme, Ac (4)104
 8. Steve Lacy, SS (3)103
 8. Jean Thielemans, Hc (7)103
 9. Julius Watkins, Fr (7)80
 10. Eldee Young, Ce (—)49
 11. Ornette Coleman, VI (—)46
 12. Lucky Thompson, SS (—)43
 13. Ray Starling, Mm (12)39
 14. Tommy Gumina, Ac (8)34
 15. Maynard Ferguson, BH (6)32
- (None under 30 listed)

LEGEND: SS—soprano saxophone; MS—manzello, strich;
Ob—oboe; BC—bass clarinet; VI—violin; Ac—accordion;
Hc—harmonica; Fr—French horn; Ce—cello; Mm—mel-
lophonium; BH—baritone horn.

4. Tony Scott (8)479
5. Pete Fountain (4)405
6. Woody Herman (5)332
7. Jimmy Hamilton (7)319
8. Benny Goodman (6)281
9. Paul Horn (11)242
10. Phil Woods (9)189
11. Bill Smith (10)93
12. Ed Hall (—)58



BUDDY DeFRANCO

13. Russell Procope (—)39
 14. Acker Bilk (—)32
 15. George Lewis (—)30
- (None under 30 listed)

FLUTE

1. Herbie Mann (1)1750
2. Roland Kirk (4)898
3. James Moody (5)702
4. Yusef Lateef (2)669
5. Paul Horn (6)437

HERBIE MANN



6. Cecil Payne (4)89
 7. Sahib Shihab (6)62
 8. Frank Hittner (8)49
 9. Ronnie Cuber (—)47
 10. Gene Allen (—)32
- (None under 30 listed)

ROLAND KIRK



6. Charles Lloyd (10)288
 7. Bud Shank (7)200
 8. Jeremy Steig (8)171
 9. Frank Wess (3)168
 10. Hubert Laws (—)63
 11. Buddy Collette (13)62
 12. Jerome Richardson (—)61
 13. Leo Wright (9)39
 14. Sam Most (11)37
 15. Sadao Watanabe (—)30
- (None under 30 listed)

PIANO

1. **Oscar Peterson (3)1048**
2. Thelonious Monk (2)871
3. Bill Evans (1)868
4. Dave Brubeck (4)396
5. Herbie Hancock (15)331
6. McCoy Tyner (5)318
7. Ramsey Lewis (9)260
8. Earl Hines (—)258
9. Denny Zeitlin (24)211
10. Horace Silver (6)173
11. Cecil Taylor (10)167
12. Andrew Hill (—)124
13. Clare Fischer (8)112



JIMMY SMITH



OSCAR PETERSON

14. Erroll Garner (12)108
 15. Roger Kellaway (—)104
 16. Duke Ellington (13)94
 17. Jaki Byard (—)83
 18. Wynton Kelly (7)74
 19. John Lewis (17)70
 20. Tommy Flanagan (—)60
 21. Ahmad Jamal (19)58
 22. Les McCann (14)54
 23. Phineas Newborn Jr. (18)51
 24. Hampton Hawes (—)39
 24. Andre Previn (8)39
 25. Bud Powell (11)37
 26. George Shearing (—)36
 27. Teddy Wilson (22)31
 28. Hank Jones (16)30
- (None under 30 listed)

ORGAN

1. **Jimmy Smith (1)3705**
2. Shirley Scott (2)488
3. Jack McDuff (3)185
4. Wild Bill Davis (8)154
4. Clare Fischer (5)154
5. Count Basie (6)119
6. Larry Young (—)112
7. Don Patterson (—)86
8. Richard Holmes (4)68
9. Freddie Roach (10)56
10. Ray Charles (7)50
11. Jimmy McGriff (—)39
11. Mel Rhyne (—)39
12. Joe Mooney (—)37

13. Earl Grant (9)36
 13. John Patton (—)36
- (None under 30 listed)

VIBRAHARP

1. **Milt Jackson (1)2705**
2. Gary Burton (3)944
3. Bobby Hutcherson (6)554
4. Lionel Hampton (2)550
5. Cal Tjader (5)307
6. Terry Gibbs (4)280



MILT JACKSON

7. Dave Pike (9)127
 8. Gary McFarland (12)121
 9. Red Norvo (8)105
 10. Walt Dickerson (7)100
 11. Vic Feldman (10)53
 12. Mike Mainieri (11)39
 13. Roy Ayres (—)31
- (None under 30 listed)

GUITAR

1. **Jim Hall (1)1403**
 2. Wes Montgomery (2)1347
 3. Kenny Burrell (4)827
 4. Charlie Byrd (3)523
 5. Gabor Szabo (8)494
 6. Joe Pass (5)197
 7. Grant Green (9)154
 8. Laurindo Almeida (15)140
 9. Herb Ellis (7)137
 10. Bola Sete (11)132
 11. Barney Kessel (6)103
 12. Howard Roberts (16)102
 13. Attila Zoller (—)89
 14. Freddie Green (13)74
 15. Johnny Smith (12)73
 16. Jimmy Raney (10)66
 17. Bill Harris (—)44
 18. Antonio Carlos Jobim (—)43
 19. Tal Farlow (15)37
 19. Chuck Wayne (18)37
- (None under 30 listed)



JIM HALL

| | |
|--------------------------|-----|
| 9. Eldee Young (—) | 142 |
| 10. Charlie Haden (19) | 111 |
| 11. Gary Peacock (5) | 104 |
| 12. Chuck Israels (13) | 76 |
| 13. Percy Heath (8) | 69 |
| 14. Keter Betts (14) | 60 |
| 15. Sam Jones (11) | 59 |
| 16. Art Davis (12) | 56 |
| 17. George Duvivier (16) | 54 |
| 18. Red Mitchell (14) | 46 |
| 18. Bob West (—) | 46 |
| 18. Chris White (—) | 46 |
| 19. Milt Hinton (16) | 42 |
| 20. Leroy Vinnegar (10) | 41 |
| 21. Albert Stinson (—) | 37 |
| 22. Bill Crow (—) | 36 |
| 23. Chuck Andrus (18) | 35 |
| 24. Bob Cranshaw (—) | 33 |
| 25. George Tucker (—) | 31 |
| 26. Reggie Workman (—) | 30 |

(None under 30 listed)

DRUMS

| | |
|----------------------|------|
| 1. Elvin Jones (2) | 1267 |
| 2. Joe Morello (1) | 1205 |
| 3. Tony Williams (6) | 646 |
| 4. Art Blakey (3) | 417 |



DUKE ELLINGTON

BASS

| | |
|-----------------------|------|
| 1. Charles Mingus (1) | 1641 |
| 2. Ray Brown (2) | 1464 |
| 3. Ron Carter (4) | 505 |
| 4. Richard Davis (6) | 444 |
| 5. Paul Chambers (3) | 322 |
| 6. Jimmy Garrison (7) | 221 |
| 7. Gene Wright (4) | 170 |
| 8. Steve Swallow (9) | 145 |

CHARLES MINGUS



ELVIN JONES

| | |
|--------------------------|-----|
| 5. Max Roach (4) | 384 |
| 6. Buddy Rich (10) | 309 |
| 7. Roy Haynes (11) | 216 |
| 8. Shelly Manne (7) | 206 |
| 9. Louie Bellson (—) | 155 |
| 10. Philly Joe Jones (5) | 106 |
| 11. Alan Dawson (—) | 93 |
| 11. Gene Krupa (9) | 93 |
| 12. Ed Thigpen (12) | 90 |
| 13. Chico Hamilton (14) | 88 |
| 14. Rufus Jones (20) | 87 |
| 15. Dave Bailey (—) | 82 |
| 16. Jo Jones (14) | 80 |
| 17. Connie Kay (16) | 71 |
| 18. Jake Hanna (8) | 65 |
| 19. Mel Lewis (15) | 62 |
| 20. Sonny Payne (13) | 58 |
| 21. Louis Hayes (18) | 55 |
| 22. Dannie Richmond (19) | 54 |

| | |
|-----------------------|----|
| 23. Grady Tate (—) | 52 |
| 24. Loren Dexter (17) | 33 |
| 25. Red Holt (—) | 31 |
| 25. Sam Woodyard (21) | 31 |

(None under 30 listed)

COMPOSER

| | |
|-------------------------|------|
| 1. Duke Ellington | 1564 |
| 2. Thelonious Monk | 650 |
| 3. Charles Mingus | 390 |
| 4. Henry Mancini | 265 |
| 5. Dave Brubeck | 201 |
| 5. Ornette Coleman | 201 |
| 6. John Lewis | 200 |
| 7. Antonio Carlos Jobim | 194 |
| 8. Oliver Nelson | 162 |
| 9. Gil Evans | 153 |
| 9. Quincy Jones | 153 |



GIL EVANS

LAWRENCE SHUSTAK



COUNT BASIE

| | |
|---------------------|-----|
| 4. Duke Ellington | 713 |
| 5. Gary McFarland | 366 |
| 6. Charles Mingus | 192 |
| 7. Gerald Wilson | 159 |
| 8. Clare Fischer | 144 |
| 9. Billy Strayhorn | 126 |
| 10. Henry Mancini | 92 |
| 11. Lalo Schifrin | 90 |
| 12. Bill Holman | 77 |
| 13. George Russell | 73 |
| 14. Neal Hefti | 66 |
| 14. Nat Pierce | 66 |
| 15. Dave Brubeck | 60 |
| 16. Johnny Richards | 56 |
| 17. Stan Kenton | 54 |
| 18. John Lewis | 53 |
| 19. Rod Levitt | 48 |
| 20. Bill Evans | 43 |
| 21. Marty Paich | 38 |
| 22. Benny Carter | 33 |
| 22. Ernie Wilkins | 33 |
| 23. Gerry Mulligan | 31 |

(None under 30 listed)

| | |
|--------------------------|-----|
| 6. Charles Mingus (10) | 203 |
| 7. Maynard Ferguson (5) | 165 |
| 8. Quincy Jones (8) | 126 |
| 9. Gil Evans (9) | 120 |
| 10. Gerry Mulligan (7) | 86 |
| 11. Clare Fischer (13) | 60 |
| 12. Thelonious Monk (11) | 51 |
| 13. Harry James (14) | 41 |
| 14. Oliver Nelson (12) | 37 |
| 15. Kenny Clarke- | |
| Francy Boland (—) | 36 |

(None under 30 listed)

BIG DANCE BAND

| | |
|--------------------------|------|
| 1. Count Basie (1) | 1728 |
| 2. Duke Ellington (3) | 790 |
| 3. Woody Herman (2) | 673 |
| 4. Harry James (5) | 223 |
| 5. Les Elgart (9) | 195 |
| 6. Si Zentner (6) | 183 |
| 7. Les Brown (7) | 154 |
| 8. Stan Kenton (8) | 132 |
| 9. Maynard Ferguson (4) | 92 |
| 10. Ray McKinley (11) | 83 |
| 11. Henry Mancini (13) | 81 |
| 12. Ray Charles (10) | 79 |
| 13. Gerald Wilson (14) | 69 |
| 14. Skitch Henderson (—) | 67 |
| 15. Quincy Jones (12) | 47 |

(None under 30 listed)

BIG JAZZ BAND

| | |
|-----------------------|------|
| 1. Duke Ellington (1) | 2258 |
| 2. Count Basie (3) | 873 |
| 3. Woody Herman (2) | 868 |
| 4. Gerald Wilson (4) | 658 |
| 5. Stan Kenton (6) | 248 |

| | |
|--------------------|-----|
| 10. Clare Fischer | 117 |
| 11. Horace Silver | 112 |
| 12. Gary McFarland | 111 |
| 13. Lalo Schifrin | 104 |
| 14. Gerald Wilson | 95 |
| 15. George Russell | 79 |
| 16. John Coltrane | 75 |
| 17. Neal Hefti | 61 |
| 18. Andrew Hill | 60 |
| 19. Charles Lloyd | 54 |
| 20. Stan Kenton | 43 |
| 21. Cecil Taylor | 42 |
| 22. Benny Golson | 39 |
| 23. Wayne Shorter | 38 |
| 24. Rod Levitt | 35 |
| 25. Miles Davis | 33 |

(None under 30 listed)

ARRANGER

| | |
|------------------|------|
| 1. Gil Evans | 1235 |
| 2. Oliver Nelson | 729 |
| 3. Quincy Jones | 716 |

24 DOWN BEAT

DAVE BRUBECK



LARS SWANBERG

COMBO

1. **Dave Brubeck (1)**750
 2. Miles Davis (3)714
 3. John Coltrane (4)593
 4. Modern Jazz Quartet (6)435
 5. Oscar Peterson (2)411
 6. Dizzy Gillespie (8)343
 7. Clark Terry-
 Bob Brookmeyer (18)334
 8. Thelonious Monk (5)207
 9. Ramsey Lewis (16)174
 10. Stan Getz (11)153
 11. Charles Mingus (12)144
 12. Bill Evans (10)142
 13. Horace Silver (13)140
 14. Art Blakey (7)131
 15. Jazz Crusaders (15)124
 16. Cannonball Adderley (9)110
 17. Clare Fischer (17)89
 18. Al Cohn-Zoot Sims (—)64
 19. Gerry Mulligan (19)57
 20. Denny Zeitlin (—)47
 21. Rod Levitt (—)44
 22. Ornette Coleman (—)40
 22. Art Farmer (14)40
 22. Herbie Mann (—)40
 23. Louis Armstrong (21)37
 23. John Handy (—)37
 24. Jaki Byard (—)34
 25. George Shearing (24)32
 26. Ahmad Jamal (—)30
- (None under 30 listed)*

MALE SINGER

1. **Frank Sinatra (2)**944
 2. Ray Charles (1)794
 3. Joe Williams (4)522
 4. Mel Torme (3)517
 5. Lou Rawls (7)315
 6. Johnny Hartman (8)269
 7. Mose Allison (5)265
 8. Louis Armstrong (10)231
 9. Tony Bennett (15)218
 10. Jon Hendricks (9)185
 11. Oscar Brown Jr. (6)154
 12. Jimmy Rushing (14)119
 13. Jimmy Witherspoon (17)115
 14. Arthur Prysock (16)111
 15. Bill Henderson (12)108
 16. Sammy Davis Jr. (19)99
 17. Billy Eckstine (15)92
 18. Mark Murphy (11)75
 19. Jack Jones (13)70
 20. Andy Williams (20)69
 21. Muddy Waters (22)58
 22. Joao Gilberto (18)53
 23. King Pleasure (—)48
 24. Lightnin' Hopkins (—)46
 25. Bob Dylan (—)45
 26. David Allen (21)32
 27. Joe Mooney (—)30
- (None under 30 listed)*

FEMALE SINGER

1. **Ella Fitzgerald (1)**1586
2. Nancy Wilson (2)1038
3. Carmen McRae (3)692
4. Sarah Vaughan (5)292
5. Barbra Streisand (4)271
6. Anita O'Day (6)228
7. Nina Simone (7)219
8. Astrud Gilberto (12)205
9. Morgana King (14)190



ELLA FITZGERALD



FRANK SINATRA

VOCAL GROUP

1. **Double Six of Paris (1)**1303
 2. Swingle Singers (2)1201
 3. Four Freshmen (3)450
 4. Jackie Cain & Roy Kral (6)295
 5. Staple Singers (11)291
 6. Supremes (—)196
 7. Hi-Lo's (5)194
 8. Lambert-Hendricks-Bavan (4) ...180
 9. Rolling Stones (—)176
 10. Beatles (10)159
 11. Raelets (8)85
 12. Peter, Paul & Mary (9)59
 13. J's & Jamie (—)35
 14. The Impressions (—)31
 15. Mills Bros. (—)30
- (None under 30 listed)*

DOUBLE SIX OF PARIS



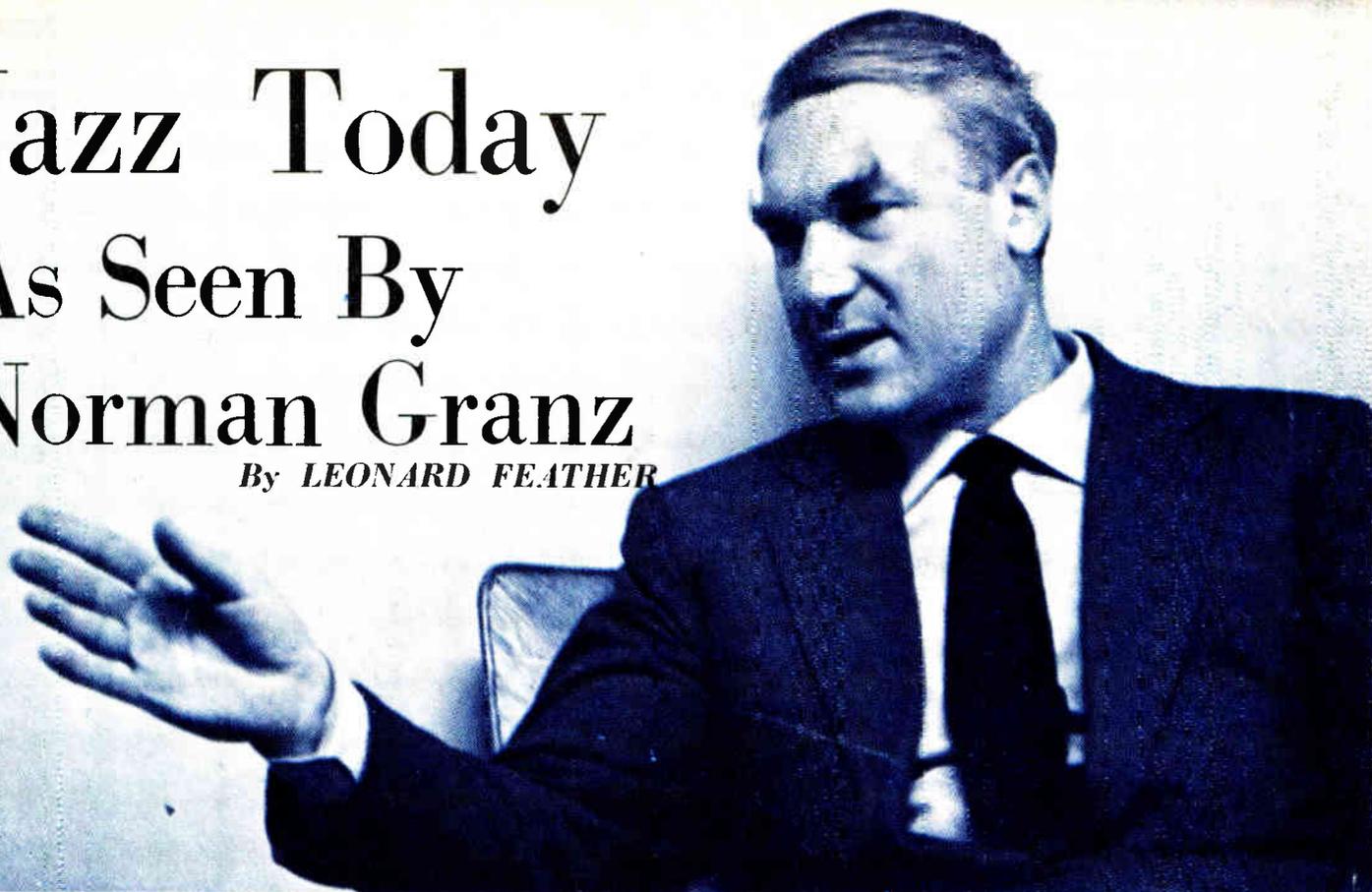
10. Peggy Lee (18)163
 11. Sheila Jordan (10)108
 12. Gloria Lynne (9)100
 13. Abbey Lincoln (13)83
 14. Betty Carter (20)66
 15. Ethel Ennis (—)65
 16. Lorez Alexandria (11)50
 17. Aretha Franklin (18)48
 18. Dionne Warwick (—)45
 19. June Christy (15)44
 20. Annie Ross (16)38
- (None under 30 listed)*

Jazz Today

As Seen By

Norman Granz

By LEONARD FEATHER



EVERY FEW MONTHS, especially just before and after the Newport and Monterey jazz festivals, conversations bubble concerning the outlook for jazz festivals and the future of jazz concerts.

Something that is usually absent from such debates is any mention of the role played by one man but for whose efforts there might never have been jazz-concert tours, let alone festivals. As the followers of jazz should know, the man is Norman Granz.

On July 2, 1944, Granz produced the first of a series of informal, jam-session-style concerts at Los Angeles' Philharmonic Auditorium. A year or so later, he Pied-Piped a troupe of men on a limited tour of the western states and Canada. The idea of taking a collection of jazz stars on a concert tour was unheard of and, to most of the shrewd businessmen of the day, unspeakably impractical. They were able to gloat when Granz' tour collapsed in Canada and had to get financial aid to struggle home.

Granz was soon to have the last laugh. Despite the difficulties of recording 10-minute tunes in those pretape days, when the most that could be put on a 12-inch, 78-rpm acetate side was five minutes, and despite the fact that recording anywhere but in a recording studio was almost unheard of for any kind of music, Granz had the initiative and the foresight to install recording machines at several of the early JATP concerts. (The shows took the name Jazz at the Philharmonic, regardless of where they were held, as a memento of their point of departure.)

The records were a sensation. Even though they often involved such problems as fading out suddenly in the middle of a climactic chorus of *How High the Moon* and continuing it a few seconds later on the other side, or on a second disc, the effect was overwhelming. Not only was the excitement of an in-person performance brought to records for the first time, but musicians of extraordinary

ability were given a chance to blow together with complete freedom.

To intercut a long story with a 12-year space, Granz made his last domestic JATP tour in 1957. In the years between, he had expanded from making occasional albums to running his own record company and cutting innumerable studio dates, not only of jazz but also of pop, Latin, and a variety of other forms of music.

He had formed a loosely knit road company in which the personnel, though it changed partially from season to season, played a vital role in launching, sustaining, or providing new impetus to the careers of Oscar Peterson, Charlie Parker, Sonny Stitt, Flip Phillips, Lester Young, Coleman Hawkins, Barney Kessel, Herb Ellis, Buddy Rich, Gene Krupa, Ray Brown, Ella Fitzgerald, and dozens more.

JATP-USA stepped for two reasons. First, the idea had been run into the ground by too many imitators, few, if any, of whom had Granz' combination of musical taste, business acumen, and social ethics. Second, the mood in jazz had begun to veer from the typical JATP format, which consisted of riff ensembles and solos on the blues, *I Got Rhythm*, and other simple sets of changes; ballad medleys, with each soloist taking a pretty chorus of a different stylistic orientation; drum battles between two top percussionists on either side of the stage; and, of course, the glorious closing sets by Miss Fitzgerald (or occasionally Billie Holiday).

But JATP continued to move in Europe and elsewhere around the world. Granz, increasingly unhappy about many aspects of the domestic scene, took up residence in Switzerland in 1959. Since then he has sold his record company, Verve, to MGM (in 1961) for a reported \$2,500,000 and has continued to serve as Miss Fitzgerald's personal manager and to function in a similar capacity for Oscar Peterson and Duke Ellington.

A few weeks ago Granz was back in the United States on one of his periodic visits (he now maintains apartments in Geneva, Paris, and London but while in the United States stays at a hotel). With his customary candor he volleyed a series of tough shots across the net that now separates him from the heart of jazz.

"I read your story interviewing George Wein, where he said that if jazz is dying, there are an awful lot of people going to the funeral," he said. "That's a lot of _____."

"Why isn't Wein touring Europe again? According to the standards of how many jazz musicians are working, jazz is finished. Hiring the very best men for just four days a year, and a few more for a few other affairs, doesn't do anything for those hundreds and thousands of others. Giving the experimental jazzmen a couple of matinee gigs doesn't keep them busy the other 363 days of the year.

"I had that argument with Benny Goodman where he said people like Miles never had it so good. What's that got to do with the rest of Local 802?"

"As far as recordings are concerned," he thundered on, "there may be more recording going on, but it seems to me that the number of men making the sessions remains almost stationary. You go to a Patti Page date with Marty Paich arrangements, or an Ella Fitzgerald date with Marty Paich arrangements, or some other guy's date with a different arranger, and you see the same cats every time. In the end you've got 500 cats in three cities who do all the recording, and obviously you can't expect the level of recording activity to go up in Dubuque."

The night-club field represents, in Granz' opinion, the real bread and butter for musicians, because there is no concert field as such in America. The university field is now largely devoted to folk music, he pointed out, and the fact that Dave Brubeck works the college route is hardly relevant; all it proves is that he is an exceptionally successful artist.

"The rank-and-file jazzman has two areas of employment," he said. "Either he is a member of a big organization that can play the one-night stands that small groups rarely do, or he has got to be a cat working in a night-club combo. Well, count the number of big bands left, the number of night clubs left, and it's a matter of simple mathematics—there have to be less cats working."

In the last few years Granz has been extremely active as an importer of American performers into Europe for extended tours. Sometimes he will bring a name band alone, sometimes one or two combos or a specially assembled show, and, of course, regular tours with Ella Fitzgerald and the Oscar Peterson Trio.

Despite this continuous activity, Granz talks bearishly about the present and future of the Continental jazz scene. He said he feels that the alleged superiority of European jazz audiences is a myth, just like the legend that 10,000 cheering fans greet every American jazzman as he arrives at a European airport.

"I give more jazz concerts in Europe than all the other promoters put together," he stated, "and you can take it from me that the audiences there are dwindling. They are *not* more appreciative, and most of the musicians are not drawing as well as they did.

"When we first went to Europe and they began to get American concerts on a major level around 1950, we were more or less a rarity. Sure, Diz came over with a big band, and Parker played a festival in Paris, but the other events were all sporadic. Then I began doing two or three, even five or six tours a year, and pretty soon other impresarios began bringing over different groups. It wasn't long before the floodgates burst, the curiosity value disappeared, and the people only went to see their very special preferences.

People don't realize that a lot of these events have to be subsidized in order to make it at all. The Antibes festival is subsidized by the city. In a sense, this kind of thing has happened in America too; don't forget that at one point Newport had to be helped out by subsidies from the recording companies."

GRANZ, TOO, does not subscribe to the view that increasing coteries of expatriate Americans are in Europe because they can do better there than at home.

"The artistic motives I won't discuss," he said. "There may be personal reasons; perhaps the cat likes French cooking. But I do know that there isn't one of them working over there in the jazz clubs who isn't limited to the economic standards of whatever country he is living in. Stan Getz in 1960 was the hottest and best and most workable artist ever seen in Denmark, but his group was working practically as the house band at that place in Copenhagen and making only a few hundred kroner a



A beaming Europe-bound JATP junket includes (l. to r.): Ray Brown, Gene Krupa, Granz, Buddy Rich, Charlie Shavers, Oscar Peterson, Willie Smith, Hank Jones, Roy Eldridge, Barney Kessel, Flip Phillips, and Lester Young

night. Even before bossa nova made him hot in the United States, he could have done better over here than \$50 a night."

Do many musicians go to Europe for racial reasons?

"I can't speak for the individual," Granz replied, "but let me make an analogy. The Negro musician in Hollywood may have been thankful that he experienced less prejudice there than a musician living in Dallas. All right, but how would he feel about that situation after the Watts riots? The Negro musician living in England may think he is much better off than somewhere else, but how does he feel with new restrictive immigration laws being passed and all the housing problems experienced by Pakistani and West Indian immigrants? An individual conceivably may find it better in Los Angeles than a cat in Copenhagen.

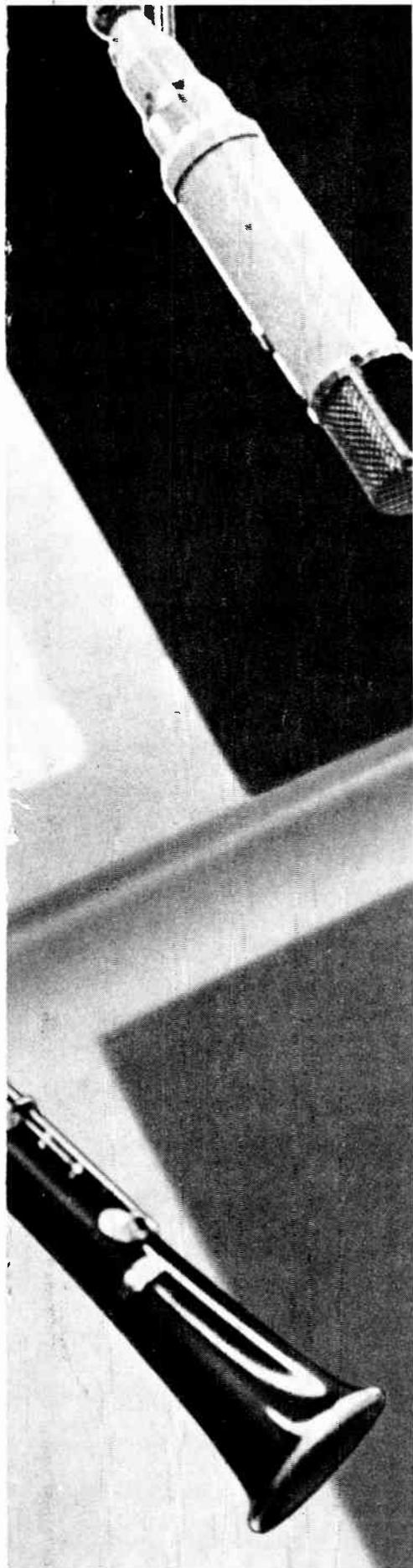
"Check all expatriates and you will get a different answer from each. A musician going to Europe is more willing to accept, for whatever reasons he has given himself, a certain set of economic or artistic standards different than what he might have been willing to accept in the United States."

Granz' background as a pioneer in jazz integration may today be unfamiliar. At a time when it was often difficult, sometimes impossible, to play before an integrated audi-

Buddy DeFranco...for the 16th time- number one clarinetist in the Down Beat rea



der's poll.



Clarinet is a different bag to be in. Because unlike some other instruments, it always sounds pretty much like itself.

Tenor horn is vocal: can croon, slur, honk, signify, shout.

Oboe has a snakey far eastern accent.

Clarinet though, blows strictly pure and round and comes through very unsmudged by local color. (You can't chew "soul" into a clarinet reed. What you've got to say has to go by way of the notes).

For this reason, a lot of musicians have either dismissed clarinet as being too brittle to blend well with modern jazz, or have gone the historical route which is all right but the other way from avant-garde.

Congratulations then to Buddy DeFranco, musician's musician.

For playing clarinet modern when a lot of people weren't.

For doing a job of it that has consistently won him number 1 clarinet in the Down Beat reader's poll.

Buddy is making new room for the clarinet in the vanguard of modern jazz. And he's currently making it with a Leblanc Model 1176 "LL" B \flat , and also a Leblanc Model 400 Bass Clarinet. Buddy says good things on (and about) both of them.

Other Leblanc clarinetists who consistently rank in the top ten of the Down Beat reader's poll are: Pete Fountain (he plays the Leblanc "Pete Fountain Personal" Model 1611), Woody Herman (he plays the Leblanc Model 1276), and Jimmy Hamilton (on the Leblanc Model 1176).

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ence in certain parts of this country, or to find common hotel accommodations for all members of an interracial group, he held out for integration even though it cost him bookings, caused intense arguments, and left a residue of ill will in certain areas of the music business.

It was he who pioneered the concept of inserting into musicians' contracts with employers a clause protecting the artist from any form of racial discrimination. Today he finds confusion and deterioration in the racial scene.

"All this nonsense that is unhappily being manufactured today in terms of the race problem is not going to help anybody. I read about . . . musicians who form organizations allegedly to protect themselves from thieving recording companies. I seriously doubt the empirical proof of some of the claims and complaints. How can they know about 'thieving' night-club owners when most of the time they don't even work and can't even come in contact with them?"

"There is a tendency nowadays to judge the employment situation not in terms of how well an artist performs, or how much he, therefore, deserves to be employed, but by the incidence of prejudice. I don't really think Ornette Coleman or Archie Shepp experienced more prejudice than Coleman Hawkins did; they may just talk more about it. They don't know what Hawk had to contend with when he was their age, and perhaps they don't realize that men like Hawk broke down a lot of barriers for them.

"It is idiotic to think in terms of race. If I were to put together Jazz at the Philharmonic again, Coleman Hawkins might be on it and so would Buddy Rich, but I am quite sure that neither one of them would think I hired him because of his race.

"Mind, you, I'm not saying that there was great interracial harmony in the past and it has all disappeared. The hostility was simply submerged, lying dormant, in the earlier days. Remember that interview you once did with Roy Eldridge, when he swore he would never again work with a white band? Well, the fact that he did work with white bands again doesn't mean that the underlying hostility isn't still there."

MENTION OF JATP brought up the question of why Granz has not revived the package. He has been thinking for a long time of doing so, he said, but his problem is a simple one: an inability to persuade the musicians he wants, so many of whom are combo leaders, to give up their groups temporarily and become part of an informal type of package.

"The essence of JATP was jam sessions," he explained, "but today I can't get musicians of any school to jam. Conceivably a JATP today could use an Ornette as well as a Jacquet. But not enough musicians realize how fresh and stimulating it is to play in different contexts instead of just repeating on the concert stage the same thing they have done on records.

"I felt that Connie Kay benefited by playing with Ray Brown, and it was good for Ray, too, for a change. In the same way, John Lewis, who comps beautifully, played behind Roy Eldridge in Copenhagen and had a ball.

"I took Miles' group to Europe when Coltrane was with him. At one time we were supposed to do a television show, and I insisted on Coltrane jamming against Stan Getz, accompanied by Oscar Peterson, Ray Brown, and Jimmy Cobb. But it was like Panic City. Getz was prepared to do it. But in spite of the fact that Trane's background equipped him excellently for this, he just didn't have eyes for it. He just had these fixed things he did with Miles and that's all he wanted to play."

Granz doesn't feel, he says, that everyone has to be a

great jam-session musician to be a real artist, but for the purposes of JATP the musician has to do it or Granz doesn't want him. Could Ornette Coleman go out and play against Sonny Stitt and Benny Carter? Granz has no answer, but he points out that Benny Carter, Cannonball Adderley, and Sonny Stitt were happy to play together on a European tour a few years ago.

"I don't know why Trane shouldn't do the same thing," he said. "After all, before he changed his style, he used to be a rock-and-roll tenor player like Sil Austin and Sam Taylor and all those cats."

Granz also looks with a slightly jaundiced eye at the role now being played in jazz by the critics.

"I don't think their efforts to advance certain new forms of jazz have influenced anybody," he said. "Suppose you set up three columns. In one column you put the total lineage published—add up the total lines for Ornette, Cecil Taylor, anyone you want. In another column put the days of employment; not even money—just dates working. Then put a third column for the number of votes obtained in all polls where musicians themselves, not critics or the public, were the voters. There has to be some standard, and I am willing to live with the musicians' standards. When you compare the three columns, you will find on all counts the lineage cat doesn't even begin to compare with the cats in the other two columns. All those stories didn't make a bit of difference, and I am not too disturbed by it, because the public doesn't get fooled too much for too long.

"Right now I guess Ramsey Lewis is faulted by the critics because he has made it. I am not too disturbed if somebody says that he has a big hot record and it is not good jazz. If Ramsey Lewis has made it, that's great. I will give him skin on that, because indirectly he may have helped another good pianist, say Ray Bryant, to find more work. That, to me, is what counts, and one doesn't preclude the other."

Significantly, the three artists for whom Granz today functions as personal manager are all mature, professionally secure performers. It is in music like theirs, as well as in attitudes like theirs, that Granz today places his faith.

"In an art form that is so largely individual," he said, "you have to give more weight to the artistic judgment, as well as to the performance value, of a Duke Ellington than to some young cat who can't find a job and decides that he is being discriminated against. Also I don't go along with a lot of this nonsense about people being old-fashioned, because by certain standards I am very old-fashioned in my own tastes."

To many who know him only slightly, Granz is an enigmatic personality, a difficult man to know, a curious mixture of cynic and art lover, whose interests range from music and painting to photography and tennis.

Sometimes he talks like a man who had a chip on his shoulder and financial burdens on his back for so many years that he retains the illusion that they are still present. Yet to the close observer it is obvious, at a Peterson opening or at a Fitzgerald-Ellington record session, that there still sparkles in him the same boyish enthusiasm, the same love for music and some of the fine people who make it, that motivated his first tentative ventures as a jam-session promoter 21 years ago.

One is aware of it, too, when Granz occasionally lets his defenses down and sheds the pessimistically cynical shroud that seems so often to engulf him nowadays. Such a moment would make a fitting parting shot:

"In spite of everything," he said, "I'm not *too* worried about the state of the jazz scene."

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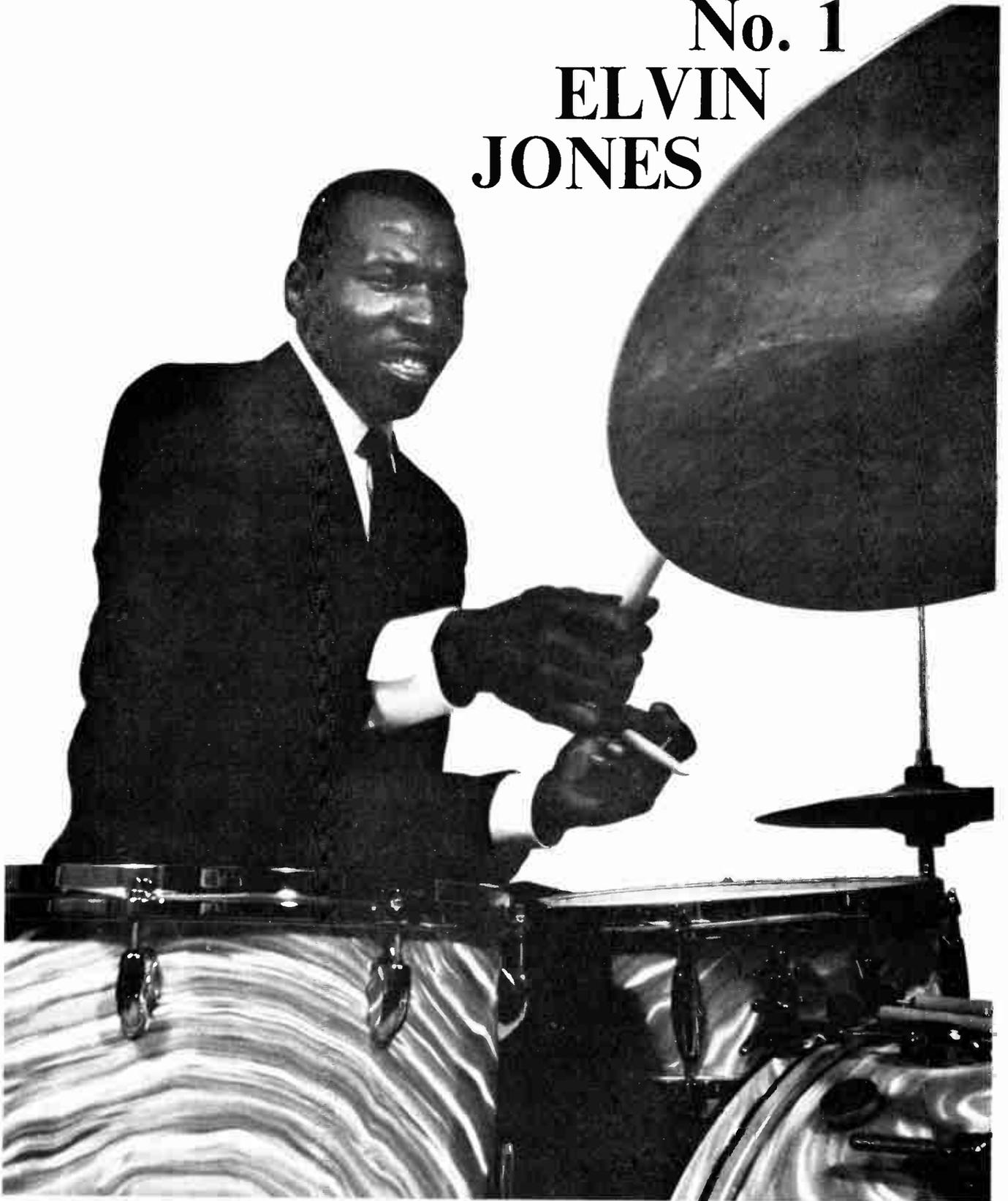
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When two catalog numbers are listed, the first is mono, and the second is stereo.

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

Miles Davis

E.S.P.—Columbia 2350; *E.S.P.*; *Eighty-One*; *Little One*; *R. J.*; *Agitation*; *Iris*; *Mood*.
Personnel: Davis, trumpet; Wayne Shorter, tenor saxophone; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

Rating: ★★★★★ 1/2

The theme of *E.S.P.* consists of 16 bars of a very mystic, haunting, thriller type of melody that repeats, with Davis and Shorter playing parallel, the tenor voiced a ninth above concert, which gets an alto-trumpet unison effect. It's a somewhat fresh approach to the usual unison trumpet and tenor playing.

Speaking of extrasensory perception, one has to be aware of what goes on during the creative act—the technical and psychological things, as well as the emotional, which will automatically be involved after one applies one's Fourth Wall (concentration) to the act/art of improvisation. (I don't want to clutter Miles' review with a lot of details and b.s.—I want to stick only to esthetics.)

In his solo, Shorter seems very familiar with the structure, as if he might have written *E.S.P.* (Miles is listed as co-composer with Shorter), but as is usual with most excellent saxophonists, they can maneuver the vertical structure in such a detailed fashion that they oftentimes sound better than the composer's version—considering the saxophonist in question didn't write it. This is a natural technical asset of the reed family—25 to 30 keys compared with the brass family's customary three.

Miles, a vertical and horizontal improviser, solos next. Because of the technical deficiency of the trumpet, he is forced into a cat-and-mouse intrigue (arouse interest by baffling) with the horizontal and vertical layout of composition—unless he does it by choice, which I doubt. However, he plays mostly horizontally.

Miles is a master cobbler, softening his leather in the first chorus or so, pounding the leather where he will later stitch it—an astronaut taking his job out for a dry run in preparation for a trip to another planet. (I don't think all Miles' jets were

working, but he made a soft landing.) ESP can be—if not properly used—dangerous. If it's avant-garde like this, if it has higher aspirations with basic roots, then it must be built on something far-reaching. A lot of intuition—awareness—was necessary to bring this track off successfully, for it is quite easy to get lost from the form, making the title apropos.

Eighty-One has a cute intro within the 12-bar structure—the first four bars—then the next 12 bars carry a different melody, while retaining the 12-bar structure. This is a deviation from the blues, a modal type of blues. Hancock kind of saves this one from being monstrous, which seems to be one of the characteristics of most of the outgoing action.

Shorter plays daringly and well, rather deep-rooted in spots, folksy—which makes it. Miles also plays well on this track; he is set up by the vamp (which is used for all the soloists) in the first couple of choruses or so with the rhythm pivoted by Carter's big, precision beat and Williams' subtle drive.

Little One has a couple of modern, cathedral type of chords by Hancock—very reverent—but the third chord is lustier. Then there's a short mood thing by Shorter—a Gil Evans type of mood setting. Miles' entrance is beautiful and different, with a pianissimo unison by Shorter—very easy...easy now...easy. Cathedral chords come in again. Miles is heard in a sort of manufactured mood—vamp—then pulsating rhythm beneath Miles. Shorter follows up in much the same manner with some very personal moods and arpeggios. Hancock's solo also is in the same mood. The track closes in much the same fashion as it begins. It kind of fades into sleep—oblivion.

R.J. has Miles hitting the track, swinging hard and soft, from the very beginning—no ensemble. Shorter follows with some different types of playing; he seems to have got sucked into the end of the "out" cat's exhaust pipe. Different to be different? . . . But he plays well enough to overcome this and does. The idea here seems to be to try to pave the way for the avant-garde set—the jet set. Good collective playing, but I didn't dig the track too tough.

Williams is front and center at the beginning of *Agitation*. This is nice to hear—a drum opener. Tony is still developing, but on the right beam. Not a Roach, Rich, or a work of Art in the dramatic sense, but he has that youthful vigor that cannot be retained or regained. Something different.

Enter Miles and that famous Harmon mute, peeking and weaving his way—design—through the various vamps, tempos, and moods. Shorter sounds best here in his Hank Mobley type of role. (He plays a lot of different roles while retaining his originality.) Of course, the Big John (Coltrane) influence goes without saying.

They go out with a canon, which is probably how—why—they selected the title.

Shorter sounds really wrapped up in *Iris*—beautiful. Then Miles wraps himself in the mood piece and plays some expressive high register up around D or Eb.

This tune seems kind of loose itself. It has a lot of that *Snow White and the Seven Dwarfs* action—sleep music, hypnotic. Well done.

Mood—Harmon again by Miles—after a few bars of Shorter merged beneath Miles, while the rhythm remains buoyant and full of life. Shorter plays under pretty much the same conditions; then Herbie kind of slumbers along... Wayne and Miles and out. Sleep... .

I like to rate albums in the way that they move me emotionally as well as otherwise. Emotionally, as a whole, this one is lacking. It's mostly brain music. Miles is very crafty here and, because he is, so esthetic to the profession and perhaps enlightening to the avant-garde. I'm giving him a rating with reservations. This type of music has that drone thing that I don't like, but because of the almost flawless presentation, I give five stars—but only four stars for the writing and effort—and no stars for the over-all sound. ESP music in general is monotonous—one long drone. It's not for me. (K.D.)

Ella Fitzgerald

ELLA IN HAMBURG—Verve 4069: *Walk Right In*; *That Old Black Magic*; *Body and Soul*; *Here's That Rainy Day*; *And the Angels Sing*; *A Hard Day's Night*; *Do Nothing till You Hear from Me*; *Mood Indigo*; *It Don't Mean a Thing*; *The Boy from Ipanema*; *Don't Rain on My Parade*; *Angel Eyes*; *Smooth Sailing*; *Old McDonald Had a Farm*.

Personnel: Tommy Flanagan, piano; Keter Betts, bass; Gus Johnson, drums; Miss Fitzgerald, vocals.

Rating: ★★★★★

Miss Fitzgerald's *March, 1965*, concert in Hamburg does not quite stack up on record with her performance at Juan-les-Pins (Verve 4065), but it is still an impressive sampling of the polish, the innate swing, and the vitality of her singing.

In her opening numbers, she seems to be pushing, and one gets a sense of strain, which takes the fine edge off her singing. But by the time she reaches *Rainy Day*, she is in the groove and sails through the rest of her program. High spots are her tongue-twisting dexterity when she takes *Angels* into double-time, the warmth of *Angel Eyes*, and her lively treatment of *Ipanema*.

The glow of Miss Fitzgerald's personality spreads through the disc, but it is disturbing to find that, despite her artistic level she has reached and the worldwide acceptance of her position, she still undercuts her proper stature by blatantly peddling her records during her concerts.

(J.S.W.)

Erroll Garner

A NIGHT AT THE MOVIES—MGM 4335: *You Made Me Love You*; *As Time Goes By*; *Sonny Boy*; *Charmaine*; *I Found a Million Dollar Baby*; *I'll Get By*; *Three O'Clock in the Morning*; *Stella by Starlight*; *Jeannine*; *I Dream of Lilac Time*; *Just a Gigolo*; *How Deep Is the Ocean?*; *It's Only a Paper Moon*; *Newsreel Tag*.
Personnel: Garner, piano; Eddie Calhoun, bass; Kelly Martin, drums.

Rating: ★★★★★ 1/2

It's been some time since a new Garner disc has been released—quite a switch from the pianist's early recording days in the late '40s when he seemed to be recording 24 hours a day for every label in the business.

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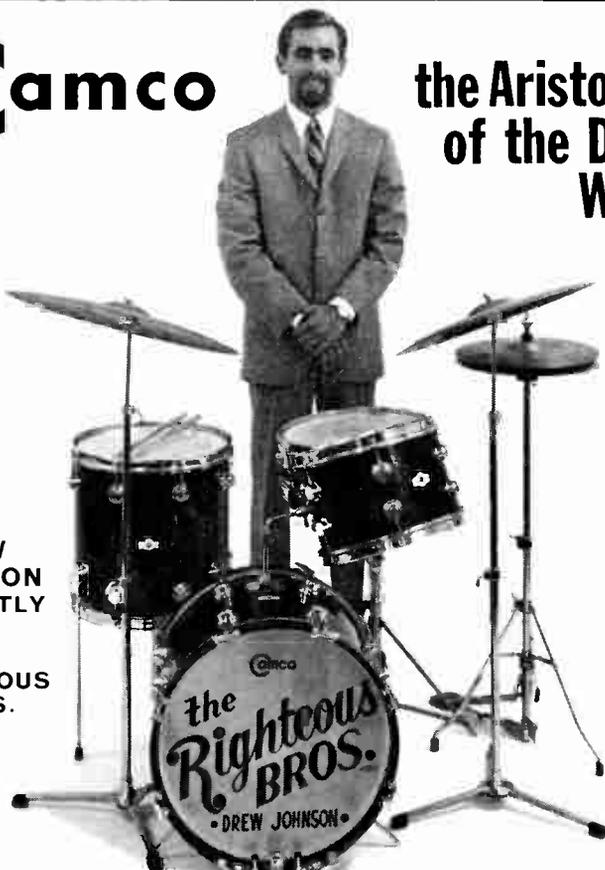
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gether—music from the movies—is, unlike most such searches for a topic gimmick, quite logical since one of the basic elements contributing to the Garner style is the lush, purple background sounds that he absorbed at the movies. Not that this is *that* kind of movie music—a glance at the titles shows that they are pop songs, some of which came from movies and several of which turned up in films after they had become standards.

So far as Garner's performances of the tunes are concerned, they can't logically be faulted. They are typical Garner, full of all the customary Garner touches, strongly rhythmic, and punctuated with Garnerian grunts (which are not quite as obtrusive as on some of his earlier recordings).

You pay your money for Garner, and Garner gives you full value. But he has done it all before, and even though he still does it well, the omnipresent feeling of *deja vue* tends to dull one's interest.

(J.S.W.)

Johnny Hodges-Wild Bill Davis

WINGS AND THINGS—Verve 8630: *Wings and Things; The Nearness of You; Imbo; Take the A Train; Spotted Dog; Casanova; Do De Dow Dow Dow; Peg o' My Heart.*

Personnel: Lawrence Brown, trombone; Hodges, alto saxophone; Davis, organ, or Hank Jones, piano; Grant Green, guitar; Richard Davis, bass; Ben Dixon, drums.

Rating: ★★★½

Hodges and Brown, who are as close to being infallible as any musicians can be expected to be, move with individual distinction through this hodgepodge of good and indifferent tunes and approaches.

Give either of them a swinging riff or a slinky ballad and they bring to the piece a full-bodied attack that can swagger or purr. They do their parts commendably in this album, but since the conceptions and much of the material are so routine, it is a less rewarding listening experience than one might expect. Only Duke Ellington's tune, *Imbo*, holds together all the way through, although Hodges does well with *Nearness*.

Davis is a very secondary element. Green swings nicely on *Imbo* but is bogged down in the twangy mode on *Wings*.

(J.S.W.)

Milt Jackson

AT THE MUSEUM OF MODERN ART—Limelight 82024: *The Quota; Novamo; Enigma; Turquoise; Chyrise; Montelee; Simplicity and Beauty; Flying Saucer; Namesake.*

Personnel: James Moody, flute; Jackson, vibraharp; Cedar Walton, piano; Ron Carter, bass; Candy Finch, drums.

Rating: ★★★★★

This concert session was a one-shot deal, the kind that doesn't always jell. Fortunately, Jackson and his sidemen are disciplined, tasteful musicians, and they bring off the performances beautifully.

The compositions are by Jackson, Moody, Walton, J. J. Johnson, and Jimmy Heath. All the tunes have something to recommend them, particularly Jackson's stately *Chyrise*, as well as Walton's *Turquoise*, in which tension is built and released cleverly. I'm glad to see that the beautiful Johnson composition *Enigma* was also included.

Moody and Jackson improvise up to par, which should be enough to recom-

mend the record to those familiar with their work. Jackson, as usual, constructs superbly and demonstrates the grace and ingenuity we've come to expect of him.

Moody, in addition to being a great saxophonist, is one of jazz' premier flutists. His work has a good deal of variety here. He employs whipping, multinoted passages but on *Enigma* turns in languorous, more economical playing.

Walton's work is similar in some ways to Jackson's; like the vibist, he is inventive and organizes his solos lucidly.

A final word to hi-fi enthusiasts: this LP is not too well recorded. (H.P.)

Roland Kirk

RIP, RIG, AND PANIC—Limelight 82027: *No Tonic Pres; Once in a While; From Bechet, Byas, and Fats; Mystical Dream; Rip, Rig, and Panic; Black Diamond; Slippery, Hippery, Flippery.*

Personnel: Kirk, tenor saxophone, manzello, strich, flute, siren, castanets; Jaki Byard, piano; Richard Davis, bass; Elvin Jones, drums.

Rating: ★★★★★

This album is a fantastic, exciting, colorful, passionate, many-sided set of performances that finds Kirk playing with almost brutal force in the company of three musicians of sufficient talent, imagination, and freedom (mental and emotional) to underline and enhance his music in the manner it cries out for.

If some of Kirk's previous recordings suffered from the presence of sidemen who were either unsympathetic to, or intimidated by, his often flagrantly bizarre or unorthodox music-making, this is clearly not the case here. Byard, Davis, and Jones respond fully to the challenges of Kirk's muse in a way that could not possibly be bettered.

Kirk is a musician of uncommon imagination and emotional persuasiveness. He is a passionately intense performer, and he brings this intensity and unflagging emotional thrust to bear on all his work, be it an up-tempo charger or lyrical ballad. Apparently he cannot play anything without animating it with passion and deep feeling.

Though there are a couple of feelingful ballad readings—*Once in a While* and *Black Diamond*—this collection, for the most part, is made up of powerful, explosive performances charged with tremendous energy and urgency. Kirk throws himself into these pieces with a near demonic ferocity, and he swings so hard and relentlessly, with such brilliance and fire, that one expects that fire to be burned out at the end of each piece. But, no, there's no letup whatever; comes the next number and Kirk comes charging back, shooting off sparks, igniting the others, burning as brightly as ever. It's a tour de force, a splendid display of strength and emotional thrust.

No Tonic Pres—a tribute to Lester Young, one of Kirk's major inspirations—contains a strong, booting tenor solo that occasionally makes allusion to that influence but is primarily cast in the harder- and bigger-toned tenor approach out of which Kirk normally works. Byard takes an incisively swinging stride-piano solo that is as blithe and zesty as it is well conceived.

Kirk virtually dominates the ballad *Once in a While*, and in his solo on this piece he plumbs the full range of his tenor—from top to bottom—while constructing an improvisation that is alternately lyrical and gutty. Toward the end of the piece he incorporates a series of high-pitched cries and, in fact, ends the performance with a straining, pathos-filled one.

One of the most interesting tracks in the set is *From Bechet, Byas, and Fats*, a daring and completely effective multifaceted performance in which Kirk and Byard pay their homage to some of jazz' older statesmen—Sidney Bechet (acknowledged in Kirk's soprano saxophone-like strich playing of the theme); Fats Waller (whose spirit is conjured up by Byard's delightful stride playing interjections behind the theme); and tenor saxophonist Don Byas (a musician Kirk says exerted a great influence on him).

There is little more than a passing allegiance to Byas, however, in Kirk's slashing solo on the number; the borrowings would seem to be more in the areas of sonority and phrasing effects than in any general approach to soloing. Kirk is playing himself and no one else. The notes just stream out in an undammed torrent that never lets up; the solo is in this respect a fantastic technical display sure enough, but one is impressed first and foremost by the powerful emotional intensity that prompts and directs the solo. The technique is merely a means to this end.

The Byard piano solo that follows (certainly an unenviable position) is stunning and forceful in its own way. The pianist makes a very effective use of contrast within his solo; the lines generated by his two hands move in opposite directions, with a cumulative effect like a crosstide.

There is a decidedly old-timey feel to the theme on this piece, which Kirk states on strich with wonderful, sympathetic support from Byard, Davis, and Jones. As has been mentioned, there is a suggestion of Fats Waller in the piano accompaniment; and in the final capitulation of the theme, after the solos, a touch of early Duke Ellington is suggested through the use of chimes against the melody line. All told, a marvelous performance.

Kirk's one flute excursion in the album (the liner notes and credits omit any reference to his flute playing) occurs on the aptly named *Mystical Dream*, the theme of which is stated on all three of Kirk's reeds. There is an aura of eerie suspension about the piece, especially in the chord voicing Kirk employs for the three horns. After Kirk's brief, tasteful flute spot, Byard takes over for a well-developed, flowing solo in an appropriately reflective cast. The number is short; one would have wished it to continue a bit longer.

Another tour de force is the title tune. Quite a bit of tension is generated at the outset by Kirk's and Davis' free-play passage, suggesting as it does electronic music. The tension builds to a climax when a plate of glass is shattered, and then the piece moves into the serpentine ascending theme.

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Again, Kirk takes off on an explosive, fire-eating, no-letup improvisation prodded by the deft, jabbing piano of Byard, who creates a virtual flying carpet of sound under Kirk's feet, propelling him at great speed to great heights. Byard's solo is cast in a similar vein, crackling with heat and tension, his lines moving in jagged spirals out from the center, crossing and recrossing. The patterns Byard develops in his solos reveal one of the most imaginative and quick—not to say witty—minds in jazz. He's at the top of his game in this set.

Much the same is true of the closing *Slippery*, which is set against a barrage of electronic sounds; the men do not respond to the mechanically produced stimuli so much as they ride roughshod over them. Kirk is blazing with power and fire, and Byard, Davis, and Jones keep stoking the engine.

The manzello is heard to excellent advantage on Kirk's 3/4 *Black Diamond*; he constructs a solo that is full of the alternation of heart and muscle that has characterized his powerful, personal music from the outset of his recording career.

So far, this is, in my opinion, the Roland Kirk album.

Kirk looks as if he'll not only handily outdistance the furies that pursue him but will lead them a merry chase in the bargain. Get this set, by all means; it's superb. (P.W.)

Pete LaRoca

BASRA—Blue Note 4205; *Malaguena*; *Candu*; *Tears Come from Heaven*; *Basra*; *Lazy Afternoon*; *Eiderdown*.

Personnel: Joe Henderson, tenor saxophone; Steve Kuhn, piano; Steve Swallow, bass; LaRoca, drums.

Rating: ★★ ★

"How many ways can you use monotony?" That's a question posed by LaRoca and quoted by liner annotator, Ira Gitler. It reveals not only LaRoca's preoccupation with Indian musical philosophy but also sets the pattern for the two longest tracks in this album, *Malaguena* and *Basra*.

The LP's opening track is an exercise in "competitive monotony," one in which each musician tries to outdo the other in repetition. Over the leader's busy, relentless foundation, and Swallow's chromatic pedaling, Henderson launches into a harsh, granite-hewn excursion, completely devoid of melodic form. Ditto for Kuhn, whose unyielding chord clusters rob his solo of any semblance of line; it is just percussive, and there's certainly no need for additional rhythm here.

The title tune is slightly less incessant, LaRoca's beat is subtle, and Kuhn and Swallow weave flavorful filigrees—especially Kuhn's shimmering arpeggios against LaRoca's solo—but what spoils *Basra* is Henderson's tone. His ideas are sound, but his sound is far removed from the Eastern flavor striven for by LaRoca.

In direct contrast, Henderson's beauty of tone captures the indolent mood of *Lazy Afternoon* as he floats almost impressionistically on a cloud of rhythmic simplicity: Swallow's full-bodied plucking of dominant-to-tonic on the fourth and first beats, Kuhn's light chordal responses on the second and third, the tasteful fills

by LaRoca's brushes.

Eiderdown and *Candu* have fine, straight-ahead swinging, with outstanding Swallow and Kuhn solos on the former—especially their fading byplay. The choruses taken by Kuhn and Henderson on *Candu* offer a contrast that plagues this record. The tenorist's tone seems to nullify his melodic gift; the pianist's penchant for pounding similarly cancels out his interesting ideas. The outstanding feature of *Candu* is an ostinato figure, reminiscent of a boogie-woogie cliché, offered by Swallow.

Tears is a harmonic tour de force—irregular groupings of changes that, for the most part, steer clear of conventional four- and eight-bar patterns. It swings forcefully, highlighted by an excellent LaRoca solo.

There are many irritating sounds in this collection, but there are many more that are rewarding. Over-all, it's a good album.

(H.S.)

Gary McFarland

THE 'IN' SOUND—Verve 8632: *The Moment of Truth*; *Bloop Bleep*; *The Hills of Verdugo*; *Over Easy*; *Here I Am*; *Fried Bananas*; *The Sting of the Bee*; *Wine and Bread*; *I Concentrate on You*; *Satisfaction*.

Personnel: Bob Brookmeyer, valve trombone; Spencer Sinatra, flute; Sadao Watanabe, flute, tenor saxophone; McFarland, vibraharp; Kenny Burrell, Gabor Szabo, guitars; Sol Gubbin, Grady Tate, drums; Candido Camera, bongos; Willie Rodriguez, Joe Venuto, percussion.

Rating: ★★ ★

McFarland's venture into a jazz-tinged pop area on *Soft Samba* (Verve 8603) may have been distressing to some jazz listeners, but the vibist-arranger deserves plenty of credit for finding a personal and individual way of making a strong impression in what is generally a cliché-ridden field. He's at it again here, mixing his souped-up vocalese, some wistful whistling, and even a little worded singing with Latin rhythms (including bossa nova) and light variations of the twist, plus a few glimpses of Brookmeyer's bumptious trombone and Burrell's guitar. The resulting performances are close enough to the ordinary to appeal to the mass ear but with enough individual qualities to attract more discriminating listeners.

It's an interesting musical tightrope McFarland walks, but it does not seem likely he can keep pleasing both factions of his audience for long. Even his own way of doing it, which is still fresh, will become clichéd unless he can continue to find new devices for stimulation. (J.S.W.)

Wes Montgomery

BUMPIN'—Verve 8625: *Bumpin'*; *Tear It Down*; *A Quiet Thing*; *Con Alma*; *Love Theme from "The Sandpiper"*; *Mi Cosa*; *Here's That Rainy Day*; *Musty*.

Personnel: Harold Coletta, David Schwartz, Arnold Eidus, Lewis Eley, Paul Gershman, Louis Haber, Julius Held, Harry Lookofsky, Joseph Ricci, Charles McCracken, strings; Margaret Ross, harp; Montgomery, guitar; Roger Kellaway, piano; Bob Cranshaw, bass; Candido Camera, bongos, conga; Helcio Milito, Grady Tate, drums; Don Sebesky, arranger/conductor.

Rating: ★★ ★ ★

Jazz purists may be disappointed by the inclusion of strings on this record, but guitar enthusiasts will be delighted by Montgomery's playing. Music lovers, in general, however, will be the true beneficiaries of the combination.

Montgomery's supple tone is the dominant sound, though there also is evidence

of his flashy technique. Sebesky deserves much credit for scoring his strings with a tasteful acknowledgment of Montgomery's swinging credentials.

The title track is the ideal integration of strings and guitar. What begins as a vamp, with Cranshaw's firm plucking as an anchor, matures into a call-and-response lament as soulful strings provide the answer. (This lachrymose flavor is reminiscent of Donald Byrd's *Cristo Redentor*.) The tune reaches a well-controlled climax midway, as the full-bodied strings shimmer, and even "fall" with the crispness of a brass section. The mood dissipates gently, interrupted by (wonder of wonders) funky harp arpeggios!

Down is a swinging reminder that Montgomery functions better in the intimacy of a quartet. The track boasts a beautifully engineered fade while Montgomery and rhythm cook over a lingering dominant seventh.

Quiet Thing and *Rainy Day* are each distinguished by Montgomery's sensitive, romantic conception. *Sandpiper* is a disappointment because the hard edge of Montgomery's staccato proves too grating for the flowing theme. Conversely, the contrast of staccato guitar against legato strings in *Con Alma* produces the finest Latin track in the album.

Introspective is the only word for *Mi Cosa*. Over probing, divided strings, Montgomery reveals his classical bent—or at least his hushed reverence for the way in which the other (unamplified) half play.

A final attempt to integrate strings and swing is heard on *Musty*, but it is less successful than the title tune. The only element that gets in the way is its unobtrusive shuffle rhythm.

As far as enjoying the album is concerned, nothing gets in the way: it's a display of first-class musicianship. (H.S.)

Don Patterson

HOLIDAY SOUL—Prestige 7415: *Rudolph, the Red-Nosed Reindeer; What Are You Doing New Year's Eve?; You're All I Want for Christmas; Silent Night; O Holy Night; Santa Claus Is Coming to Town; Merry Christmas, Baby; Jingle Bells.*

Personnel: Patterson, organ; Pat Marino, guitar; Billy James, drums.

Rating: ★★ ★ ½

If you can get by the thought of a jazz album full of Christmas songs, you may be surprised. There are no gimmicks about this LP, aside from the commercially inspired idea that caused it to be made.

The arrangements are pleasant and tasteful, particularly *Jingle Bells*, on which the guitar states the melody over a gentle repeated organ figure. Some of the themes are swung, but they aren't excessively "jazzed up."

The least interesting tracks are *Silent Night* and *Holy Night*. Patterson has these to himself; his playing is close to the melody and a trifle schmaltzy. Though not consistently at his best on the other tracks, he still acquits himself well.

His active imagination and refusal to rely on clichés make him stand considerably above most of today's organists. Listen to his melodically and harmonically rich soloing on *New Year's Eve*; it's in the best post-bop tradition. He's not just good "for an organist"; he's a fine musi-

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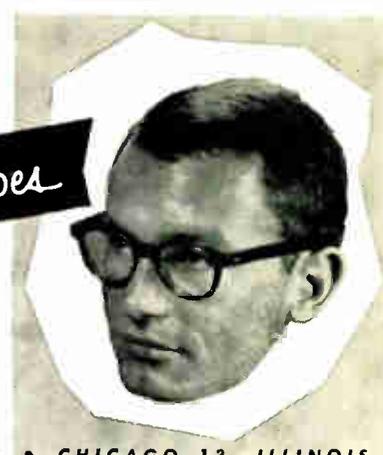
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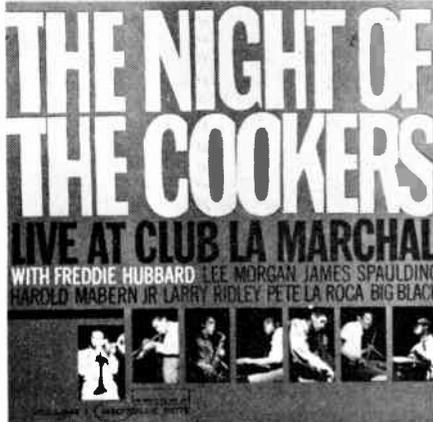
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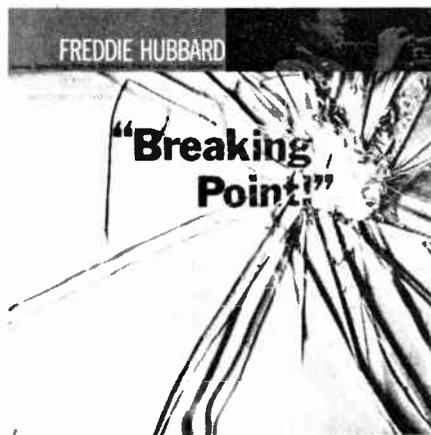
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cian through and through.

Marino is also impressive. His lines are strongly and cleanly articulated, and he produces a full, bright sonority. Everything he does here is marked by an air of lucidity and neatness.

To Patterson and his sidemen, then, a pat on the back for making what could have been a dull or banal session into a worthwhile one. (H.P.)

Oscar Peterson

ELOQUENCE—Limelight 82023: *Children's Tune; Younger Than Springtime; Misty; Django; The Smudge; Autumn Leaves; Moanin'; Lovers' Promenade.*

Personnel: Peterson, piano; Ray Brown, bass; Ed Thigpen, drums.

Rating: ★★★★★

Eloquence abounds, but the LP's title seems to reflect cautious accuracy. It is the eloquence of a trio con brio: technical perfection, superb control of dynamics, and an emotional rapport that creates an enviable musical unity. But there is one ingredient missing here, an ingredient that has overflowed in previous Peterson combo efforts: excitement.

This single shortcoming might prove fatal to a recording by a trio of lesser virtuosity. For Peterson fans, it will merely shift their listening focus from the exhilaration of exhaustion to the components that create it. It is as if Peterson were saying, "Let's turn down the gain on 'passion' so we can concentrate on 'poetry'."

For prepuberty poetry there is the initial 60 seconds worth of *Children's Tune*: two triangle-tinged choruses that capture youngsters frolicking in the Copenhagen's Tivoli Gardens, where this album was recorded. Its impressionism creates an unusual curtain raiser.

Springtime contains some of Brown's full-bodied bass-line comments romping through an intelligently reharmonized pattern from his deepest, booming register up to his cello tones. *Misty* becomes a cerebral dialog between Peterson and Brown over subliminal brush work by Thigpen. Equally low-keyed is their tribute to *Django*, although the midpoint climax between the bowed extremes offers a bit more fever than philosophy. An interesting inclusion, following the solemn opening, is Peterson's single-note delineation of the 1-6-2-5 bass pattern, which is picked up and elaborated on by Brown.

Peterson's unabashed love for blues can be heard in the infectious trifle, *Smudge*, which becomes anything but a trifle in Peterson's hands. The track bears out the pianist's feeling, as quoted in the liner notes: "Any jazz group should have the blues as a foundation."

Still on the moderate, up-tempo level, *Autumn Leaves* and *Moanin'* spotlight some phenomenal flurries by Peterson—especially his uncanny, unison excursions on *Autumn*. Both tracks feature outstanding Brown solos with some humorous interpolations. The bass solos could have done with less comping from Peterson, though.

The album ends with a pleasant throwaway called *Lovers' Promenade* that seems to underscore the over-all album preference for the whimper rather than the shout. (H.S.)

Jimmy Smith

THE AMAZING JIMMY SMITH TRIO—Metro 521: *I Got a Woman; Won't You Come Home, Bill Bailey?; The Champ; If I Were a Bell.*

Personnel: Smith, organ; guitar, drums unidentified.

Rating: ★★½

Recorded at the Village Gate, this LP is somewhat disappointing. Smith plays with a shade more vigor than on some of his recent LPs but displays little imagination.

Woman is probably the least satisfying track in the album. About all Smith does is trot out some of the more popular down-home cliches. His improvisation is haphazardly organized.

Bill Bailey is more satisfying. Smith's first solo is the same old funky stuff, but he comes back after the guitar solo to turn in good multinoted lines. The unidentified guitarist (Quentin Warren?) has a spare, restrained spot that contrasts nicely with the organist's more aggressive work.

Smith's subtly building introduction to *The Champ* is wasted as he reverts to stock licks during the beginning of his solo. However, near its end, his riffing is effective. Simple and overpowering, it's like a Count Basie Band ride-out.

Smith's *Bell* work is well constructed but repetitive. He uses the same ideas over and over during double-time passages.

The album is budget priced, but there are far better examples of Smith's work available. (H.P.)

Three Sounds

BEAUTIFUL FRIENDSHIP—Limelight 82026: *Shortnin' Bread; Theme from "Skyscraper"; It's a Blue World; That Man; Hittin' Another Jug; Beautiful Friendship; Cute; She's Too Far above Me; Hot Cha; The Following Sea.*

Personnel: Gene Harris, piano; Andy Simpkins, bass; Bill Dowdy, drums; unidentified orchestra; Julian Lee, arranger, conductor.

Rating: ★★★★★

From every artistic vantage point, this album is impressive. Perhaps the three-dimensional, pop-out packaging is a nuisance for reviewers accustomed to scribbling comments on the outspread jacket, but, otherwise, the expansive remarks on the liner by the artists, the thoughtful commentary (except for *Sea*, for which the structure of the tune is outlined in reverse), and the arrangement of material make the packaging a welcome adjunct to the music itself.

And like the package, the music is above par. It is well planned, and its execution reflects that planning. Lee's arrangements are varied and interesting. The over-all effect is one of refreshing ingenuity. The sound is big—not for the sake of volume but because each section has a specific, well-orchestrated function to fulfill.

With a big band added, there was more than a chance that it would overpower the trio. It didn't happen. The trio's presence is always dominant, and there is no question that it belongs in the foreground.

This is one of the best-organized, best-planned, best-orchestrated, and most technically proficient blues-based albums to be released in some time. (B.G.)

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BLINDFOLD TEST

'I think that the influence of the new people—the Ornette Colemans and so forth—will be beneficial to this music, and I've said that ever since Ornette hit the scene. . . . It's a healthy thing.'



CANNONBALL ADDERLEY Pt.2

By LEONARD FEATHER

One of the primary qualifications for competence in any jazz musician should be the ability to draw from many sources, to listen without bias to music of any school, and to incorporate into his own work—to the extent his technique and ideas will permit it—whatever seems relevant among this assortment of materials. Eclecticism does not automatically preclude originality; on the contrary, it paves the road to a personal statement in the art of jazz.

It is Cannonball Adderley's good fortune that he can apply these principles not only to his music but with equal fervor and conviction to his conversation as well. A study of the train of thought produced by the Kenny Dorham record will serve to demonstrate the searching nature of his personality and the positive, forward-looking side of his mind.

Adderley's loquaciously logical optimism was in evidence throughout his most recent *Blindfold Test*, the second installment of which appears below. He was given no information about the records played; he did not need any.

1. Miles Davis. *R.J.* (from *E.S.P.*, Columbia). Davis, trumpet; Wayne Shorter, tenor saxophone; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

That's my kind of avant-garde! With changes, time, and everything!

I wish I had some extra stars to give it. This must be the album I've been hearing about. Called *E.S.P.* or something.

Now that's what's wrong with using the term avant-garde to express a style of music. This is certainly a departure from what Miles has been doing. It's fantastic! I think this is the best album Miles has made with this group. I guess it's the only one he's made with this saxophone player.

The point is this: Miles can play this, and he can play *Baby, Won't You Please Come Home?*; and why should his performance of *Baby, Won't You Please Come Home?* be lessened because he can also play this and play it well? It's a lot easier to understand or listen to rather than understand, because I think understanding of music is a thing we don't really have to do.

But it's a lot easier to listen to, because everyone has a specific role to play. You can listen to the flow of the pattern and the feeling of the time, and it doesn't seem to be chaotic. That is, if the drummer decides to depart from his 4/4 feeling, then the bass player seems to be doing it, and vice versa. You're always able to find yourself. It's integrated. I think it's quite beautiful. I'd like to hear more of that.

2. Duke Ellington. *Goodbye* (from *Will Big Bands Ever Come Back?*, Reprise). Johnny Hodges, alto saxophone; Ellington, piano; Billy Strayhorn, arranger.

That has to be a Billy Strayhorn arrangement. What album is this? I want to buy it today!

This must be my lucky day, because this is the happiest *Blindfold Test* I've ever had. Other than my bewilderment regarding the avant-garde piece—when I say bewilderment, it was not that I didn't enjoy it; it's just that I could not rate it

according to anything but itself—this has been a beautiful day for me, hearing all these kinds of music.

I think this is the culmination of all that jazz has been.

You'll find it all in that band somewhere. And it's all because of the maestro himself. Of course, you know Johnny Hodges is my favorite alto player. I don't think he knows how to play bad. How do you describe people like that? This is perfect. Ten stars.

3. Sonny Rollins. *Blue Room* (from *Sonny Rollins on Impulse!*, Impulse). Rollins, tenor saxophone; Ray Bryant, piano; Walter Booker, bass.

I like Sonny Rollins very much. Sounded like Ray Bryant playing piano; it's hard to say. Can't tell so much by what he plays as by the way he plays. He's got a time feeling, a left-hand thing that's always there.

There's a general improvement in bass playing today. I felt at one moment it might have been Bobby Cranshaw, or it might have been Ron Carter, because all the bass players play better today than they used to. The bass has been liberated from the old 4/4 boom-boom-boom. . . . I think that is a thing of the past. But even so, when it goes with a thing of the past, it works.

I enjoyed that very much. I don't know how to rate it, because I've heard Sonny play more, but I enjoyed him in this context. Based on my enjoyment of the record, I would give it five stars. Based on what Sonny Rollins has been doing all through the years, I don't know if I would give it as much, but I'm just enjoying everything!

4. Kenny Dorham. *Night Watch* (from *Trompeta Toccata*, Blue Note). Dorham, trumpet; Joe Henderson, tenor saxophone.

I'll say for the tune, for Kenny Dorham, for Joe Henderson, right away: five stars. I loved everything.

You will have noticed the resemblance in the rhythm sections' style of playing:

the drummers seem to lean toward the same thing in most of the records you've played me during this test. . . . the bass players seem to play with extra facility, the piano players have a tendency to go a little bit more outside than they used to; they don't play as conservatively as they might. . . . actually, though, nobody's playing as far away as Art Tatum would play.

For the benefit of those who say that jazz is dead, dying, I recommend they listen to all the records you've played for me today. All these people are on the scene, playing, doing all of this right now. This is a very exciting life, a very exciting thing to be in, and I'm very happy to be a part of it. To be a part of this whole revolutionary thing.

We have a tune that we call *Feeling No. 3*, because I think the first phase of jazz crystallized through the swing era, and then all of a sudden there was the quiet revolution of the Dizzy Gillespie, Charlie Parker, Thelonious Monk kind of thing. Then that reached a kind of high point, and Bird died, and Dizzy is playing Dizzy, which is the way it should be.

But now I am convinced that there is another thing, another influence, a third feeling that is not together, that is going to be together—all the charlatans will disappear, as they have in the past.

I think that the influence of the new people—the Ornette Colemans and so forth—will be beneficial to this music, and I've said that ever since Ornette hit the scene.

You can tell this in the playing of the conservatives—you know, the "old" moderns like Kenny Dorham and Miles Davis—and it's a healthy thing. For them, you know, it amounts to having been shaken from sitting on their laurels for a long time. Such as Dizzy Gillespie. But, of course, he doesn't have to change—he's got a lot more to say yet. He's developing all the time, because it's his thing, all his.

I think it's all healthy, and *bravo jazz!* Onward and upward with jazz! 



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CAUGHT IN THE ACT

(Continued from page 15)

to improvise new weapons constantly to beat back all the Brontosaurus. However, if Jones is to be one of the two drummers, then Lincoln Center at least is needed to contain and separate all that sound. One simply couldn't hear anything but drums on *Out of This World*. I had no idea what the soloists were saying, and I doubt that the players could hear each other. Garrison (who played a truly virtuoso solo to open the second set) was completely swallowed up. At one point, I saw Coltrane break out a bagpipe (another demon in the forest) and blow into it, but damned if I heard a note of what he played.

Note: Coltrane played bass clarinet in some ensemble sections. I was told that the instrument had belonged to Eric Dolphy and had been given to Coltrane by Dolphy's mother. —A. B. Spellman

Various Artists

St. James Cathedral, Chicago
Personnel: The Seven Friends; The Pieces of Eight; Art Hodes Duo; Dave Remington big band.

Fred Kaz

Second City, Chicago
Personnel: Kaz, piano; Bill Matthews, bass; Roger Wanderscheid, drums.

These two concerts, held within a day of each other last month, indicated the wide range of musical activity on Chicago's near-north side.

The concert at the Episcopal cathedral was a benefit to raise funds for the Rev. Robert Owen, Chicago's Night Pastor, who ministers to the spiritual (and sometimes material) needs of entertainers and musicians working in the city's Rush St. and Wells St. entertainment areas. The concert's musicians—about 20—were paid out of Local 10's portion of the Music Performance Trust Funds of the Recording Industries. The concert was organized by trombonist-pianist Dave Remington. The 1,200 listeners contributed about \$700 and several pledged money for the Night Pastor's work.

The concert, a bit long, was generally a success musically.

The Seven Friends, led by Remington, began the program and ran through several Dixieland warhorses in good fashion, nicely paced by trumpeter Bobby Lewis. Clarinetist Chuck Hedges and pianist Andy Johnson played especially well-turned solos. The band was ably kicked along by bassist Joe Levinson and drummer Bob Cousins. (Cousins showed his ability to operate in various contexts during the afternoon, since he also served as anchorman for the Pieces of Eight and the big band.)

Pianist Hodes received a warm welcome from the audience as he strode to the piano, an indication not only of the fondness in which he is held by Chicago's traditional-jazz fans but also of the excellence of his current playing. Seldom have I heard Hodes play as poignantly as he did at this concert. Accompanied only by bassist Levinson through several blues (and the nonblues *Washboard Blues*), Hodes spun forth chorus after chorus of

uncluttered, beautifully put together music. The only unexceptional piece he played was *Grandpa's Spells*.

The Pieces of Eight, led by tenor saxophonist Sandy Mosse, was in good form, though the group's programing included maybe one too many laze-along, underplayed arrangements. Still, the group gets an attractively lustrous sound on the easy-does-it tunes. Mosse continues to be the group's No. 1 soloist; his lyrical work always displays care in construction, while retaining a great deal of heat.

After intermission the irrepressible Remington, who seemed to pop up everywhere during the concert, began a piano segment that eventually became an eight-handed party when the Rev. Mr. Owen (no slouch at the keyboard), Hodes, and Johnson joined Remington on three versions of the blues, including a slow *St. Louis* that had delightful Hodes.

A big band—actually the Pieces of Eight expanded to 15—closed the concert. Remington fronted it on a spirited but sloppy *In a Mellotone*. Then Brad More, who wrote several well-crafted arrangements for the concert, took over leadership duties. Baritone saxophonist Ronnie Kolber was featured on *The Song Is You* (and did an excellent job, considering it was the first time he had played the arrangement), and trumpeter John Howell was spotlighted on More's original *Here's Howell*.

The Fred Kaz concert took place the following night before a small audience of astute listeners.

The Kaz trio is an extremely well knit group, each member functioning in the group context as an arm of the others, an extension of the others' musical minds. The compositions—the names of which were unannounced—were by Kaz (except for *All the Things You Are*) and covered a wide spectrum of emotion and compositional techniques. They ranged from folk-song simplicity to roaring complexity.

Kaz' playing is unique. He achieves a crispness that I've never heard from other pianists playing jazz—it's as if he shapes each note as he plucks it from the strings, which can be staggering when one considers the complexity of his improvisations. His mind must race at an exceptional rate of speed.

His strong sense of time was well displayed in a piano-drums duet that put me in mind of those marvelous duets Russ Freeman and Shelly Manne recorded several years ago.

Wanderscheid, by the way, was superb throughout the Kaz segment, relying almost exclusively on brushes, something few other modern drummers would attempt these days. And in the trio, when Kaz and Wanderscheid swung away from the tempo, Matthews was like a rock; the bassist also played several solos of high order.

Kaz' solos often contained great, whipping lines that curled and spiraled to sometimes crashing climaxes. On ballads his playing was reminiscent of Bill Evans'—but, mind you, only reminiscent; Kaz' work is much more than an approximation of Evans'. Kaz is, above all, his own man;

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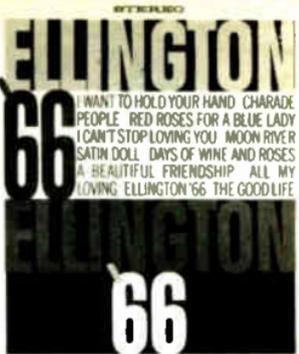
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the emotion and artfulness he displays in his compositions as well as his improvisation is inspired. —Don DeMicheal

Clea Bradford

Playboy Club, Los Angeles

The Playboy Club circuit seems to have become a peripatetic locus operandi for a substantial number of those singers just below the top echelons who until recently had been seriously handicapped by the deterioration of the night-club business as a whole. Most of these performers are competent artists who seem unlikely ever to step far beyond the key-club route. Miss Bradford, a St. Louis girl now on a four-month cross-country Playboy tour, is a warmly rewarding exception.

Though she acknowledges a debt to Billie Holiday, Dinah Washington, and Ella Fitzgerald, Miss Bradford is chiefly influenced by instrumentalists, aiming, she says, to "sing a horn" like James Moody or Miles Davis. This was particularly evident in *Little Boy Bad*, a vocal adaptation of *Jordu* that also included a touch of bopping.

As important as her objective is the routing she uses to reach it. Her self-routined act opens with a medley, effectively segued, of *I Want to Be Happy* (with many lyrical and melodic changes), *Tonight*, slowly and with soul, and a 6/8 *Night and Day*.

During two shows caught, Miss Bradford did not perform a single number in conventional chorus-and-a-half or modulation-for-the-last-eight-bars fashion. To this approach she adds a sound that has great dynamic and dramatic range, and to these she adds an unusually striking appearance: slender, graceful. She is perhaps the only singer around who, in her high heels, could just about look Stan Kenton straight in the eye.

Figuratively, she should be able to reach comparable heights. So many singers are now making it on network television shows, despite aural and visual assets far inferior to Miss Bradford's, that her moment of breakthrough can hardly be far away. —Leonard Feather

Paul Horn

University Chapel,
University of Southern California,
Los Angeles

Personnel: Al Porcino, Conte Candoli, trumpets; Frank Rosolino, trombone; Dick Leith, bass trombone; Vincent DeRosa, French horn; Sam Rice, tuba; Horn, flutes, clarinet, alto saxophone; Lynn Blessing, vibraharp; Ann Stockton, Doris Johnson, harps; Mike Lang, piano; Bill Plummer, bass; Bill Goodwin, drums; Dale Anderson, Gene Estes, percussion; Betty Allen, Jacqueline Allen, Evangeline Carmichael, Sara Jane Tallman, Susan Tallman, Marie Vernon, Jimmy Bryant, Vern Rowe, chorus; Dave Grusin, conductor.

To hear a jazz suite based on portions of the mass is one experience; to see how it is integrated into an actual service is fulfillment.

The "happening"—as one chaplain phrased it—that took place on the USC campus in mid-November was the world premiere of Lalo Schifrin's *Jazz Suite on the Mass Texts* in live presentation.

The criteria for judging reactions are slightly different under these reverent conditions. Since applause was nonexistent,

one had to glean the effect from the mingled expressions of awe, respect, and enlightenment on the faces of the overflow congregation. By way of confirmation, the praise, enthusiasm, and questions that filled the post-service coffee hour represented an important breakthrough for the Gospel of modern jazz.

Lalo Schifrin's composition, Horn's solo playing, and the response by orchestra and chorus to Grusin's direction added up to an unqualified success. For those familiar with the RCA Victor recording of the suite, the blending of voices and instruments was not as satisfying in the chapel. Of course, a long, narrow, high-ceilinged stone chapel cannot compete with the controlled conditions of a recording studio with its assortment of mikes and mixers.

To compensate for the lack of technical amplification, additional voices should have been deployed. But what the eight singers projected left nothing to be desired in terms of subtlety, phrasing, or clarity. Their unison a cappella opening in the *Kyrie* revealed a firm intonation and floated over rhythmic jabs from the brass.

Horn's entrance at this point set the mood for an extended lesson in eloquence and spontaneity. His responses to choral utterances and occasional orchestral phrases (built, for the most part, on skeletal harmonic patterns by Schifrin) evoked an intense religiosity without diminishing the basic jazz pulse.

Whether intoning his comments on an assortment of flutes, clarinet, or alto saxophone, Horn lent an almost mystical dimension to the liturgy. His playing was at all times poetic; yet, when the spirit moved him, he swung with a beautifully controlled ferocity.

Lang provided him with tasteful accompaniment; Plummer and Goodwin gave him a rhythmic cushion that was far removed from the religious content and formed a strictly musical foundation.

Grusin's balance of chorus, orchestra, and quintet proved to be more than just correct. He showed an insight into the separation or overlapping of the sacred and the profane. And the two either complement or pull at each other throughout the entire composition. An excellent example of the latter is in the *Gloria*, where a divided chorus simulates the canonic phrasing of Gregorian chant over a cool quintet sound.

Conversely, the *Agnus Dei* features tight, modern choral voicings and the counterpoint of muted brass suspended over an off-beat pedal point that has a consistently fresh, contemporary feel.

Whether the accent was plainsong or atonalism, every element stood out in bold relief. That can certainly be said of the pure jazz sections—*Prayer*, *Interludium*, and *Offertory*—which amounted to meditative dialog in free form.

What stood out with unforgettable clarity was the *Credo*. In this affirmation of faith, the chorus began by reading the prayer sotto voce, with Horn's alto sound interspersed. At the conductor's prodding,

the chorus' pitch and volume gradually rose. Likewise, the instrumentalist, in his responsorial capacity, grew more intense.

Grusin brought the chorus along with remarkable restraint and then urged them on to a blood-curdling, wailing climax. The cathartic nature of the movement was so effective the choristers were drained of emotion. Two of the girls burst into tears. From a strictly musical standpoint, the *Credo* would make an ideal finale. Because it was so overwhelming, the sections that follow are anticlimatic.

The suite was not performed as a separate entity. The movements were interspersed with the normal activities of a morning service, but this did not detract from the meaningfulness or continuity of the music. It merely placed the work in its proper context and showed how compatible jazz and the liturgy can be when the artists involved share a sense of dedication.

—Harvey Sidors

Mississippi John Hurt

Mandel Hall, Chicago

Perched on a chair behind several microphones in the middle of the stage, his small frame virtually hidden behind his huge guitar, Mississippi John Hurt seemed a benevolent dwarf. All that was visible of the 73-year-old singer-guitarist were a pair of legs depending from beneath the guitar, gently tapping out the rhythms of his songs; a pair of nimble hands; and a large fedora, from beneath which one would occasionally glimpse a wizened, dark, seamed face and a flashing grin.

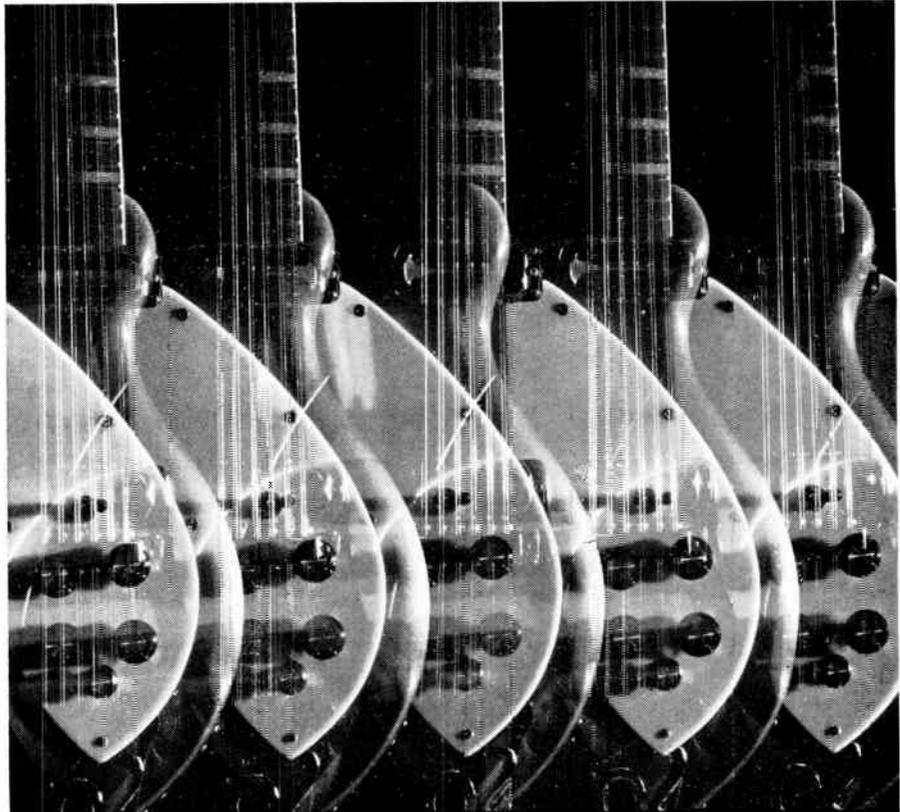
If Hurt is slight in stature, his music is anything but. Throughout his long concert, the singer had the large crowd in the palms of his gifted hands.

Perhaps more than any other rediscovered veteran Negro performer, Hurt has captured the fancy of the folk-music audience—and not just diehard blues fans either, for his charming music compels the attention of those whose interest in the blues is the most casual. The reason for his widespread appeal is centered solely on his highly individual, graceful guitar playing.

Hurt plays in a light, dancing style that mixes sweet, harmonically arresting treble lines with rich, moving bass figurations, the combination producing a brilliant, transparent musical texture that is extraordinarily pleasant. It is a subtle, complex, virtuosic—though, it must be admitted, not particularly profound or emotionally penetrating—way of playing that perfectly satisfies the folknik-guitarists who comprise most of Hurt's audience.

It is a style that the young adept can more or less easily assimilate; with the mastery of Hurt's elegant style, the young guitarist can thus acquit himself creditably through the projection of a playing approach that compensates for the absence of any significant emotional power through its obvious technical complexity, its contrapuntal movement, and bittersweet lyricism.

Basically, Hurt's way of playing is not especially blues-oriented. He represents a tradition of Negro folk song that is far wider; his charming, joyous music reflects



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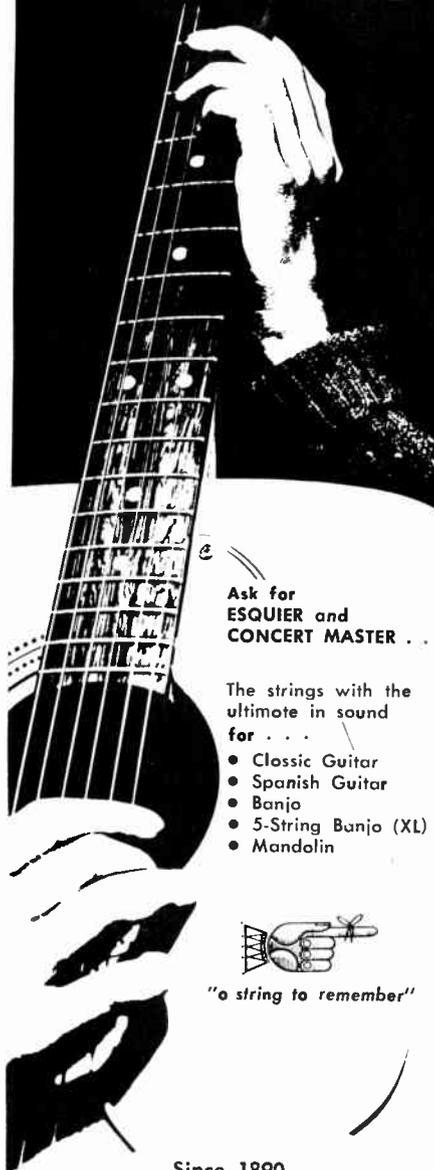
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the broad base of the Negro musical tradition in the days before recording created the artificial, one-sided emphasis on the blues at the expense of other aspects of Negro secular song.

In a real sense, Hurt is a prototypical "songster," a musician capable of spanning in his performances the whole range of Negro vocal and instrumental music—ballads, breakdowns, anthems, dance tunes, frolic pieces, nonsense songs, spirituals . . . and blues too. At this concert Hurt performed only three or four numbers, out of 18, that could be unqualifiedly classified as blues: *Satisfied Blues*, *Spoonful*, *Monday Morning Blues*, and *Lonesome Blues*.

Hurt performed these numbers in a markedly different manner from his other songs. For one thing, Hurt's blues—though hardly spare—were much more melodically unadorned and harmonically conservative than were his ballads and frolic pieces. They were rhythmically stronger, too, moving with a direct, no-nonsense purposefulness that contrasted noticeably with the busy rhythmic textures of his other pieces.

As for the remainder of the program, Hurt performed with his customary felicity.

He opened the concert with his one religious piece of the evening, *Do, Lord, Send Me*, in which his playing gathered to the momentum he maintained throughout the rest of the program. He followed this with *Hot Times in the Old Town Tonight*, with his nimble fingers spinning out a dancing, delicate tapestry of sound on the guitar strings, the gentle lines moving forward quietly but surely.

Introducing his *Nobody's Dirty Business*, he said, "I do my own music—leave the other fellow's alone," and the rhythmically tart song that followed provided the best evidence in its support.

The bittersweet *Louis Collins* was followed by one of the evening's high spots—Hurt's charming version of *Casey Jones*, one of two versions of the song he played this night (the second—offered as an encore—was accompanied by his sole attempt at bottleneck guitar playing and was only intermittently effective). The melodic line of the first *Casey Jones* was deliciously lyrical, and the narrative was developed in an artless, honest, appealing way. The lyrics Hurt sang were particularly effective in their ability to paint with a few simple words whole pictures, life-like friezes from *Casey's* fatal story.

Casey was a memorable performance, as were *You Don't Love Me*, his classic *Candy Man* (for some reason offered in a somewhat expurgated version), *My Creole Belle*, *Make Me a Pallet on the Floor*, *Salty Dog*, and *Frankie and Albert*.

Hurt is an enchanting performer who is quite at ease on stage. He knows how to please and entertain his audience without ever cheapening himself or his art. The only complaint one might register is that the concert was too long. Even an arresting performer like Hurt tends to pall after an hour or so, for there is not a great deal of variety in his approach.

Half as much Hurt would have been just enough. —*Pete Welding*

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(Continued from page 17)

new films added recently feature singers **Vicki Carr**, **Sue Raney**, and **Damita Jo**. Miss Jo was held over at the Playboy Club. Although she protested to *Down Beat*, "I hate the label 'jazz singer'," she proceeded to swing with a vengeance during most of her numbers. She's not afraid to scat, nor is she reluctant to pull the trio along with her. Her drummer is **Christopher Columbus**, former **Count Basie** drummer **Sonny Payne's** father. Rounding out the trio are **Charles Dungey**, bass, and **Kirk Lightsey**, piano . . . Found in another part of Bunburyville (there are three rooms going simultaneously) was **Ann Richards**, former **Stan Kenton** vocalist and wife, working with the trio led by the Playboy Club's music director, pianist **Joe Parnello** . . . Pianist **Morty Jacobs** opened at the new **Reuben's Restaurant** on Sunset Strip . . . The **Slate Bros.** club booked vocalist **Marian Montgomery** for a month's engagement, which ended in early December . . . **Gil Fuller** and the **Monterey Jazz Festival Orchestra** made their Los Angeles debut in mid-November with a one-nighter at **Memory Lane**. It was the third event in the new venture by the **Monday Night Jazz Society**. The first two were also big bands: those of **Onzy Matthews** and **Gerald Wilson** . . . Jazz harpist **Gloria Tracy** is being tested for the role of **Red Buttons'** girl friend in *The Reluctant Spy* . . . **Four-Star** is scheduling first-run showings of *Something Special* in 22 major TV markets late in December. The show pairs vibist-drummer **Lionel Hampton** and vocalist **Leslie Uggams**.

BOSTON: **Jackie Cain** and **Roy Kral** appeared in Boston for two weeks at Paul's Mall, the first time the duo had performed here since the Storyville club days. They were backed by bassist **Mel Knowell** and drummer **Wayne Waylett** . . . Pianist **Randy Weston's** sextet made its first appearance at the Jazz Workshop. Altoist **James Spaulding** replaced tenor saxophonist **Frank Haynes** for this engagement while the latter recuperated in a New York City hospital . . . **Connolly's** featured the tenor and soprano saxophones and flute of **Sam Rivers** and his newest quartet, which included pianist **Hal Galper**, bassist **Larry Richardson**, and drummer **Steve Ellington**. The group appeared for two weeks . . . Organist **Joe Bucci**, along with drummer **Jeff Brillinger**, played two weeks at **Lennie's-on-the-Turnpike** and were followed by the **Count Basie Band** for two nights. Finishing out the week started by **Basie** was the **Zoot Sims-Al Cohn** group with pianist **Dave Frischberg**, bassist **John Neves**, and drummer **Alan Dawson**, who had just returned from the Berlin Jazz Festival . . . **Jazz on WGBH-TV** featured **Les McCann, Ltd.**, followed by the **Sam Rivers Quartet**, with **Randy Weston** substituting for the show's regular host, **Herb Pomeroy** . . . **Louis Armstrong & Co.** did two weeks at the **Monticello** in nearby Framingham . . . The **Dave Brubeck Quartet**

played a concert at Clark University in Worcester, one of a series of jazz evenings held at that university this season . . . Altoist **Ken McIntyre** played a concert at the 47 Mount Auburn Club in Cambridge . . . Tenorist **Jackie Stevens** has joined the **Sam Donahue-Tommy Dorsey** band on tour.

PHILADELPHIA: Fluegelhornist **Clark Terry** and pianist **Roger Kellaway** played at the Jazz at Home Club's annual banquet in the Hotel Sheraton at which the Rev. **John Gensel** got the JAH's Jazz Culture award. **Charlie Chisholm**, another fluegelhorn player, led the 18-piece JAH big band at the event . . . The fall concert season, which started out slowly, picked up speed as several concerts were scheduled for November and December. Due in town were **Ella Fitzgerald** and **Duke Ellington**, at the Academy of Music; an all-star concert with **Count Basie**, **Lou Rawls**, **Hank Crawford**, **Sonny Stitt**, **Ray Bryant**, singer **Jean DuShon** and comedian **Slappy White** at the Philadelphia Arena; **Basie** at the Hotel Philadelphia; trumpeter **Al Hirt** at the Academy of Music, and trumpeter **Allen Shorter** (**Wayne's** brother) at the first of a series of workshop concerts at the Philadelphia College of Art . . . Clarinetist **Billy Krecmer** had a special concert at his downtown club to celebrate the room's 27th anniversary . . . Singer **Aretha Franklin** appeared on three television shows during her stay at the Cadillac Sho-Bar.

PITTSBURGH: Organ trios continued to be the rage among Pittsburgh's young jazz fans, who flocked to the Hurricane in early November to hear **Shirley Scott** and home-town tenor saxophonist **Stanley Turrentine's** group, followed the next week by guitarist **Grant Green's** group with **John Patton**, organ, and **Ben Dixon**, drums . . . In mid-November the hill district swung to guitarist **Kenny Burrell's** group at **Crawford's Grill** . . . Pianist **Reid Jaynes** signed another year's contract at the Tender Trap after an annual short leave to make the Las Vegas entertainment scene. He was part of a musical package sponsored by the **Niagara Cyclo Massage Co.**, whose sales people and executives dig **Jaynes**, vocalist **Jeanne Baxter**, and trumpeter **Hershey Cohen**. The latter two have found good audience response at **Inn America**, off the Pennsylvania Turnpike in New Stanton, Pa. . . . The **Penn Sheraton's Riverboat Room** continued to be the most active downtown spot with a November lineup of **Dixielanders Roy Liberto**, **Benny Benaek**, and **Niek Lomakin**. The groups of these men, plus an occasional visit by the **Saints and Sinners'** two-beaters, have kept the city's traditional jazz fires burning since most of the action moved to the suburbs . . . The closest suburb, **Shadyside**, usually has a selection of solid jazz. It's almost always **SRO** at the **Encore**, which features trombonist **Harold Betters** . . . The swing-era set gets its kick from pianist **Ray Crummie**, bassist **Harry Bush**, and drummer **Dick Brosky** at the **Casbah**.

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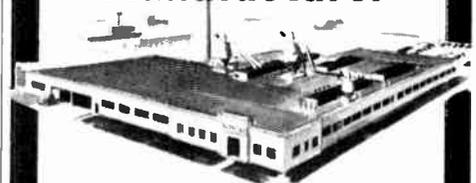
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CLEVELAND: Singer Nancy Ray, long a regular with the Theatrical Grill house band (Hank Cohout, piano; Ken Seifert, bass, Bob McKee, drums), has been appearing on comedian Jackie Gleason's television show. New arrangements for Miss Ray's appearances have been written by arranger Don Sebesky, formerly with the Maynard Ferguson Band. Sebesky is now music director of the Jimmy Dean TV show . . . Pianist George Peters moved to the King's Pub; pianist Joe Cooper, with bassist Noel McClure, followed Spencer Thompson at the Squeeze Room in Lakewood; and pianist Al Smrekar appears at the Shaker House Motor Hotel . . . Bob Taylor, former program director at WHK, got fed up with Top 40 and moved to WZAK-FM, where he hosts *Rountable Jazz* nightly from midnight until 6:30 a.m. . . . Baritone saxophonist Norman Davis and pianist David Durah have been among the sitters-in with the Sky-Hi Trio at the Tangiers; the trio includes Sammy Abrams, bass; David Gwynn, piano; and Tony Haynes, drums.

CINCINNATI: Collegiate jazz, in evidence here for some years, got under way this fall with an appearance of the stage band from the College-Conservatory of Music at the University of Cincinnati. The introduction of jazz concerts, with small ensembles and big band, to the school's recital schedule is something that has been advocated by members of the academic musical community here who see the potential contribution of jazz to the conservatory's over-all program. Increased interest in improvisational music and jazz-influenced composition by students has been an important factor locally . . . On the main campus at U.C., Siddal dormitory's regular Friday jazz concerts were initiated Oct. 29 with Dave Matthews' group. The schedule of future concerts was not available at presstime. . . The Three Sounds, followed by Ahmad Jamal, sustained the Living Room's move to its new and luxuriously-decorated supper-club setting. . . Reed man Yusef Lateef moved into the Top Shelf on the heels of altoist Lou Donaldson. . . The Blind Lemon took on a new face with Ed Moss, playing solo piano, who had been appearing previously with his own group at Mahogany Hall.

MILWAUKEE: The Woody Herman Band did a one-nighter recently at the Attic . . . The Four Freshmen performed for the University of Wisconsin in Milwaukee homecoming concert. The school also brought in the Swingle Singers Nov. 22 . . . The New York power blackout forced cancellation of the three-day Duke Ellington appearance at the Scene. The band had been scheduled to tape a special for the *Bell Telephone Hour* on the day of the blackout, and the power failure necessitated the band's staying over for a later taping . . . In nearby Waukesha, Gene Mayl's Dixieland Rhythm Kings played a Sunday afternoon concert at the Merrill Hills Country Club on Nov. 21.

MIAMI: Peter Nero performed at a free jazz concert Nov. 4 at Miami-Dade Junior College. The crowd particularly responded to drummer Joe Castella's solo on *Two Bass Hit* . . . Singer Della Reese is slated to appear at the Americana Hotel in Miami Beach . . . As a result of the great acceptance of Arthur Godfrey and his Dixieland band at the Diplomat Tack Room last year, the band is booked for a date at the larger Cafe Crystal this season . . . The members of Gene Roy's big band, which has appeared on Sundays at the Friendly Bull in Fort Lauderdale, are Nick Russo, Sam Seavone, Bob Whatley, Bill Russell, trumpets; Jack Keith, Dan Eddinger, Ted Steele, Sonny Dunham, trombones; Ed Gralka, Jim Vincent, Murry Klarman, Bob Cheney, saxophones; Frank DiFabio, piano; Ernie Seel, bass; and Jack Franklin, drums. . . WMBM disc jockey Alan Roek produced a jazz concert Nov. 14 at the Gaslight Cafe in Coconut Grove featuring the Dave Akins Trio and the Dolph Castellano Quartet with trumpeter-reed man Ira Sullivan. Rock is also negotiating for a jazz festival to be held in Miami in January . . . The Opus #1 recently had pianist Castellano's trio, with John Thomas, bass, and Frank Wilson, drums . . . The Hut featured Nassau Vince and His Jazz Men, a versatile group playing jazz, Latin, and calypso music . . . Reed man Charlie Austin composed the music for a jazz religious service to be held during Lent in New York City, sponsored by the Lutheran Church of the Advent. Talley Brown wrote the text, *The Day of the Crucifixion*, dealing with the events that centered on the death of Christ. Austin's composition is written for clarinet, tenor, flute, oboe, bassoon, trumpet, French horn, bass, and drums. The presentation also employs a modern dancer and male and female narrators . . . The Museum of Science and Natural History recently held an open-air jazz concert, "Jazz under the Mangos." Phil Napoleon and his Dixieland band starred . . . Fred Wickstrom, teacher and percussionist in the University of Miami's music-appreciation series, presented a discussion and demonstration of jazz Nov. 16. It, too, was held at the Miami Museum of Science and Natural History.

NEW ORLEANS: Pianist Ronnie Dupont left trombonist Santo Pecora's Tailgaters at the Famous Door and opened with his own modern trio at the Cellar, a new club across the Mississippi River in Algiers, La. In Dupont's group are bassist Bill Huntington and drummer Reed Vaughn. Vaughn, a onetime Stan Kenton sideman, was most recently with the other house band at the Famous Door, Mike Lala's Dixie Six. His replacement with Lala is Paul Ferrara, who has fronted his own group in recent months at the Silver Frolics. . . George Finola, a young cornetist from Chicago who plays in a Bix Beiderbecke vein, surrounded himself with an all-star group for a recording session on the New Orleans Originals label. The band included Paul Crawford, trombone; Raymond

Burke, clarinet; Armand Hug, piano; Danny Barker, guitar; Sherwood Mangiapane, bass; and Louis Barbarin (brother of drummer Paul Barbarin), drums. Finola migrated to New Orleans about a year ago and is working regularly as an assistant to director Clay Watson of the Jazz Museum . . . The Xavier University Jazz Lab Band, conducted by reed man Richard Harrison, gave a November concert . . . Clarinetist Pete Fountain played a benefit concert here for the Knights of Columbus' fund for education of retarded children . . . Loyola University Student Council is presenting composer Henry Mancini and his orchestra in a concert at Loyola Field House on Jan. 22.

DALLAS: Two of the newest, and most welcome, jazz clubs in town are the Villager and the Blue Note. The Juvey Gomez Trio at the Villager is one of the most exciting groups in town. Pianist Jack Murphy, bassist Gil Pits, and drummer Gomez form a tightly knit group that is full of exuberance and is always fresh. The Blue Note features such musicians as tenor saxophonist James Clay, fluegel-hornist Robert Williams, pianist Roosevelt Wardel, bassist Louie Spears, drummer Sol Samuels, and congaist A. D. Washington. The band's name is the Contemporary Jazz Sextet . . . The Jack Pierce Orchestra, normally an eight-piecer, is regularly expanded to 15 men for Thursday gigs at the Music Box. The band, which uses arrangements by most of the top-rated jazz writers, has been going over so well that there are plans to make it a full-time unit after the first of the year . . . The Duke Ellington Orchestra played a dance date for an enthusiastic capacity crowd at Brookhaven Country Club last month.

LAS VEGAS: The new lounge at the Sands Hotel gives the Mongo Santamaria group greater flexibility than the older, smaller stage. Visual presentation is important on the Strip, and more jazz groups would find lucrative bookings there if they were to follow Santamaria's lead. He makes his brand of Latin-flavored jazz acceptable to the gamblers mainly by emphasizing the terpsichorean aspect of the Latin beat—he uses a beautiful dancer who ad libs her movements to the band's playing. The group's current lineup is Marty Sheller, trumpet; Hubert Laws, flute, tenor saxophone; Bobby Capers, flute, alto and baritone saxophones; Roger Grant, piano; Victor Venagas, bass; Henry Garcia, timbales, drums; and the leader on bongos and conga . . . Reed man Al Alvarez has the band at the Silver Slipper; sidemen are Dom Bardulli, trumpet; Carl Fontana, trombone; Ron Feuer, organ; and Ed Pucci, drums. Alvarez plays flute and saxophones . . . Keith Moon, former Stan Kenton and Woody Herman trombonist, has been preparing his wind ensemble for an upcoming concert at Nevada Southern University . . . Bandleader-arranger Billie Reddie left for Rome to write and co-ordinate the 1966 version of the Casino de Paris revue.

Trombonist Haig Eshow conducts the show in Reddie's absence . . . Raoul Romero takes his big band into the Torch Club for a brace of dates in preparation for his year-end concert at the Sands' new convention and concert hall . . . Steve Perlow's nonet is ready to move into its new (and, as yet, secret) location on the Strip . . . Mavis Rivers will join Benny Goodman as featured vocalist when his band plays a two-week engagement at the Tropicana's Blue Room starting Dec. 23 . . . Peggy Lee moves into the Nugget Casino in Sparks, Feb. 10 for two weeks . . . Sue Raney is solidly booked through April, between the Thunderbird here and the Sahara at Lake Tahoe.

SCANDINAVIA: With the engagements of several American-led groups, the Golden Circle in Stockholm has been glowing this autumn. Since late September the club has featured the groups of altoist Lou Donaldson, who was in for three weeks; soprano saxophonist Steve Lacy, who was backed by trombonist Eje Thelin, pianist Lars Sjosten, bassist Roman Dylag, and drummer Albert Heath; and trumpeter Don Cherry, whose international sextet included Argentine tenorist Gato Barbieri, German vibist Karl Hans Berger, French bassist Jenny

Clark, and Italian drummer Aldo Romano. Cherry also appeared at the Club Surbrunn in Stockholm, as have trombonist Brian Trentham and Thelin's new quartet (pianist Sjosten, bassist Erik Lundborg, and drummer Rune Carlsson) . . . The big band of Emanon (Sweden's jazz musicians' organization), led by George Russell, was set to tour southern Sweden last month . . . A concert of contemporary music, both classical and jazz, was heard in Oslo Nov. 12 at the Aulaen music hall. Among featured artists were pianist Paul Bley, who had been playing at the Montmartre in Copenhagen at the time, and the band of Norwegian tenorist Bjorn Johansen . . . Yugoslavian vocalist Nada Knezevic has been appearing at the Down Town Key Club in Oslo, where she is backed by pianist Einar Iversen . . . Norwegian vocalist Karin Krog has accepted an offer to appear in East Germany during January . . . Bo Broberg, one of Sweden's top trumpeters, has become chief producer of jazz programming for the Swedish radio network, replacing Olle Helander, who is now in charge of television productions . . . Trumpeter-arranger-composer Bengt-Arne Wallin has become the leader of Swedish radio's big band, which had been under the direction of Harry Arnold for many years.

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WHERE WHEN

The following is a listing of where and when jazz performers are appearing. The listing is subject to change without notice. Send information to **Down Beat**, 205 W. Monroe, Chicago, Ill. 60606, six weeks prior to cover date.

LEGEND: hb.—house band; tfn.—till further notice; unk.—unknown at press time; wknds.—weekends.

NEW YORK

Ali Baba: Louis Metcalf, Jimmy Neely, tfn.
Basie's: Willie Bobo, 12/21-1/23.
Basin Street East: Sam Donahue-Tommy Dorsey to 12/18.
Carlton Terrace (Forest Hills): Johnny Fontana, tfn.
Chuck's Composite: Dick Garcia, Sy Johnson, Jack Six, tfn. Jack Reilly, Sun.
Concerto West: Jesse Wilks, hb. Andrew Hill, wknds.
Coronet (Brooklyn): Vera Auer, 1/4-9.
Counterpoint (West Orange, N.J.): John Gamboa, hb. Sessions, Sun.
Dom: Tony Scott, Mike Nock, tfn.
Eddie Condon's: Peanuts Hucko, tfn.
Embers West: Illinois Jacquet to 1/8.
Five Spot: Art Blakey, tfn.
Gaslight Club: Clarence Hutchenrider, Charlie Queener, George Wettling, Mike Shiffer, tfn.
Golden Dome (Atlantic Beach): Lee Shaw, tfn.
Half Note: Tony Scott to 12/19. Roy Eldridge-Richie Kamuca, 12/21-26. Al Cohn-Zoot Sims, Jimmy Rushing, 12/28-1/16.
Hickory House: Billy Taylor, Eddie Thompson, tfn.
Kenny's Steak Pub: Smith Street Society Jazz Band, Wed.-Fri. Gene Quill, Mon.
L'Intrigue: Ronnie Ball, Jimmy Rowser, Nancy Steele, tfn. Guest stars, Sun.
Luigi II: John Bunch, Mark Trull, tfn.
Mark Twain Riverboat: Count Basie to 12/28.
Metropole: Gene Krupa, 12/24-1/1.
Minton's Playhouse: name jazz groups.
Open End: Scott Murray, Wolfgang Knittel, Gary Newman, Eddie Caccavelli, tfn.
Palm Gardens: Buddy Tate, Jimmy Rushing, Sonny Greer, 12/22.
Page Three: Sheila Jordan, Mon., Tue.
Plantation Room (Asbury Park, N.J.): Tal Farlow, Don Friedman, Vinnie Burke, wknds.
Playboy Club: Monty Alexander, Ray Starling, Nat Jones, Harold Francis, Walter Norris, tfn.
Rainbow Grill: Jonah Jones, tfn.
Jimmy Ryan's: Cliff Jackson, Zutty Singleton, Tony Parenti, Marshall Brown, tfn.
Slugs: name jazz groups. Guest stars, Mon.
Toast: Jack Brooks, Dick Carter, Effie, tfn.
Tobin's: Lee Blair, Jimmy Greene, tfn.
Val Anthony's (Roslyn Heights): Sol Yaged, Mon.
Village Gate: Herbie Mann to 1/1. Swingle Singers, 12/22-1/1.
Village Vanguard: sessions, Mon.
Well's: Abbey Lincoln, tfn.
Your Father's Moustache: Stan Levine, Sun.

TORONTO

Castle George: Almeda Speaks, tfn.
Chez Paree: Sir Charles Thompson, tfn.
George's Spaghetti House: Moe Koffman, 1/3-8.
Golden Nugget: Don Ewell, tfn.
Last Chance Saloon: Larry Dubin, tfn.
Lido: Norm Amadio, tfn.
Penny Farthing: Jim McHarg, tfn.
Town: Jackie Cain-Roy Kral, 1/3-15.
Windsor Arms: Herbie Helbig, tfn.

PHILADELPHIA

Cadillac Sho-Bar: Kim Weston, 1/7-15.
Club 50 (Trenton): Johnny Coates-Tony De-Nicola-Johnny Ellis, tfn.
Eagle (Trenton): Wolverines, tfn.
Krechmer's: Billy Krechmer-Conrad Jones, hb.
Show Boat: Ramsey Lewis to 12/18.
Three Chefs: Demon Spiro, tfn.

BOSTON

Chez Freddie: Eddie Stone-Maggie Scott, tfn.
Connolley's: name jazz groups, weekly.
Driftwood (Shrewsbury): Jeff-Tones, tfn.
Fantasy Lounge: Andy Mason, tfn.
Floral Steak House: Danny Camacho-Bill Tannebring-Bob Purcell, tfn.
Gaslight Room: Basin Street Boys, tfn.
Jazz Workshop: Herb Pomeroy to 12/19.
Lennie's-on-the-Turnpike: Joe Bucci, tfn.
Maridor (Framingham): Al Vega, tfn.
Paul's Mall: Dave Blume, tfn.

CLEVELAND

Bit-n-Bridge: Carl Gulla, tfn.
Brothers: Harry Damas, Sat.
Cedar Gardens: Ray Banks-Nat Fitzgerald, Thur.-Sat.

Club 100: Winston Walls, tfn. Sessions, Sat. afternoon.
Continental: Butch Strong-Joe Alexander, tfn.
Copa: Weasel Parker, wknds.
Cucamonga: Johnny Trush, Sat. Mickey Dell, Wed.
Downtown Motel: Eddie McAfee, tfn.
Esquire: Eddie Bacus-Lester Sykes, tfn. Sessions, Sat. afternoon.
Fagan's Beacon House: Bourbon Street Bums, wknds.
Greenbriar: Bill Dinasco, tfn.
Green Tree: Angel Sanchez, Thur. Don Picozzi, Wed. Eddie Sloan, Bob Santa Maria, wknds.
Highlander Motel: Billy Vale, tfn. Angel Sanchez, wknds.
Impala: Ray Bradley, Wed.-Sat.
Jamaica House (Parma): Gene Toney-Chuck Rizon, Wed., wknds.
Judd's (Wickliffe): Jerry Altes, tfn.
King's Pub: George Peters, tfn.
Kinsman Grill: Chester High, wknds.
LeRue: Charlie Beckel-Bill Strange, tfn.
Lion & Lamb: Jim Faragher, tfn.
Lucky Bar: Jose Harper, wknds.
Masiello's: Par Three, wknds.
Monticello: Herb Summers, Sat.
Moulin Rouge: Betty Robertson, Dick Trotter.
La Porte Rouge: Wayne Quarles, wknds.
Sahara Motel: Buddy Griebel, hb. Al Serafini, wknds.
La Scala (Garfield Heights): Angel Sanchez, Wed. Gigolos, wknds.
Shaker House Motel: Al Smrekar, tfn.
Shaker Tavern: Vicki, Vance, & Bob, tfn.
Shakey's Pizza: various ragtime groups.
Somerset Inn: Carl Baum, tfn.
Squeeze Room: Joe Cooper-Noel McClure, tfn.
Stouffer's Tack Room: Eddie Ryan-Earl Sparks.
Tangiers: Sky-Hi Trio, wknds.
Theatrical Grill: Bob McKee, Nancy Ray, hb.
Thunderbird: Ed McKeta, Bob Lopez, tfn. Sounds of Three, sessions, Mon.
Versailles Motel: Fats Heard, Idrees Sadig, Lamar Gaines, hb. Ann Richards to 12/18.

CHICAGO

The Bulls: Pieces of Eight, Sun.
Hungry Eye: Three Souls, tfn. Prince James, Mon., Tue.
Islander Lounge: Prince James, Wed., Sat.
Jazz, Ltd.: Bill Reinhardt, tfn. Art Hodes, Thur.
London House: Les McCann to 12/19. Ramsey Lewis, 12/21-1/2. Jonah Jones, 1/4-23.
Maxim's: Paul Friedman, Fri.-Sat.
Midastouch: Judy Roberts, tfn.
Mister Kelly's: Larry Novak, John Frigo, hbs.
Moroccan Village: Kansas Fields, Joe Killian.
Old Town Gate: Franz Jackson, tfn.
Playboy: Harold Harris, George Gaffney, Ralph Massetti, Joe Iaco, hbs.
Rathskellar: Gene Esposito, Thur.-Sat.
Velvet Swing: Dukes of Dixieland, tfn. Jan Scobey, Sun., Thur.

NEW ORLEANS

Al Hirt's: Al Hirt, 12/27-1/8.
Black Knight: Bill Gannon, Jan Allison, tfn.
Cellar: Ronnie Dupont, tfn.
Court of Two Sisters: Smilin' Joe, tfn.
Dixieland Hall: various traditional groups.
El Morocco: Ronnie Barron, tfn.
Famous Door: Mike Lala, Santo Pecora, tfn.
544 Club: Clarence (Frog Man) Henry, tfn.
French Quarter Inn: Pete Fountain, tfn.
Golliwog: Armand Hug, tfn.
Haven: Ed Frank, wknds.
Kole's Korner: Ronnie Kole, tfn.
Outrigger: Stan Mendelson, tfn.
Paddock Lounge: Thomas Jefferson, Snookum Russell, tfn. Marvin Kimball, Wed.
Playboy: Al Belletto, Dave West, Phil Reudy.
Preservation Hall: various traditional groups.
Red Garter Annex: George Lewis, Sun. afternoon.
Steamer President: Crawford-Ferguson Night Owls, Sat.

CINCINNATI

Babe Baker's Jazz Corner: The Easterners, wknds.
Billy's Bar: Don Lewis, wknds.
Blind Lemon: Ed Moss, tfn.
Bonneville: Chris Brown, Fri.-Sat.
Herbie's Bar: Ted Walters, tfn.
Mahogany Hall: Adrian Rich, Tue.-Sat.
Playboy Club: Dave Engle, hb. Woody Evans.
Top Shelf: Jim McGary, tfn.

MILWAUKEE

Black Knight Lounge: Dick Ruedebusch, tfn.
Column's Room: Lou Lalli, tfn.
Dimitri's: Frank Vlassis, Thur.-Sun.
El Matador: Frank DeMiles, wknds.
English Room: Tom Marth, Fri.-Sat.
Green's Living Room: Will Green, tfn.
Ma's: Four Star Quartet, Wed., Fri.-Sat. Skip Wagner, Sun.
Mr. Leo's: Bev Dean, wknds.
Sardino's: Dan Edwards, Mon.-Sat.

DALLAS

Black Garter: Don Jacoby, hb. Grady Wilson, Linda Lauren, 12/20-1/8.
Blue Note: Contemporary Jazz Sextet, tfn.
Commonwealth: Ernie Johnson, tfn.
Fink Mink: Banks Dimon, Betty Green, tfn.
King's Club: John Farley, hb.
Levee: Ed Bernet, wknds.
Music Box: Jack Peirce, hb. Shirley Murray.
Twentieth Century: Dan McCleskey, Ralna Hendrix, tfn.
Twenty-One Turtle Creek Club: Ray Herrera, Char Lovett, Ray Mendios, tfn.
The Villager: Juvey Gomez, tfn. Penny Metropolitan, wknds.

LAS VEGAS

Flamingo Hotel: Harry James, Della Reese, to 12/26.
Fremont Hotel Theater: Ethel Ennis, Matt Monro to 12/23. Nat Brandywynne, hb.
Riviera Hotel: Marty Heim, Jack Cathcart, hbs.
Sahara Hotel: Louis Basile, hb.
Sands Hotel: Red Norvo, hb. Frank Sinatra, Count Basie, 1/5-18.
Torch Club: Jimmy Cook, Tue. Bill Trujillo-Archie LeCoque, Thur. Avant-Gardes, Fri. Charlie McLean, Sat. Rick Davis, Letti Luce, Sun. Bunny Phillips-Ronnie DiFillips, hb.
Tropicana: Art Mooney to 12/26. Benny Goodman, 12/8-1/23.

LOS ANGELES

Beverly Caverns: L.A. Jazz Sextet, Sun., Mon.
Beverly Hilton: Freddie Karger, tfn.
Bibley's (Garden Grove): Southside Jazz Band, wknds.
Bowman-Mann Galleries (Beverly Hills): jazz concerts, Sun.
Cappy's (Van Nuys): Ray Bauduc, Bob McCracken, Mon., Tue.
Cascades (Anaheim): Alton Purnell, Sun.-Wed.
Coronet Room: Dave Mackay, Sun.
Dean-O's (Santa Barbara): Bill Dods, tfn.
400 Club: Mirth Francois, Frank Perry, tfn.
Glendora Palms (Glendora): Johnny Catron, wknds.
Hacienda (Fresno): Four Freshmen, Sue Raney, 1/27-29.
Havana Club: Don Ellis, Mon.-Tue.
Hermosa Inn (Hermosa Beach): French Quarter Jazz Band, wknds.
Hollywood Plaza Hotel: Johnny Guarnieri, tfn.
Hot Toddy's (Glendale): Rex Stewart, Fri.-Sat.
Huddle (Covina): Teddy Buckner, tfn.
It Club: Gene Russell, Mon.
Kabuki Theater: sessions, afterhours, Sat.
Leapin' Liz: El Dorado Jazz Band, Fri.-Sat.
Great Society Jazz Band, Wed., Thur., Sun.
Lighthouse (Hermosa Beach): Quartet Tres Bien to 12/19. Mongo Santamaria, 1/28-2/13.
Howard Rumsey, 2/14-17.
Living Room: Gene Russell, Sun.
Marty's: William Green, tfn.
Melody Room: Art Graham, tfn.
Memory Lane: Harry Edison, tfn.
Mitchell's Studio Club: Hampton Hawes, Red Mitchell, wknds.
Officers Club (Long Beach): Johnny Lane, tfn.
Parisian Room: Perri Lee, Wayne Robinson, tfn.
Pasadena Civic Auditorium: Nancy Wilson, 2/19.
P.J.'s: Eddie Cano, hb.
Playboy Club: Joe Parnello, Kellie Green, hbs.
Reuben E. Lee (Newport Beach): Edgar Hayes, Sun.
Reuben's (Tustin): Edgar Hayes, Tue.-Thur.
Reuben's (Hollywood): Morty Jacobs, tfn.
Rumbleseat (Hermosa Beach): Ron Going, Fri.-Sat.
Salvick (Anaheim): Alton Purnell, Fri.-Sat.
Shakey's: Nappy Lamare, Carlo Duncan, tfn.
Shelly's Manne-Hole: Chico Hamilton to 12/26.
Les McCann, 12/28-1/9. Shelly Manne, Mon.
Velvet Turtle (Redondo Beach): Louis Santiago.
Villa Frascati: Calvin Jackson, Chris Clark, tfn.
Wagon Wheel Inn (West Covina): Rick Fay, Paul Gardner, Billy Devro, hb.
Ward's Jazzville (San Diego): Lou Rawls, 12/17-1/9. Orie Smith, 12/20. Adam Cato, Leon Petties, hbs.
Yerba Linda Country Club: Bobbie Douglas, Fri.-Sat.

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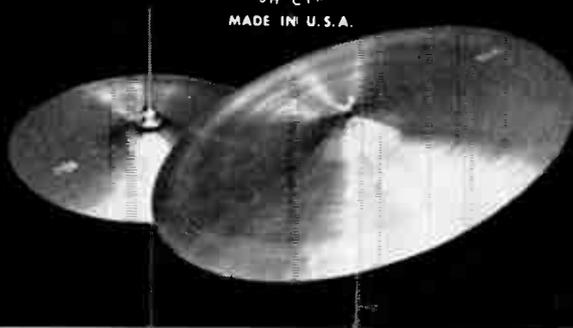
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1st Column: 1. Gene Krupa. 2. Max Roach. 3. Don Lamond. 4. Sonny Payne. 5. Alvin Stoller. 6. Lex Humphries. 7. Jack Sperling. 8. Kenny Clarke. 9. Lionel Hampton. 2nd Column: 1. Buddy Rich. 2. Roy Haynes. 3. Jo Jones. 4. Frank Butler. 5. Stan Levey. 6. Sonny Igoe. 7. Gus Jonnson. 8. Barrett Deems. 9. Ray Bauduc. 3rd Column: 1. Joe Morello. 2. Louis Bellson. 3. Connie Kay. 4. Louis Hayes. 5. Frankie Dunlop. 6. Rufus Jones. 7. Rudy Collins. 8. Sam Woodyard. 9. Willie Rodriguez. 4th Column: 1. Shelly Manne. 2. Alan Dawson. 3. Vernel Fournier. 4. Roy Burns. 5. Dave Bailey. 6. Osie Johnson. 7. Larry Bunker. 8. Cozy Cole. 9. Chico Hamilton.