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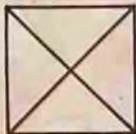
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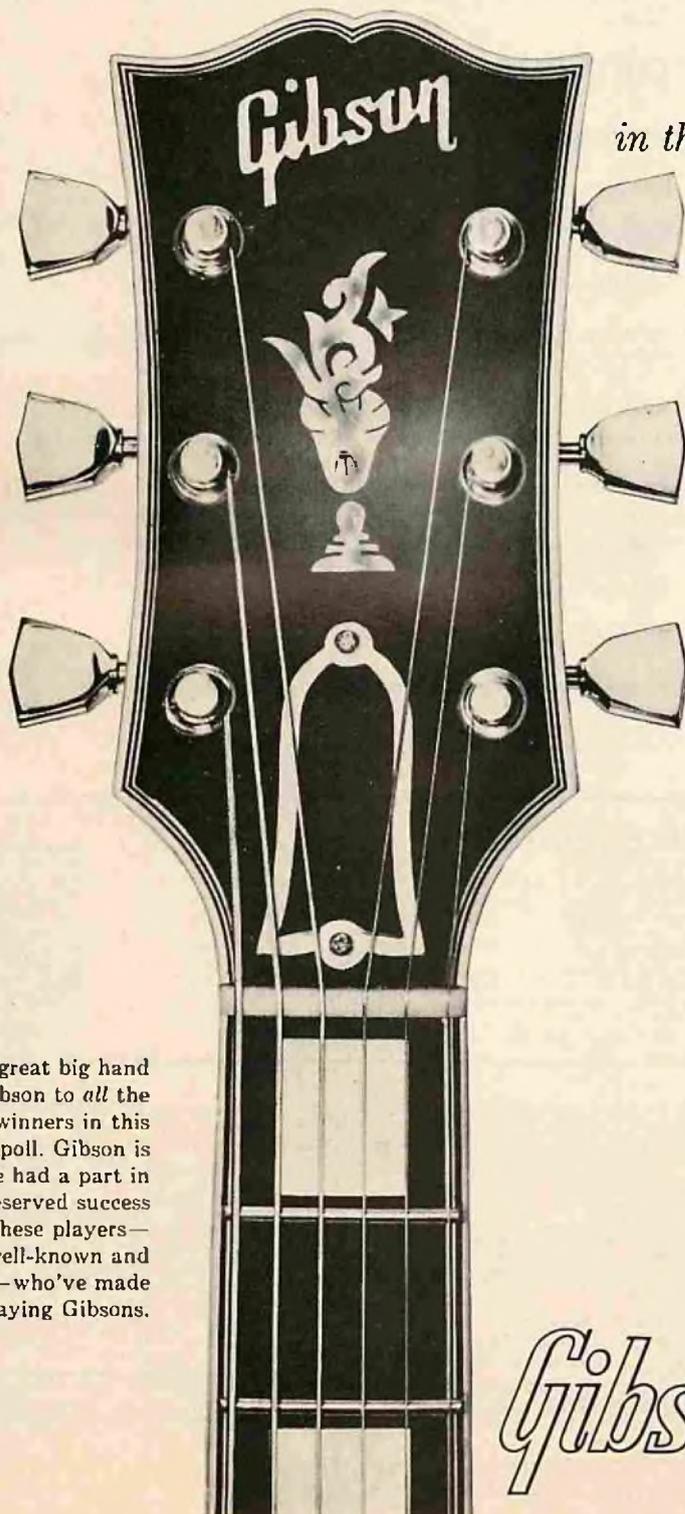
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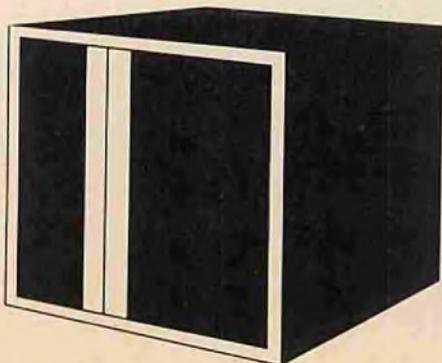
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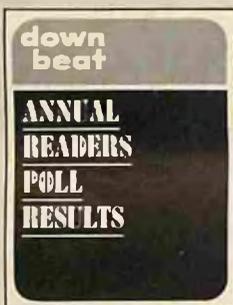
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CHORDS & DISCORDS

A Forum For Readers

The What Is Marching In?

Man, the article on the Ayler boys (*DB*, Nov. 17) was more camp than anything I've ever seen on *Batman*. Albert Ayler was quoted as saying:

"We are trying to purify music... I must have spiritual men playing with me... You must know peace to give peace."

As a slob who has been playing the changes for better than 15 years—with no mommy or papa to run home to when the bread runs out—and having associated with most of the K.C. "bop confined" musicians, I'd like to advise Al and Don Ayler and Nat Hentoff that musicians, like the minstrels of old, are primarily entertainers, not ministers or politicians.

This business of playing in those nasty ol' bars pays my rent, feeds my kids, and in this way gives me "peace of soul."

Please, Mr. Ayler, you want to work for peace? Join the United Nations. You want to make music with your fine talent? Quit crying on your gig and play the tunes.

Bill Cappello
Prairie Village, Kan.

Down Beat has reached another high point of ludicrousness in the article *The Truth Is Marching In*. Truth indeed!

Albert Ayler's answer to "why did bop seem too constricting to you?" was "For me, it was like humming along with Mitch Miller. It was *too* simple." This statement came from a man who, on his Fantasy record (*My Name Is Albert Ayler*), doesn't even play the line of *Billie's Bounce* correctly and then blows a passel of beginner's cliches in his solo.

It is one thing to shuck about his own music. That's his shtick, and he's shtuck with it. But don't cop out about a music that you can't play by dismissing it as *too* simple. That's heavy jive even for 1966. We're not quite to 1984 yet, even though we've got a running start.

Albert and brother Don certainly know all the right people to use when naming influences: Lester Young, Sidney Bechet, Clifford Brown, Booker Little, Freddie Webster. Unfortunately, the influences end in the naming.

Saxophonist Ayler, in citing his Charlie Parker influence, states that people in Cleveland used to call him (Ayler) "Little Bird" in 1955. Was he laying smaller eggs then? It's not only an insult to Bird but to Jimmy Heath.

Ira Gitler
New York City

I'd like to commend you for the piece on Albert Ayler by Henry Woodfin. Such interpretive essays are where it's at, not in those biographical ones which give an itinerary of a guy's gigs, etc. You're on the right track here.

Now, if you can get on the right one vis-a-vis record reviews by stopping your practice of giving avant-garde records to your more conservative reviewers such as

McPartland, Russo, Quinn, etc., you'll be in good shape.

Robert Treasure
Muncie, Ind.

Thank you for finally waking the people up to the Aylers and musicians like them. What I want to know is: why aren't they heard? Why aren't more people aware of them?

When I first heard Impulse's *New Wave in Jazz* album, I couldn't believe my ears. More anthologies like that are needed. Are people like John Hammond afraid? Why not record Albert Ayler too? If Buck Owens can be heard, why not Ayler? There is an audience that is trying desperately to hear them.

Vince Mason
Rochester, N.Y.

Those State Department Tours

I wish to corroborate out of my own experience the gist of Mike Zwerin's article about the Earl Hines tour of Russia (*DB*, Nov. 3). In 1962 I managed a tour of Latin America by the Paul Winter Sextet. We were treated as badly as the Hines group, perhaps worse. We were looked on by most U.S. government personnel only as live bodies, there to help gull the natives.

The cheapskate State Department policy of sending a group's equipment by air freight, instead of as professional baggage, was in effect then too. And just as the Hines group's baggage was lost, so was ours "misplaced" between Haiti and Mexico City. Neither the airline nor the U.S. government personnel seemed much interested in our predicament. It took me 13 days of searching and screaming over long-distance telephones to locate it.

Zwerin says the drummer on the Hines tour almost broke his back playing on borrowed drums; the trumpeter on our tour, Richard Whitsell, butchered his lip playing on a bad, borrowed instrument.

Pianos were usually out of tune, some were unplayable; one was down so far that Warren Bernhardt played the entire concert transposing the music up a half-step.

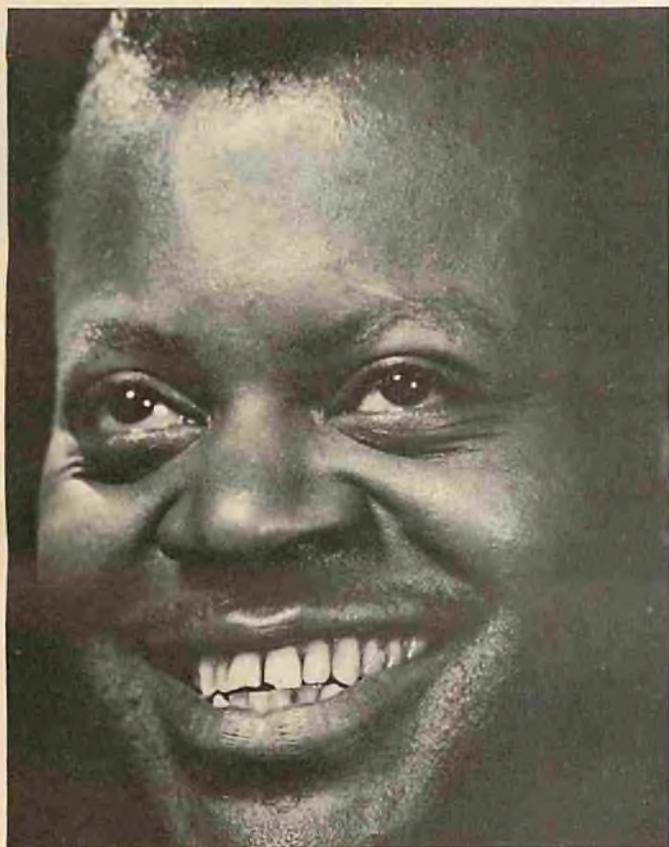
In Costa Rica, two U. S. Information Agency types "forgot" about amplification for our concerts. Trying to get adequate volume without it, bassist Richard Evans played until his fingers bled.

We arrived in one town, having already been overworked by these two men to the point of collapse, to sit around a hotel lobby, waiting for people to check out: it seems these two men had "forgotten" to make hotel reservations. When we complained about this treatment, they sent back a "bad" report to Washington on us—and one of these men has now been promoted to a controlling position in setting up these tours.

That was perhaps the most infuriating thing about it—the star-chamber system of reports to Washington on our "behavior." We were not, of course, able to send reports to Washington on *their* behavior. Yet I encountered misfits, incompetents, and fools in many critically important U.S. government posts in that troubled continent.

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and intelligent men, too, but the fools outnumbered them, and it troubled me that this country's story is being told by such men. Many of them were condescending toward jazz and jazzmen but cynically indifferent to whether the music was good or bad, so long as we softened up the people for them.

I differ with Zwerin on only one point: he thinks the New York Philharmonic would have gotten better treatment. I doubt it. I've talked to people in the ballet and classical music worlds who've made these tours, and their reports have been uniformly dismal, their experience almost identical to Zwerin's and my own.

Gene Lees
New York City

The Nov. 3 issue of *Down Beat* was one of the best that's been published recently—a very well-balanced issue.

I'd like to see Michael Zwerin expand his piece, because the way he suggests jazz emissaries are treated by the U.S. government eerily resembles the way it treats foreign countries. It coercively appropriates their vitality in the service of its national interests, whatever those are, and couches the deal in pseudo-democratic clichés.

If jazz is such an important part of cultural export and diplomacy, let the musicians strike the State Department for federal arts' support when they're barely surviving at home.

Philip Appel
New York City

Satisfaction Guaranteed

For some time I have been buying *Down Beat* at newstands (I let my subscription expire some time ago because I felt that the quality of the magazine had declined in recent years). The Nov. 17 issue was a case in point.

The Norman Granz reply to the idiocies of Nat Hentoff was welcome and, I feel, long overdue. Despite the fact that when Granz presents his views, he is usually defending one of his artists (in this case, Ella Fitzgerald), I have always found him to be well informed and brutally honest in what he has to say.

If Granz' "distance from the current jazz scene" is opposed to Hentoff's (assumed) proximity, how is one to judge who has the more valuable things to say? Granz has always hired the best musicians for his productions. Hentoff writes of Albert Ayler. Contrary to the opinions in *Down Beat*, the jury is still out on whether Ayler has anything to offer as a musician.

I also found that Don DeMicheal's review of Ira Gitler's *Jazz Masters of the '40s* missed the point completely. Being a bebop nut, I will admit to a certain amount of bias in favor of the book, but beyond that, there has been damn little written about the Parker era. Gitler has done us all a favor by writing this book.

In order to get me back, I suggest you start publishing people who *know* what they are writing about (e.g., Gitler) and leaving the phony social critics (Hentoff) to the political journals.

Bob Porter
Whittier, Calif.

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Russia Opens Up For Native Jazz

For decades the Soviet Union futilely tried to keep jazz out by denouncing it as decadent, reactionary, vulgar, bourgeois, deviationist, counterrevolutionary, as well as other uncomplimentary things. Finally, now, in an about-face, Russian authorities have decided to embrace jazz by not only accepting it but giving it official blessing too.

The rehabilitation of jazz was announced by composer Vano Muradeli in an article in *Komsomolskaya Pravda*, the official organ of the Young Communist League. In his article, Muradeli explained jazz, lauded the "successes... that have been achieved by the talent and enthusiasm of today's generation of musicians," and then noted that Russia's modest record in European jazz festivals was a product not of government meddling but of lack of training. He said Russia's self-taught musicians stood little chance against the formally trained musicians of other countries.

So, it is reported that Soviet authorities now are urging formal training to be arranged for their jazzmen in music conservatories. This, it is hoped, will put Russian jazz musicians at least on an equal footing—maybe even in front—at forthcoming international festivals.

Teachers Impressed At Jazz Seminar

The teachers were clearly impressed. One said bassist Ray Brown should be a professor of music after a lecture-demonstration with his trio.

The world of jazz was brought to 74 elementary- and secondary-school teachers in a Nov. 11 weekend conference accredited by the University of California and designed to show the teachers—through lectures, films, panel discussions, and the Brown trio's demonstration concerts—what the music is all about and how perhaps it might be incorporated in the youngsters' curriculum.

Held at Asilomar, Calif., near Monterey, the workshop cost the teachers \$50 and earned them 1½ units of academic credit. It was jointly sponsored and produced by the university's Santa Cruz extension division, the Monterey Jazz Festival, and Sonoma State College.

Co-director of the workshop, Prof. Fred Warren, chairman of Sonoma's department of music, focused on a major problem: the social and musical precedents for fear of and hostility toward jazz in the academic community.

"In the 14th century," he said, "the church outlawed improvisation; ad libbing was considered pagan, anti-Establishment, and appealing to the flesh, not the soul."

The reaction to jazz in post-World War

I United States had similarities to the 14th century, and they continue to current times, Dr. Warren said.

Racial and commercial prejudices that have restricted public understanding and appreciation of jazz, curtailed the movement of jazz musicians, denigrated their art, and reduced their income were described and attacked by Ralph Gleason, San Francisco columnist and co-director of the course.

A history of jazz, from early folk music to the avant-garde, was traced by critic Leonard Feather. He illustrated his talk with recordings taped for use in classrooms and on which such musicians as saxophonists Benny Carter and Phil Woods, cornet-



RAY BROWN
Educates the educators

ist Rex Stewart, trumpeter Harry Edison, and pianist Lalo Schiffrin play examples of jazz styles.

Philip Elwood, instructor in American institutions at Laney College in Oakland, director of jazz programming for Pacifica Radio, and a jazz columnist, conducted a discussion on the role of jazz in social history.

Dr. Herbert Wong, principal of Washington Elementary School—the laboratory school for the University of California at Berkeley—and a disc jockey for KJAZ-FM in Alameda, one of the nation's few all-jazz radio stations, presented a far-reaching demonstration of jazz application in the elementary school curriculum, relating how, a few days before the workshop, he had had pianist Oscar Peterson's trio give an instructional program to school children.

A conference highlight was the lecture-demonstration by Brown's trio Saturday night. Brown, pianist Victor Feldman, and drummer Frank Capp explained blues and jazz forms, demonstrated how the trio functions as a unit and in each of its individual parts, and answered questions on technical aspects of their music and their histories as musicians.

Other members of the workshop faculty

included Dr. Lawrence Greenleigh, associate professor of psychiatry at the University of Southern California's school of medicine, who explored the relationship of improvisation and play to the development of a pupil; Ed Larsh, a director of the Monterey Jazz Festival and a Monterey high school teacher; and Dr. Morton Gordon, director of the University of California extension division.

Said the U.C. extension course director, Carl Tjerandsen: "When we organized this conference, we knew it was unique, but now we feel that many others will follow and that jazz will eventually be given deserved consideration in the classroom."

Amid the glow of success, there was one dark spot: the extension division announced its projected program on the blues (*DB*, Dec. 1) had been canceled. Lack of advance reservations for the \$25 weekend lecture course was reported the reason.

North Texas Band To Tour Mexico

The latest group of jazz musicians to pack their trunks since the discovery that the music is a valuable arm of U.S. foreign policy is the One O'Clock Lab Band of North Texas State University at Denton, Texas.

The One O'Clock band, so named because of its rehearsal hour at NTSU, has accepted an invitation for a 28-day tour of Mexico, beginning Jan. 21, as a representative of the State Department.

According to the band's director, Leon Breeden, the itinerary is not firmly set, but Mexico City is the probable site of the first concert.

The performances will be held primarily at colleges, but "soloists and combos will play where it is not practical or possible to have a large band, such as in a hospital," Breeden said.

The idea of using the Lab Band on a good-will tour of Mexico came to State Department officials following the band's performance last Feb. 25 in the West Auditorium of the new State Department building.

NTSU bandmen scheduled for the Mexican tour include Larry Ford, Galen Jeter, Bill Stapleton, Jay Saunders, and James Scaggiari, trumpets; Mike Heathman, Connie Seidel, Orrin Hager, Joe Randazzo, and Wendell Shepard, trombones; Danny Garcia, Tim Bell, Louis Marini, Ray Loeckle, and Tom Boras, saxophones; Bill Farmer, piano; Frank Kimlicko, guitar; Vic Glazer, vibraharp; John Monaghan, bass; and Ed Soph, drums.

Arrangements are also being made to have outstanding musicians from Mexico as guest performers with the band.

"We not only want to show them what we can do," said Breeden. "We want to learn from them, as well."

JIM MARSHALL



Second Chorus

By NAT HENTOFF

When Will Jazz Go To College?

Fred Weintraub, impresario of Greenwich Village's Bitter End night club, was responsible for an uncommonly intelligent and logical event at his club in October, I discover from reading *Billboard*.

He presented 10 "new acts" to talent buyers representing 15 universities. "He hopes to convince them," *Billboard* reported, "of the necessity of setting up coffee houses within campus student unions. Colleges could then obtain talent for a low budget on a week's basis. Performers would receive room and board from the colleges and a circuit of seven or more college coffee houses to perform at, giving them valuable exposure before colleges who might later buy them back for a major concert."

As of October, Weintraub planned to have a circuit of at least 50 colleges by the end of the year.

The applicability of this idea to jazz is clear. And it may be that some jazz groups will benefit from Weintraub's initiative if this coffee-house circuit materializes.

But even without coffee houses, the potential of a college circuit for jazz has yet to be as fully explored as its importance merits.

In A. B. Spellman's *Four Lives in the Bebop Business*, bassist Buell Neidlinger points out: "There are about 1,100 colleges and universities that do present concert series of various types rather than the usual string quartets, piano recitals, and vocal recitals. They're presenting Ravi Shankar... and some strange and very different varieties of groups. The avant-garde is growing by leaps and bounds in the universities."

Why not the jazz avant-garde? And not only for one-night stands. Consider this, from *Variety* in October:

"Three- and five-man chamber-music units... are now being booked under a novel plan on campuses. Dubbed Extended Engagements by its creator, manager Ann Summers, the scheme calls for a one-week (five-day) booking that includes two regular concerts by the musicians, a seminar (open to all students), a coaching session for amateur chamber ensembles, and a performance by the visiting professionals of student musical compositions.

"Tab to the college for this five-day ensemble-in-residence arrangement runs \$2,500-\$3,000. Admission price for the concerts and seminar partly defray the big figure. In most instances foundation grants to school funds make up the remainder."

Among the groups lined up for Miss Summers' third season is one jazz unit, the New York Jazz Sextet, with, among others, pianist Roland Hanna, trombonist Tom McIntosh, and bassist Barre Phillips.

Again, how clearly applicable this idea is for a broad variety of jazz groups. As I've pointed out before, a Cecil Taylor or an Archie Shepp can give seminars in, let us say, American social studies as well as jazz. And as for coaching, I'm sure most of the college stage bands have small units within them that could benefit from appraisal by professional jazzmen. Similarly, aspiring jazz composers ought to find considerable challenge in analyses of their work by Taylor or Roswell Rudd or Andrew Hill.

It couldn't be more obvious that most of the exploratory jazz groups cannot survive economically within the current limitations of the club and concert scenes. But, as college attendance grows and as more student unions are empowered with more funds and more autonomous direction of those funds, the college circuit could become a vital mainstay for many more jazz groups than it currently benefits.

Here once more is an opportunity for several bookers around the country who would be willing to concentrate their energies on campus possibilities.

They need not handle only jazz groups. The catholicity of taste and interest among the young has become unprecedentedly far-ranging. There are more and more listeners whose listening kicks can span the Juilliard String Quartet, Albert Ayler, the Mamas and the Papas, and Ravi Shankar.

Gradually, I suppose, more concert bookers like Ann Summers will add jazz units. But for more immediate extensive breakthroughs, the thrust will have to come from within jazz. (I've written at some length on this subject in *The Life Perspectives of the New Jazz* in the forthcoming *Down Beat* yearbook, *Music '67*.)

The audience is there on campus. It is the kind of audience that is open to new criteria and new challenges, as is evident in its tastes in pop music and in politics.

I'm not saying colleges and universities will solve all, or most, of the economic problems for the Taylors and Shepps and Ayler. But they can provide a partial economic base. Once reached, a sizable percentage of jazz-committed undergraduates may turn out to be long-term supporters of the music.

When is the college wheel going to start turning at more than minimal speed?

Potpourri

Several months ago Chicago pianist Jodie Christian began a voluntary effort to acquaint the youngsters of the Better Boys Republic, a west-side branch of the Chicago Youth Centers, with contemporary jazz. Along the way, Christian has been assisted in his efforts by altoists Bunky Green and Roscoe Mitchell, tenorist Eddie Harris, and pianist John Young, who have all led groups in free concerts at the youth center. In addition, the Jazz Interpreters and the Jazz Prophets and vocalist Barbara Roman have performed for the youngsters. Christian also has begun a jazz club at the center, and its young members intend to raise money for a trip to the 1967 Newport Jazz Festival. In the future, Christian said, multi-instrumentalist Phil Cohran and pianist Richard Abrams will donate their services as performers and lecturers. The concerts at the BBR have been so successful that two other branch directors of the CYC have asked that he bring the performances to their centers.

Excerpts from the International Jazz Festival held in Comblain-la-Tour, Belgium, in August will be seen on the *Bell Telephone Hour* over NBC-TV Jan. 15. Clarinetist Benny Goodman's sextet and British, French, Italian, and German jazz groups will be featured.

The Modern Jazz Quartet, performing with the Cincinnati Symphony Orchestra at Music Hall in Cincinnati, premiered three works written for the group at concerts Dec. 9 and 10. The pieces are *Statements and Comments* by Hall Overton and *The Spiritual and Jazz Ostinato* by John Lewis. *Interplay* by William O. (Bill) Smith also was performed. The program will be repeated at Carnegie Hall Jan. 18 when the Cincinnati orchestra visits New York City.

Pittsburgh, Pa., honored native son Erroll Garner last month when the city's Variety Club named him Man of the Year. A banquet was held in the pianist's honor Dec. 4.

The extensive and laudatory international press coverage of Gunther Schuller's new opera, *The Visitation* (based on Franz Kafka's novel, *The Trial*, and starring American singer McHenry Boatwright), which was premiered in Hamburg, Germany, in October, did not give details of the jazz group used by Schuller in conjunction with the standard operatic orchestra. The jazzmen were trumpeter Dusko Goykovic, trombonist Albert Mangelsdorff, alto saxophonist Bernt Jaedig, clarinetist Rolf Kuhn, pianist John Eaton, bassist Peter Trunk, and drummer Rolf Huebner. The Hamburg State Opera will perform the work during its guest appearance at New York's Metropolitan Opera House next spring.

Strictly Ad Lib

NEW YORK: Drummer **Buddy Rich's** opening with his big band at Basin Street East turned into a three-hour marathon as visiting firemen kept dropping in and taking turns guesting with the band. Among them were clarinetist **Benny Goodman**, singer **Tony Bennett**, pianists **Joey Bushkin** and **Skitch Henderson**, and the *Tonight* show's **Johnny Carson**, who sat in on drums. **Bennett** also attended the **Ella Fitzgerald-Earl Hines** opening at the Riverboat and joined Miss Fitzgerald in a round of duets. . . . Saxophonist **John Coltrane's** quintet, augmented by five percussionists, appeared in concert at Philadelphia's Temple University on Veterans Day. The group was scheduled to open at the Village Vanguard in late November, following a week's stand by trumpeter **Lee Morgan**, with tenorist **Hank Mobley**, pianist **Cedar Walton**, bassist **Paul Chambers**, and drummer **Billy Higgins** . . . The Blues Bag, a bonanza of blues performers, was presented for one week in November at the Cafe Au Go Go. On hand were **Muddy Waters** and His Blues Band, guitarists-singers **John Lee Hooker** and **Big Joe Williams**, the **Blues Project**, and singers **Judy Roderick** and **Richie Havens**. Verve-Folkways records and *Cavalier* magazine co-sponsored the festival . . . Pianist **Herbie Hancock** went to London in November to complete his score for Italian director **Michaelangelo Antonini's** first English-language film, *Blow Up* . . . Tenor saxophonist-composer **Bill Barron** returned to New York Nov. 12 after a year's stay in Stockholm, Sweden, where, in addition to concert and club dates with his own group, he wrote for the **Arne Domnerus** big band and the **Danish State Radio Orchestra** . . . Bassist **Charles Mingus** wrote the score for the National Educational Television network documentary *Blues for the Jungle*, a presentation of U.S. Negro history in dance produced by **Elio Pomare** . . . Clarinetist **Tony Scott** celebrated his first anniversary at the Dom in November, a unique accomplishment on the current New York jazz scene. Pianist **Jaki Byard**, with Scott for six months, now plays solo piano at Stanley's, a bar on 12th St. near Avenue B, operated by the Dom management. **Harold Mabern** temporarily replaced him with Scott. Byard also was recently featured at the third concert in the Meet the Artist series, conducted by bassist **Chris White** and drummer **Rudy Collins** at the GADA Studios . . . Drummer **Les DeMerle's** engagement at the Crystal Room on E. 54th St., which began in September, has been extended indefinitely. DeMerle, who also doubles vibraharp, currently has **Lee Konitz**, alto saxophone; **Richard Philippic**, bass; and **Dun Sandie**, piano. In the same neighborhood, pianist **Marian McPartland** has been held over at the Apartment. With Mrs. McPartland are bassist **Jack Gregg** and drummer **Jim Cappus** . . . WQXR is dropping critic **John S. Wilson's** *The World of Jazz* after 12 years of weekly broadcast. A few years ago, the WQXR station planned to end the series, but many

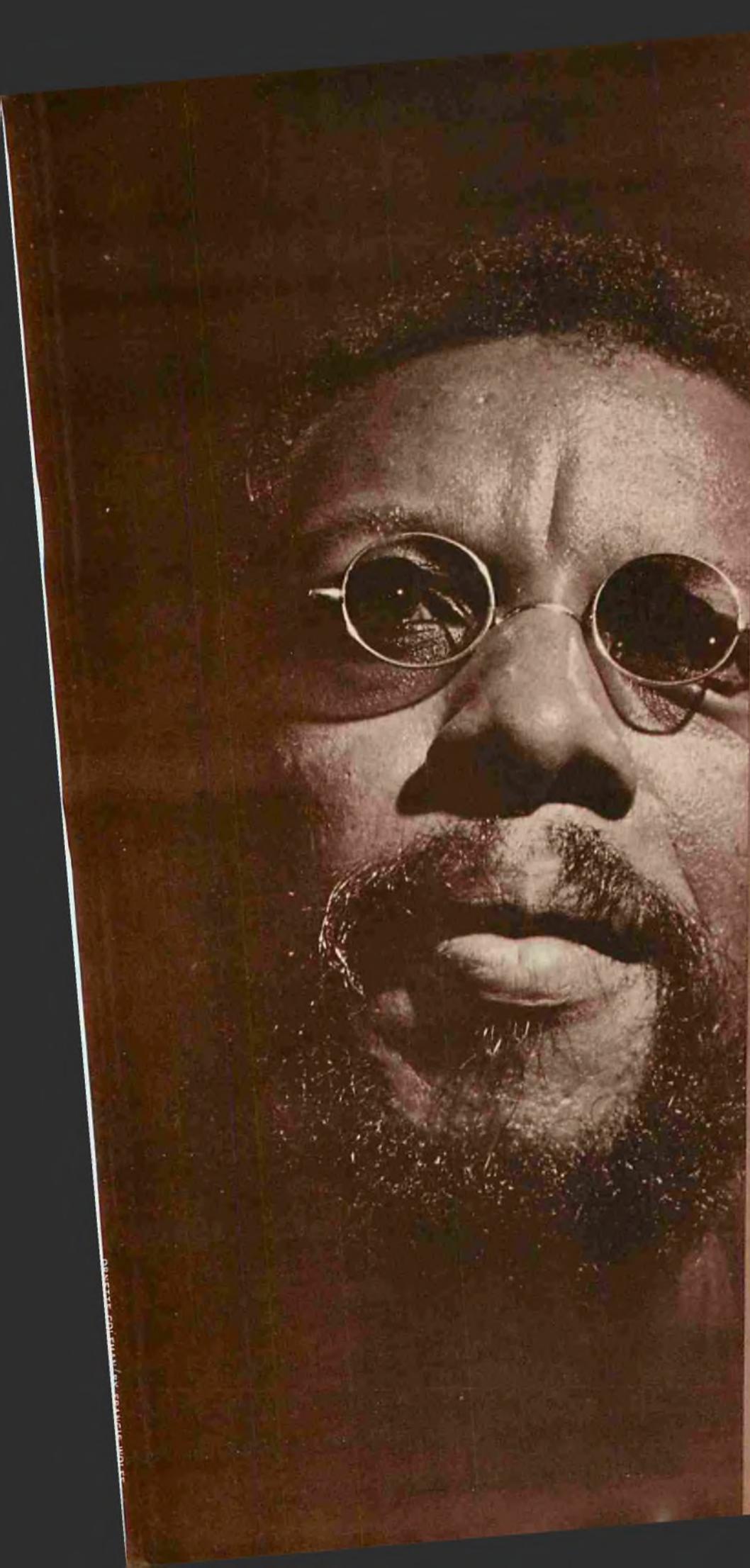
listeners swamped the station with irate letters and the show remained on the air . . . Bass trumpeter-trombonist **Michael Zwerin** was booked for the Dec. 11 Jazz Interactions session at the Top of the Gate. Zwerin used tenor saxophonist **Joe Farrell**, bassist **Bill Crow**, and drummer **Mickey Roker** . . . Trumpeter-violinist-singer **Ray Nance** has joined clarinetist **Sol Yaged's** group at the Gaslight Club (**Dave Martin**, piano, and **Sam Ulano**, drums) . . . Trumpeter **Buck Clayton's** final night at Eddie Condon's (**Ruby Braff** followed him) became a reunion of old friends, when several of the regular band members sent substitutes; on hand were trombonist **Jimmy Archey**, clarinetist **Herb Hall**, pianist **Claude Hopkins**, and drummer **Cliff Leeman**. Under the new AFM Local 802 rules for Class A night clubs, Condon's now has a relief band on Monday nights, which has been headed by trumpeter **Johnny Windhurst** . . . Trombonist **Grachan Moncur III** and altoist **Jackie McLean** head a sextet at Hunter College for Dec. 14 afternoon concert . . . Drummer **Bazzy Drootin** leads the house band at the swank El Morocco. The group includes tenor saxophonist-clarinetist **Sam Margolis** . . . The big bands of **Count Basie** and **Harry James** and the **Jimmy Dorsey Band** directed by **Lee Castle** have played recent one-night stands at the Steak Pit in Paramus, N.J., where trumpeter **Bobby Hackett's** quartet was the regular November attraction. Hackett took over the house rhythm section of the now-closed Embers West (**Ross Tompkins**, piano; **Russell George**, bass; **Ron Lundberg**, drums) . . . Singer **Betty Carter's** engagement at the Five Spot was extended to a month . . . Pianist **Don Friedman** plays solo piano at Top of the Gate . . . Saxophonist-flutist **Charles Lloyd's** quartet began the December season at Slug's, followed by the groups of tenor saxophonist **Joe Henderson** (through Dec. 18), multi-instrumentalist **Yusef Lateef** (Dec. 22-25), and alto saxophonist **Jackie McLean** (Dec. 27-Jan. 1) . . . Pomusicart, Inc., is sponsoring an invitational jazz tournament of New York City and New Jersey, with finals to be held at the Skyline Ballroom in Harlem's Hotel Teresa Dec. 21.

CHICAGO: For the first time in history, a jazz group played chase choruses with a full-size symphony orchestra when tenor saxophonist **Joe Daley's** trio appeared with the **Chicago Symphony Orchestra** at Orchestra Hall Dec. 6 and 13. The program for the two concerts for children from various grade schools consisted of the orchestra performing three of Brahms' *Variations on a Theme by Haydn*, with the trio giving its version of each variation after the orchestra was done with it. The Daley trio, with bassist **Clyde Flowers** and drummer **Hal Russell**, also is scheduled to give concerts (sans orchestra) at Western Michigan University in Kalamazoo on Jan. 18 and at Knox College in Galesburg, Ill., on Feb. 19 . . . Knox College also was the site of traditional-jazz concert Nov. 13, when pianist **Art Hodes's** group performed, and a swing concert Dec. 11, featuring tenorist **Sandy Mosse's** quintet . . . The Northwestern

Jazz Lab Band gave a concert at that Evanston campus on Nov. 20. The director is **Ted Ashford** . . . Jazz station WAAF was bought by Atlass Communications, Inc. The new management gave out the usual statement about no changes being contemplated in the station's format; however, **Lloyd Webb**, who was with rhythm-and-blues station WVON, was also named president of Atlass . . . Pianist **Les McCann** had bassist **Leroy Vinnegar** and drummer **Robbie Washington** with him for his recent London House engagement . . . Entertainer **Oscar Brown Jr.** heads a revue at the Meadows Club, 3211 S. Ellis. The show is given in a livingroom-like atmosphere. Brazilian guitarist **Luis Henrique** and pianist **Floyd Morris's** trio are part of the Brown troupe . . . Altoist **Bunky Green** leads a group at the Wonder Room, 11th and Washington streets in Gary, Ind., on Wednesdays. The group consists of trumpeter **Arthur Hoyle**, pianist **Willie Pickens**, bassist **Melvin Jackson**, and drummer **Bucky Taylor** . . . The Dec. 21 concert at the Bernard Horwich Jewish Community Center, the second in a series of four, will feature the **Kenny Soderblom Septet** (trumpeter Hoyle, altoist Green, tenorist-flutist Soderblom, pianist **John Young**, guitarist **Roland Faulkner**, bassist **Ernest McCarty**, drummer **Harold Jones**). The third concert, Jan. 18, features bass trumpeter **Cy Touff's** quintet, with Soderblom, pianist **Larry Novak**, bassist **John Frigo**, and drummer **Marty Clausen**.

LOS ANGELES: All jazz clubs should have the headaches that **Donte's**, in North Hollywood, has recently had: an embarrassment of riches, such as guitarist **Howard Roberts**, trumpeter **Jack Sheldon**, and pianists **Roger Kellaway**, **Mike Melvoin**, and **Dave Grusin** during the same week. Among owner **Carey Leverette's** latest signings were singer **Ruth Price**, who will be backed by pianist Grusin's trio (**Chuck Berghofer**, bass; **John Guerin**, drums) on Sundays, and the **Frank Rosolino Quintet** for three December weekends. In addition to trombonist Rosolino, the front line features another trombonist, **Mike Barone**; the rhythm section is pianist **Frank Strazzeri**, bassist **Berghofer**, and drummer **Nick Martinis** . . . Downstairs in the Playboy's Living Room, the **Bob Corwin Trio** was backing the comical but swinging antics of saxophonist **Willie Restum**. Playboy's music director, **Joe Parnello**, returned to the club following a tour with singer **Vic Damone**. Other local jazzmen on the tour were guitarist **Ron Anthony**, bassist **Chris Clark**, and drummer **Sid Bulkin**. Anthony, who plays solo guitar each night in the Playboy's V.I.P. Room, gave a special concert at a lounge-type recreation room in his Burbank apartment house. He played solo for a set and then blended with bassist **Monty Budwig** and drummer **Bill Goodwin** for two other sets. It was the first in what he hopes will be a regular series of informal sessions. Anthony was among a number of musicians gathered by drummer **Chico Hamilton** for the recent filming of a cigaret television commercial. Others

(Continued on page 42)



31ST

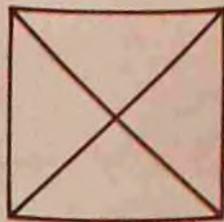
ANNUAL

DOWN

BEAT

READERS

POLL



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☒ JAZZMAN OF THE YEAR

1. Ornette Coleman (6) . . . 628
2. Duke Ellington (2) . . . 570
3. John Coltrane (1) . . . 545
4. Earl Hines (3) . . . 283
5. Miles Davis (5) . . . 250
6. John Handy (—) . . . 242
7. Stan Getz (4) . . . 203
8. Charles Lloyd (22) . . . 169
9. Ramsey Lewis (14) . . . 159
10. Archie Shepp (18) . . . 153
11. Wes Montgomery (—) . . . 151
12. Dave Brubeck (11) . . . 127
13. Woody Herman (13) . . . 119
14. Denny Zeitlin (19) . . . 118
15. Roland Kirk (22) . . . 113
16. Jimmy Smith (12) . . . 106
17. Dizzy Gillespie (8) . . . 90
18. Clark Terry (15) . . . 86
19. Louis Armstrong (16) . . . 77
20. Bill Evans (9) . . . 72
21. Stan Kenton (10) . . . 66
22. Sonny Stitt (—) . . . 65
23. Sonny Rollins (17) . . . 62
24. Count Basie (26) . . . 60
25. Thelonious Monk (9) . . . 59
26. Oscar Peterson (20) . . . 51
27. Herbie Mann (—) . . . 46
27. Lou Rawls (—) . . . 46
28. Billy Taylor (—) . . . 45
29. Joe Henderson (—) . . . 42
29. Charles Mingus (7) . . . 42
29. Lee Morgan (—) . . . 42
30. Elvin Jones (—) . . . 41
31. Albert Ayler (—) . . . 39
31. Thad Jones (—) . . . 39
32. Kenny Burrell (—) . . . 37
32. Oliver Nelson (23) . . . 37
33. Horace Silver (—) . . . 36
34. Gerald Wilson (—) . . . 35
35. Richard Holmes (—) . . . 33
36. Yusef Lateef (—) . . . 32
36. Buddy Rich (—) . . . 32

☒ HALL OF FAME

1. Bud Powell (10) . . . 1,549
2. Clifford Brown (3) . . . 438
3. Dave Brubeck (4) . . . 354
4. Ornette Coleman (6) . . . 331
5. Jack Teagarden (5) . . . 280
6. Woody Herman (2) . . . 247
7. Stan Getz (10) . . . 187
8. Charles Mingus (7) . . . 159
9. Django Reinhardt (15) . . . 149
10. Gene Krupa (12) . . . 129
11. Fats Waller (9) . . . 121
12. Ella Fitzgerald (11) . . . 108
13. Bessie Smith (13) . . . 103
14. Bill Evans (20) . . . 83
15. Johnny Hodges (14) . . . 78
16. Sonny Rollins (26) . . . 77
17. Ray Charles (23) . . . 74
18. Scott LaFaro (17) . . . 71
19. Oscar Peterson (18) . . . 66
20. Jimmy Smith (28) . . . 64
21. Nat Cole (8) . . . 60
22. King Oliver (30) . . . 54

23. Sidney Bechet (22) . . . 53
24. Gerry Mulligan (19) . . . 48
25. Fletcher Henderson (16) . . . 44
26. Maynard Ferguson (23) . . . 43
27. Art Blakey (—) . . . 42
28. John Lewis (21) . . . 40



PETER ROSENBERG



☒ RECORD OF THE YEAR

1. At the Golden Circle, Vol. I, Ornette Coleman . . . 383
2. Live at Monterey, John Handy . . . 379
3. Ascension, John Coltrane . . . 310
4. Maiden Voyage, Herbie Hancock . . . 227
5. Live!, Lou Rawls . . . 147
6. ESP, Miles Davis . . . 145
7. Woody's Winners, Woody Herman . . . 136
8. Four & More, Miles Davis . . . 134
9. Jazz Orchestra, Thad Jones-Mel Lewis . . . 112
10. Meditations, John Coltrane . . . 111
11. Live at the Trident, Denny Zeitlin . . . 107
12. Guitar Forms, Kenny Burrell . . . 90
13. Rip, Rig & Panic, Roland Kirk . . . 81
14. Concert in the Virgin Islands, Duke Ellington . . . 74
15. Time In, Dave Brubeck . . . 65
16. Goin' Out of My Head, Wes Montgomery . . . 64
17. Concert of Sacred Music, Duke Ellington . . . 63
17. Live at the Sands, Frank Sinatra-Count Basie . . . 63

The biggest surprise of the 1966 Down Beat Readers Poll was the victory of Ornette Coleman as Jazzman of the Year. It was unexpected because Coleman has played few in-person engagements since returning to the United States earlier in the year. His winning emphasizes the importance of records in the acceptance of jazz talent, since the first volume of his "At the Golden Circle" won out as the best LP released in 1966. These two wins are Coleman's first in the DB Readers Poll.

The power of a good-selling record also is evident in John Handy's strong showing in the record, combo, and alto saxophone categories. The same can be said for Lou Rawls' placing among male vocalists.

This year also saw the return of Miles Davis, Wes Montgomery, and Ray Brown to the top spots among combos, guitarists, and bassists, respectively. All other winners repeated their victories of last year.

For the first time in the poll's history, the ballots, nearly 9,000, were tabulated by a computer. Another first was the discovery of almost 300 forged ballots; in the past, some persons have attempted to stuff the ballot box for their favorites, but no one had ever printed fake ballots to do so. The forgeries were not counted.

In the listings beginning on this page, those receiving fewer than 30 votes are not listed. Numbers in parentheses indicate last year's position.

18. Patch of Blue, Walt Dickerson . . . 58
19. Cape Verdean Blues, Horace Silver . . . 57
19. Search for the New Land, Lee Morgan . . . 57
20. Stan Kenton & L. A. Neophonic Orchestra . . . 55
21. At the Golden Circle, Vol. II, Ornette Coleman . . . 52
22. Dream Weaver, Charles Lloyd . . . 51
22. Stride Right, Johnny Hodges-Earl Hines . . . 51
23. Alfie, Sonny Rollins . . . 49
24. Intermodulations, Bill Evans-Jim Hall . . . 48
25. New Continent, Dizzy Gillespie . . . 44
26. Live at the Lighthouse, Jazz Crusaders . . . 43
27. Ella At Duke's Place, Ella Fitzgerald . . . 38
28. Revolver, Beatles . . . 37
29. With Symphony Orchestra, Bill Evans . . . 35
30. Got My Mojo Working, Jimmy Smith . . . 34
31. Strangers in the Night, Frank Sinatra . . . 33
32. Golden Years, Vol. II, Billie Holiday . . . 32
33. Wade in the Water, Ramsey Lewis . . . 30
33. Wild Is the Wind, Nina Simone . . . 30

☒ COMBO

1. Miles Davis (2) . . . 983
2. Dave Brubeck (1) . . . 687
3. Modern Jazz Quartet (4) . . . 410
4. John Handy (23) . . . 358
5. John Coltrane (3) . . . 341
6. Horace Silver (13) . . . 261
7. Ornette Coleman (22) . . . 260
8. Stan Getz (10) . . . 246
9. Jazz Crusaders (15) . . . 206
10. Ramsey Lewis (9) . . . 204
11. Oscar Peterson (5) . . . 203
12. Dizzy Gillespie (6) . . . 178
13. C. Terry/B. Brookmeyer (7) . . . 175
14. Charles Lloyd (—) . . . 151
15. Bill Evans (12) . . . 132
15. Denny Zeitlin (20) . . . 132
16. Thelonious Monk (8) . . . 119
17. Cannonball Adderley (16) . . . 101
18. Art Blakey (14) . . . 100
19. Archie Shepp (—) . . . 92
20. Charles Mingus (11) . . . 68
21. Rod Levitt (21) . . . 54
22. Tijuana Brass (—) . . . 49
23. Clare Fischer (—) . . . 44
23. Herbie Mann (22) . . . 44
24. Louis Armstrong (23) . . . 43
25. Gerry Mulligan (19) . . . 40
26. Art Farmer (22) . . . 31
27. George Shearing (25) . . . 30

☒ TRUMPET

1. Miles Davis (1) . . . 2,515
2. Dizzy Gillespie (2) . . . 847
3. Freddie Hubbard (5) . . . 742
4. Clark Terry (3) . . . 703
5. Lee Morgan (6) . . . 312
6. Don Cherry (10) . . . 225
7. Maynard Ferguson (4) . . . 215
8. Doc Severinsen (14) . . . 137
9. Louis Armstrong (9) . . . 129
10. Art Farmer (7) . . . 128
11. Chet Baker (12) . . . 110
12. Don Ellis (17) . . . 92
13. Blue Mitchell (24) . . . 84
14. Al Hirt (8) . . . 79
15. Roy Eldridge (15) . . . 68
16. Nat Adderley (16) . . . 65
17. Donald Byrd (11) . . . 59
18. Kenny Dorham (13) . . . 56
19. Bill Chase (22) . . . 55
20. Thad Jones (21) . . . 49
21. Harry James (19) . . . 46
22. Cootie Williams (20) . . . 35
23. Herb Alpert (—) . . . 31
24. Carmell Jones (18) . . . 30

☒ TROMBONE

1. J. J. Johnson (1) . . . 2,299
2. Bob Brookmeyer (2) . . . 1,199
3. Grachan Moncur III (3) . . . 493
4. Roswell Rudd (6) . . . 392
5. Curtis Fuller (4) . . . 295
6. Wayne Henderson (16) . . . 169
7. Lawrence Brown (5) . . . 165
8. Kai Winding (8) . . . 158
9. Frank Rosolino (9) . . . 131
10. Urbie Green (11) . . . 120
11. Al Grey (12) . . . 97
12. Albert Mangelsdorff (10) . . . 95
13. Vic Dickenson (14) . . . 94
14. Phil Wilson (7) . . . 84
15. Bennie Green (20) . . . 65
16. Jimmy Knepper (13) . . . 55
17. Si Zener (18) . . . 50
18. Carl Fontana (—) . . . 49
19. Jimmy Cleveland (15) . . . 48
20. Harold Betters (—) . . . 41
21. Slide Hampton (17) . . . 38
22. Rod Levitt (19) . . . 33

TROMBONIST THIERRY



☒ BIG BAND

1. Duke Ellington (1) . . . 2,070
2. Count Basie (2) . . . 1,140
3. Woody Herman (3) . . . 743
4. Thad Jones/Mel Lewis (—) . . . 729
5. Gerald Wilson (4) . . . 680
6. Stan Kenton (5) . . . 233
7. Gil Evans (9) . . . 184
8. Sun Ra (—) . . . 158
9. Don Ellis (—) . . . 98
10. Maynard Ferguson (7) . . . 91
11. Oliver Nelson (14) . . . 84
12. Charles Mingus (6) . . . 68
13. Ray Charles (—) . . . 51
14. Harry James (13) . . . 44
15. Quincy Jones (8) . . . 42
16. Skitch Henderson (—) . . . 40





☒ ALTO SAXOPHONE

1. Paul Desmond (1) . . . 1,494
2. Cannonball Adderley (2) . . . 1,033
3. Ornette Coleman (5) . . . 942
4. Johnny Hodges (3) . . . 797
5. John Handy (11) . . . 647
6. Jackie McLean (4) . . . 373
7. Phil Woods (6) . . . 287
8. Sonny Stitt (7) . . . 257
9. Lee Konitz (8) . . . 123
10. James Moody (10) . . . 112
11. Charlie Mariano (9) . . . 110
12. Art Pepper (13) . . . 98
13. Bud Shank (12) . . . 89
14. Marion Brown (—) . . . 54
14. James Spaulding (—) . . . 54
15. Benny Carter (15) . . . 45
16. Lou Donaldson (—) . . . 44
16. John Tchicai (16) . . . 44
17. Hank Crawford (—) . . . 34

☒ TENOR SAXOPHONE

1. John Coltrane (1) . . . 1,991
2. Stan Getz (2) . . . 1,717
3. Sonny Rollins (3) . . . 452
4. Joe Henderson (12) . . . 263
5. Ben Webster (4) . . . 234
6. Charles Lloyd (8) . . . 231
7. Archie Shepp (7) . . . 200
8. Coleman Hawkins (5) . . . 184
9. Zoot Sims (6) . . . 180
10. Wayne Shorter (11) . . . 162
11. Sal Nistico (10) . . . 113
12. Paul Gonsalves (15) . . . 102
13. Booker Ervin (9) . . . 101
14. Dexter Gordon (8) . . . 83
15. Albert Ayler (—) . . . 78
16. Stanley Turrentine (14) . . . 61
17. Sonny Stitt (—) . . . 58
18. Eddie Harris (—) . . . 55
19. Bud Freeman (16) . . . 51
20. Roland Kirk (—) . . . 48
21. Yusef Lateef (18) . . . 43
22. Hank Mobley (19) . . . 41
23. George Coleman (—) . . . 39
24. Pharoah Sanders (—) . . . 37
25. James Moody (13) . . . 35
26. Eddie (Lockjaw) Davis (—) . . . 34
27. Sam Rivers (—) . . . 33
27. Charlie Rouse (17) . . . 33

☒ BARITONE SAXOPHONE

1. Gerry Mulligan (1) . . . 3,558
2. Harry Carney (2) . . . 1,021
3. Pepper Adams (3) . . . 732
4. Charles Davis (4) . . . 176
5. Cecil Payne (6) . . . 152
6. Jerome Richardson (5) . . . 115
7. Ronnie Cuber (9) . . . 101
8. Sahib Shihab (7) . . . 94
9. Pat Patrick (—) . . . 84
10. Roland Kirk (—) . . . 58
11. Frank Hittner (8) . . . 38
12. Gene Allen (10) . . . 34
13. Howard Johnson (—) . . . 31

☒ CLARINET

1. Buddy DeFranco (1) . . . 1,336
2. Pee Wee Russell (3) . . . 805
3. Tony Scott (4) . . . 697
4. Jimmy Giuffre (2) . . . 563
5. Benny Goodman (8) . . . 355
6. Woody Herman (6) . . . 347
7. Pete Fountain (5) . . . 332
8. Jimmy Hamilton (7) . . . 279
9. Paul Horn (9) . . . 177
10. Phil Woods (10) . . . 171
11. Edmond Hall (12) . . . 109
12. Bill Smith (11) . . . 58
13. Acker Bilk (14) . . . 43
14. Russell Procope (13) . . . 40
15. George Lewis (15) . . . 37
16. Perry Robinson (—) . . . 36
17. Rolf Kuhn (—) . . . 34



JIM MARSHALL



R. HOWARD

JIM MARSHALL



DON SCHLITTEN

☒ FLUTE

1. Herbie Mann (1) . . . 1,850
2. Roland Kirk (2) . . . 960
3. Charles Lloyd (6) . . . 823
4. James Moody (3) . . . 699
5. Yusef Lateef (4) . . . 673
6. Paul Horn (5) . . . 396
7. Frank Wess (9) . . . 279
8. Hubert Laws (10) . . . 198
9. Jeremy Steig (8) . . . 181
10. Bud Shank (7) . . . 147
11. Jerome Richardson (12) . . . 65
12. Sam Most (14) . . . 64
13. Leo Wright (13) . . . 39
14. Buddy Collette (11) . . . 38

☒ MISCELLANEOUS INSTRUMENT

1. Roland Kirk, MS (1) . . . 1,929
2. John Coltrane, SS (2) . . . 795
3. Yusef Lateef, Ob (3) . . . 576
4. Mike White, VI (—) . . . 200
5. Stuff Smith, VI (6) . . . 159
6. Ornette Coleman, VI (11) . . . 158
7. Ray Nance, VI (5) . . . 131
8. Willie Bobo, LP (—) . . . 118
9. Art Van Damme, Ac (7) . . . 111
10. Jean Thielemans, Hc (8) . . . 91
11. Steve Lacy, SS (8) . . . 84
12. Rufus Harley, Bp (—) . . . 77
13. Buddy DeFranco, BC (4) . . . 76
14. Lucky Thompson, SS (12) . . . 74
15. Julius Watkins, Fr (9) . . . 58
16. Eldee Young, Ce (10) . . . 44
17. Dorothy Ashby, Hp (—) . . . 40
18. Paul Butterfield, Hc (—) . . . 39
19. Maynard Ferguson, BH (15) . . . 37
19. Jean-Luc Ponty, VI (—) . . . 37
19. Mongo Santamaria, Co (—) . . . 37
20. Ravi Shankar, Si (—) . . . 33
20. Ray Starling, Mm (13) . . . 33

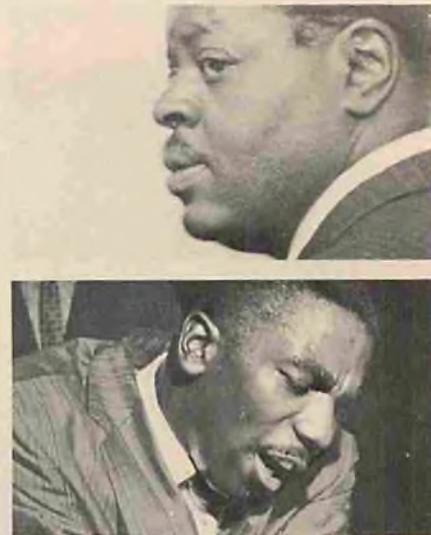
Legend: SS-soprano saxophone; MS-manzello, strich; Ob-oboe; VI-violin; Ac-accordion; Hc-harmonica; LP-Latin percussion; Bp-bagpipes; BC-bass clarinet; Fr-French horn; Ce-cello; Hp-harp; BH-baritone horn; Co-conga; Si-sitar; Mm-melophonium.

LARS H. SWANBERG



☒ PIANO

1. Oscar Peterson (1) . . . 869
2. Bill Evans (3) . . . 776
3. Herbie Hancock (5) . . . 689
4. Thelonious Monk (2) . . . 684
5. Dave Brubeck (4) . . . 443
6. McCoy Tyner (6) . . . 352
7. Denny Zeitlin (9) . . . 346
8. Earl Hines (8) . . . 283
9. Ramsey Lewis (7) . . . 259
10. Cecil Taylor (11) . . . 194
11. Jaki Byard (17) . . . 181
12. Horace Silver (10) . . . 154
13. Erroll Garner (14) . . . 131
14. Andrew Hill (12) . . . 115
15. Roger Kellaway (15) . . . 101
16. Duke Ellington (16) . . . 97
17. Les McCann (22) . . . 89
18. Wynton Kelly (18) . . . 74
19. Hampton Hawes (24) . . . 65
20. Keith Jarrett (—) . . . 62
21. Clare Fischer (13) . . . 53
21. Ahmad Jamal (21) . . . 53
22. Teddy Wilson (27) . . . 51
23. John Lewis (19) . . . 50
24. Tommy Flanagan (20) . . . 46
25. Paul Bley (—) . . . 43
26. Peter Nero (—) . . . 40
27. Andre Previn (24) . . . 37
28. Hank Jones (28) . . . 35
29. Billy Taylor (—) . . . 33



☒ ORGAN

1. Jimmy Smith (1) . . . 3,720
2. Groove Holmes (8) . . . 598
3. Shirley Scott (2) . . . 339
4. Larry Young (6) . . . 308
5. Don Patterson (7) . . . 179
6. Jack McDuff (3) . . . 168
7. Count Basie (5) . . . 147
8. Wild Bill Davis (4) . . . 113
9. Clare Fischer (4) . . . 86
10. John Patton (13) . . . 55
11. Jimmy McGriff (11) . . . 48
12. Ray Charles (10) . . . 47
13. Earl Grant (13) . . . 42
14. Walter Wanderley (—) . . . 41
15. Joe Mooney (12) . . . 39

 **BASS**

1. Ray Brown (2) . . . 1,254
2. Charles Mingus (1) . . . 1,247
3. Richard Davis (4) . . . 944
4. Ron Carter (3) . . . 588
5. Jimmy Garrison (6) . . . 252
6. Paul Chambers (5) . . . 224
7. David Izenzon (—) . . . 222
8. Gene Wright (7) . . . 206
9. Steve Swallow (8) . . . 145
10. Charlie Haden (10) . . . 143
11. Eldee Young (9) . . . 104
12. Gary Peacock (11) . . . 99
13. Reggie Workman (26) . . . 82
14. Percy Heath (13) . . . 77
15. Eddie Gomez (—) . . . 59
16. Chuck Israels (12) . . . 55
17. Sam Jones (15) . . . 54
18. Leroy Vinnegar (20) . . . 50
19. Bob Cranshaw (24) . . . 48
20. Keter Betts (14) . . . 45
20. Red Mitchell (18) . . . 45
20. Chris White (18) . . . 45
21. Milt Hinton (19) . . . 44
22. George Duvivier (17) . . . 39
23. Henry Grimes (—) . . . 36
24. Albert Stinson (21) . . . 34
24. Don Thompson (—) . . . 34
25. Cecil McBee (—) . . . 33
26. Art Davis (16) . . . 32

JIM TAYLOR


 **DRUMS**

1. Elvin Jones (1) . . . 1,509
2. Joe Morello (2) . . . 1,049
3. Tony Williams (3) . . . 913
4. Buddy Rich (6) . . . 575
5. Art Blakey (4) . . . 395
6. Max Roach (5) . . . 275
7. Roy Haynes (7) . . . 235
8. Alan Dawson (11) . . . 138
9. Shelly Manne (8) . . . 133
10. Grady Tate (23) . . . 115
11. Louie Bellson (9) . . . 111
12. Chico Hamilton (13) . . . 99
13. Gene Krupa (11) . . . 94
14. Mel Lewis (19) . . . 92
15. Philly Joe Jones (10) . . . 73
16. Rufus Jones (14) . . . 71
17. Sonny Murray (—) . . . 69
18. Billy Higgins (—) . . . 63
18. Ed Thigpen (12) . . . 63
19. Sam Woodyard (25) . . . 56
20. Jo Jones (16) . . . 55
21. Terry Clarke (—) . . . 48
22. Milford Graves (—) . . . 42
23. Dannie Richmond (22) . . . 40
24. Jake Hanna (18) . . . 38
24. Red Holt (25) . . . 38
24. Connie Kay (17) . . . 38
25. Charles Moffett (—) . . . 36
26. Sonny Payne (20) . . . 32

JEAN-PIERRE LELOIR


 **VIBRAHARP**

1. Milt Jackson (1) . . . 2,579
2. Bobby Hutcherson (3) . . . 1,072
3. Gary Burton (2) . . . 929
4. Lionel Hampton (4) . . . 533
5. Cal Tjader (5) . . . 407
6. Walt Dickerson (10) . . . 370
7. Terry Gibbs (6) . . . 268
8. Dave Pike (7) . . . 130
9. Roy Ayers (13) . . . 121
10. Red Norvo (9) . . . 78
11. Gary McFarland (8) . . . 74
12. Mike Mainieri (12) . . . 54
13. Johnny Lytle (—) . . . 42
14. Victor Feldman (11) . . . 37
15. Emil Richards (—) . . . 33

 **GUITAR**

1. Wes Montgomery (2) . . . 1,918
2. Kenny Burrell (3) . . . 1,454
3. Jim Hall (1) . . . 836
4. Gabor Szabo (5) . . . 470
5. Charlie Byrd (4) . . . 450
6. Grant Green (7) . . . 204
7. Joe Pass (6) . . . 156
8. Bola Sete (10) . . . 118
9. Laurindo Almeida (8) . . . 104
10. Herb Ellis (9) . . . 89
10. Howard Roberts (12) . . . 89
11. Attila Zoller (13) . . . 87
12. Barney Kessel (11) . . . 86
13. George Benson (—) . . . 78
14. Johnny Smith (15) . . . 70
15. Jerry Hahn (—) . . . 64
16. Freddie Green (14) . . . 63
17. Mike Bloomfield (—) . . . 62
18. Jimmy Raney (16) . . . 55
19. Tal Farlow (19) . . . 35

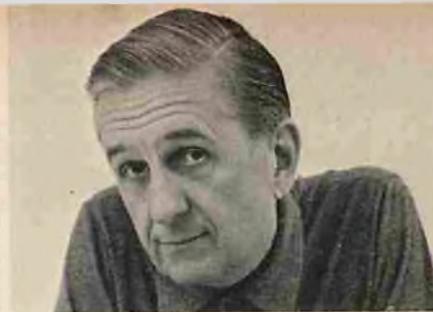
JOE ALPER



COMPOSER

1. Duke Ellington (1) . . . 1,645
2. Thelonious Monk (2) . . . 415
3. Ornette Coleman (5) . . . 307
4. Lalo Schiffrin (13) . . . 283
5. Dave Brubeck (5) . . . 254
6. Gil Evans (9) . . . 237
7. Henry Mancini (4) . . . 223
8. Charles Mingus (3) . . . 214
9. Horace Silver (11) . . . 202
10. Oliver Nelson (8) . . . 190
11. Herbie Hancock (—) . . . 133
12. John Lewis (6) . . . 120
13. Charles Lloyd (19) . . . 110

LAWRENCE N. SHUSTAK



ARRANGER

1. Gil Evans (1) . . . 1,652
2. Oliver Nelson (2) . . . 1,038
3. Duke Ellington (4) . . . 627
4. Quincy Jones (3) . . . 484
5. Gerald Wilson (7) . . . 237
6. Gary McFarland (5) . . . 219
7. Lalo Schiffrin (11) . . . 167
8. Charles Mingus (6) . . . 101
9. Billy Strayhorn (9) . . . 97
10. Neal Hefti (14) . . . 82
11. Bill Holman (12) . . . 79
12. Henry Mancini (10) . . . 77
13. Nat Pierce (14) . . . 58
14. Clare Fischer (8) . . . 55
15. Stan Kenton (17) . . . 49
15. John Lewis (18) . . . 49
15. Archie Shepp (—) . . . 49
16. Dave Brubeck (15) . . . 44
17. Thad Jones (—) . . . 43
18. Rod Levitt (19) . . . 40
19. George Russell (13) . . . 39
20. Gil Fuller (—) . . . 38
20. Sun Ra (—) . . . 38
21. Claus Ogerman (—) . . . 36
22. Many Albam (—) . . . 35
22. Johnny Richards (16) . . . 35

MALE SINGER

1. Frank Sinatra (1) . . . 1,271
2. Lou Rawls (5) . . . 1,243
3. Ray Charles (2) . . . 615
4. Joe Williams (3) . . . 464
5. Mel Torme (4) . . . 397
6. Johnny Hartman (6) . . . 281
7. Louis Armstrong (8) . . . 214
8. Mose Allison (7) . . . 208
9. Tony Bennett (9) . . . 200
10. Oscar Brown Jr. (11) . . . 132
11. Jon Hendricks (10) . . . 127
12. Arthur Prysock (14) . . . 112
13. Jimmy Rushing (12) . . . 86
14. Sammy Davis Jr. (16) . . . 79
15. Bill Henderson (15) . . . 75
16. Andy Williams (20) . . . 70
17. Bob Dylan (25) . . . 66
18. Billy Eckstine (17) . . . 60
19. Muddy Waters (21) . . . 55
20. Jimmy Witherspoon (13) . . . 53
21. Jack Jones (19) . . . 52
22. Lightnin' Hopkins (24) . . . 50
23. James Brown (—) . . . 48
24. Mark Murphy (18) . . . 46
25. Joao Gilberto (22) . . . 33
26. Clark Terry (—) . . . 31



JEAN-PIERRE LELOIR



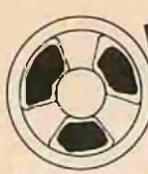
FEMALE SINGER

14. John Coltrane (16) . . . 100
15. Neal Hefti (17) . . . 94
16. Gary McFarland (12) . . . 93
17. Antonio Carlos Jobim (7) . . . 89
18. Andrew Hill (18) . . . 83
19. Quincy Jones (9) . . . 82
20. Carla Bley (—) . . . 75
21. Archie Shepp (—) . . . 65
22. Wayne Shorter (23) . . . 59
23. Gerald Wilson (14) . . . 54
24. Clare Fischer (10) . . . 51
25. Lennon/McCartney (—) . . . 46
26. George Russell (15) . . . 42
27. Benny Golson (22) . . . 41
27. John Handy (—) . . . 41
28. Cecil Taylor (21) . . . 40
29. Johnny Mandel (—) . . . 37
30. Stan Kenton (20) . . . 36
31. Miles Davis (25) . . . 34

1. Ella Fitzgerald (1) . . . 1,859
2. Nancy Wilson (2) . . . 1,071
3. Carmen McRae (3) . . . 833
4. Nina Simone (7) . . . 340
5. Sarah Vaughan (4) . . . 328
6. Anita O'Day (6) . . . 199
7. Betty Carter (14) . . . 182
8. Astrud Gilberto (8) . . . 177
9. Morgana King (9) . . . 172
10. Barbra Streisand (5) . . . 171
11. Dionne Warwick (18) . . . 141
12. Peggy Lee (10) . . . 138
13. Gloria Lynne (12) . . . 107
14. Sheila Jordan (11) . . . 86
15. Abbey Lincoln (13) . . . 57
16. June Christy (19) . . . 55
17. Aretha Franklin (17) . . . 50
18. Lorez Alexandria (16) . . . 46
19. Carol Sloane (—) . . . 31

VOCAL GROUP

1. Double Six of Paris (1) . . . 1,114
2. Swingle Singers (2) . . . 1,066
3. Four Freshmen (3) . . . 436
4. Supremes (6) . . . 403
5. Jackie Cain/Roy Kral (4) . . . 307
6. Beatles (10) . . . 253
7. Hi-Lo's (7) . . . 165
8. Raelets (11) . . . 118
9. Rolling Stones (9) . . . 99
10. Brasil '66 (—) . . . 97
11. Staple Singers (5) . . . 91
12. Peter, Paul & Mary (12) . . . 77
13. Temptations (—) . . . 53
14. Impressions (14) . . . 47
15. Mills Bros. (15) . . . 44
16. J's and Jamie (13) . . . 35
17. Four Tops (—) . . . 34
17. Sonny Terry/
Brownie McGhee (—) . . . 34



REEL JAZZ

THE LAST YEAR HAS seen a marked increase in the number of pre-recorded stereo tapes issued. Most of these reproductions of previously released discs have been aimed at the burgeoning cartridge-tape market. Even so, most machines able to play pre-recorded stereo tapes still are reel to reel. Though the demand for these reel-to-reel performances has never been large, there has been a steady growth during the last three years in the number of listeners who prefer recorded performances to be of the best sound possible—and that, in most cases, is on reel-to-reel tapes, especially those that play at a speed of 7½ inches a second.

During the last six months, however, most jazz tapes have been made at 3¾ inches a second, a speed that cuts down slightly on the audio quality (there is often a flatness to the sound) but makes it possible to lower the price—\$5.95 for 3¾ and \$7.95 for 7½.

As in the past, most jazz tapes issued in 1966 have been produced by the Ampex Corp., which has rights to most good jazz issued on disc. The large record companies that issue their own pre-recorded tapes—Columbia, RCA Victor, and Capitol—noticeably dragged their heels in the reel-to-reel jazz department during 1966. Columbia and RCA Victor have concentrated instead on producing cartridges and even then not issuing much jazz.

Following is a selection of the best jazz tapes issued in the last 12 months. They were selected and reviewed by Don DeMicheal and Harvey Siders.

LOUIS ARMSTRONG: *Louis* (Mercury STX 61081*). The same infectious humor and instinctive jazz-flavored singing that marked the Satchmo of old are still very much in evidence in this collection, especially on *So Long*, *Dearie* and *Tin Roof Blues*. More important, his chops are sound; *Pretty Little Missy* proves that. Tyree Glenn's trombone comments complement the leader with sardonic eloquence. The steady plank-plank of a banjo adds a relaxing quality to the two-beat bass.

COUNT BASIE: *Basie Meets Bond* (United Artists UAC 6480) and *Basie's Beatie Bag* (Verve VSTX 359*). Basie's men sparkle on both tapes, and the gleam has been put there by Chico O'Farrill, who did all the arrangements for *Beatie* and the majority for *Bond*. (To give credit where it's due, one of the best arrangements on the latter tape is 007, the work of George Wil-

liams.) Outstanding *Bond* tracks include *The Golden Horn* and *The James Bond Theme*. *Beatie* highlights are a near-impressionistic *Michelle* and a blues-harmonized *A Hard Day's Night*. The difference in speed is discernible: *Bond*, at 7½, has a crisper bite to the concerted sound.

WILLIE BOBO: *Spanish Grease* (Verve VSTX 340*). In spite of the grease, there's a rough edge here that is typically Spanish Harlem—a sound that contrasts interestingly with the more antiseptic West Coast brand of Latin, as conjugated by, say, Cal Tjader. The best efforts are instrumental: *Haitian Lady*, *Blues in a Closet*, *Nessa*, and *It's Not Unusual*.

DAVE BRUBECK: *My Favorite Things/Angel Eyes* (Columbia H2C 18*). This double-LP tape has some of the finest Brubeck recorded in the last few years. *Things* is made up of Richard Rodgers songs, and *Eyes* concentrates on the work of Matt Dennis. The Brubeck four do right by each composer, with the Rodgers collection having a slight edge. Pianist Brubeck and altoist Paul Desmond have a way with standards that, when conditions are right, produces music of bright lyricality and rich improvisational quality. The conditions are mostly right here. The most interesting soloing takes place on Rodgers' *Over and Over Again*, *Why Can't I?*, *Little Girl Blue* (superb Desmond), and *This Can't Be Love* and Dennis' *Let's Get Away from It All*, *Angel Eyes* (blue Bru and delicate Desmond), *Will You Still Be Mine?*, and *Everything Happens to Me*.

JOHN COLTRANE: *Meditations* (Impulse IPX 316*). The greater separation of instrumental sounds that is characteristic of tapes (even those at 3¾ ips) helps the listener keep track of who's doing what on this invigorating set of Coltrane performances. The leader is assisted by fellow tenorist Pharoah Sanders, drummers Elvin Jones and Rashied Ali, pianist McCoy Tyner, and bassist Jimmy Garrison. The fray is thickest on *The Father and the Son and the Holy Ghost* and *Consequences*, with all hands going at it. Moments of quiet beauty, however, separate the more traumatic segments, and these—*Compassion*, *Love*, and *Serenity*—offer exceptional Coltrane, Tyner, and Garrison, whose excellent strummed and plucked bass work on *Love* is enhanced by the recording's clear sound.

ELLA FITZGERALD: *Ella in Hamburg* (Verve VSTX 338*). Two of the best numbers here tell the whole story: *That Old Black Magic* and *Body and Soul*. Miss Fitzgerald's eternally youthful voice has lost none of its magic—

or soulful body, especially in that rich lower register. Oddly enough, it's her high register that makes *A Hard Day's Night* the shouting highlight of the album, which was recorded at a concert in March, 1965. There is excellent backing by pianist Tommy Flanagan's trio.

ERROLL GARNER: *A Night at the Movies* (MGM STC 4335) and *Campus Concert* (MGM STX 4361*). The bon vivant pianist is in fine form as he romps through some of the sentimental musical claptrap that was a large part of pretelevision moviedom. Garner's tongue is firmly in cheek, and his humor is more often droll than broad on *As Time Goes By*, *Sonny Boy*, *Charmaine* (the tremolos are quite jolly), and *Jeannine*, *I Dream of Lilac Time* (the most roguish of all). Though there's a grin in all Garner, there's also an unstoppable drive, which is most evident in the first collection's *You Made Me Love You* and *Three O'Clock in the Morning*.

Campus Concert, recorded at Purdue University before an audience of 6,000, is more of the same. The highlights are *Almost Like Being in Love*, *Lulu's Back in Town*, and a beautifully reharmonized verse to *Stardust*.

STAN GETZ/JOAO GILBERTO: *Getz/Gilberto #2* (Verve VSTC 342). The first side features Getz' quartet, the second, Gilberto's trio. Both were recorded at a Carnegie Hall concert two years ago. And each complements the other in terms of musical soft-sell. Getz is in wonderful form, particularly on *Here's That Rainy Day*. Gary Burton's celestike vibraharp sparkles on *Grandfather's Waltz*. Gilberto's finest moments are heard on Antonio Carlos Jobim's *Meditation*.

ASTRUD GILBERTO: *The Shadow of Your Smile* (Verve VSTC 334). Thanks to bossa nova, one doesn't have to shout in order to be heard, nor does one have to resort to histrionics. The resulting quiet honesty is Mrs. Gilberto's greatest asset. Her main weaknesses, though, are occasionally poor intonation and an inability to sustain her vibratoless tones. However, Joao Donato, Claus Ogerman, and Don Sebesky underscore her strong points, making the album worth having. The best numbers are *Manha de Carnaval* and *The Gentle Rain*.

CHICO HAMILTON: *The Further Adventures of El Chico* (Impulse IPX 317*). These warmly emotional and unpretentious performances showcase top-notch soloists in a Latinesque setting. Trumpeter Clark Terry works plunger-mute magic on *Got My Mojo Workin'*; Gabor Szabo at times makes his guitar sound like a sitar in touching

*3¾ ips.

performances of *Who Can I Turn To?* and *Evil Eye*; altoist Charlie Mariano, an impassioned player, courses through *The Shadow of Your Smile* in a fiery manner seldom lent to this charming ballad; and Jerome Richardson, a man of many horns, is best heard in a fleet flute outing on *Stella by Starlight*.

JOHNNY HODGES/EARL HINES: *Stride Right* (Verve VSTX 331*). Nostalgia can be deceptive. More often than not, it conjures up past pleasures, but, occasionally, a look backward can backfire. This tape captures a dichotomy of styles that underscores the good and bad features of vintage jazz. Hodges manages to straddle both the early '30s emphasis on two-beat and the more current mode of expression, which actually never rises beyond the harmonic sophistication of Jazz at the Philharmonic, circa 1950. The rest of the quintet aligns itself as one or the other: Joe Marshall coaxes a four-to-the-bar from his bass drum behind the unsubtle piano of Hines; guitarist Kenny Burrell does not try to sound like Charlie Christian but sounds like the Burrell of today while Richard Davis reinforces that modernity with refreshingly clean bass lines. For the best of either, try *Caution Blues*, for Hines' trademark, and *Fantastic, That's You*, for Hodges' incomparable tone.

QUINCY JONES: *Quincy Plays for Pussycats/Quincy's Got a Brand New Bag* (Mercury STF 61063*). There are two complete LPs on this tape, and both are excellent examples of big-band swing sprinkled with Jones' musical humor. But one will have to guess at the soloists; they're not listed on the package. Jones' variety of voicings is seemingly unlimited, ranging from the Gil Evansish clusters of *Satisfaction* to the Billy May put-ons of *What's New, Pussycat?* He even makes rock palatable by his handling of *The "In" Crowd*. For organized funk try *Baby Cakes*, and for lush balladry, *The Gentle Rain* and *Harlem Nocturne*. But the best performances are by a smaller ensemble: *Blues for Trumpet and Koto* and *I Hear a Symphony*.

HERBIE MANN: *Monday Night at the Village Gate* (Atlantic ALX 1938*) and *Today* (Atlantic ALX 1936*). Essentially, the same combo is heard on both tapes. *Today* adds a trumpet and subtracts a piano, but the nucleus still finds Mann's flute backed by two trombones and a battery of Latin flavored percussion. For sheer excitement, what he said *Monday* is more meaningful than his pronouncements *Today*, despite the fact that Oliver Nelson is acting as speech writer for the latter. Nelson's subtle Latin drive in *Arrastao* and his intricate voicings for Ellington's *The*

Mooche highlight *Today*. But the fine treatment Mann and his men give *Motherless Child* and *You're Gonna Make It with Me* on the *Gate* album should render a choice easier if you must choose between the two.

MODERN JAZZ QUARTET: *Porgy and Bess* (Atlantic ALC 1935) and *Jazz Dialogue* (Atlantic ALX 1939*). Milt Jackson's vibraharp work on the *Porgy* performances is not only handsomely conceived, as usual, but is also beautifully recorded, not so usual. The faster speed of the tape probably accounts for the sound quality. The tunes selected by MJQ music director-pianist John Lewis include the best in George Gershwin's "folk opera"—*Summertime*; *Bess, You Is My Woman*; *My Man's Gone Now*; *I Love You, Porgy*; *It Ain't Necessarily So*; *Oh Bess, Oh Where's My Bess?*; and *There's a Boat Dat's Leavin' Soon for New York*. All are adroitly done, some using tempo changes, accelerandos, and decelerandos. The Jackson and Lewis solos, the support of bassist Percy Heath and drummer Connie Kay, and the loose ensembles combine to make the performances outstanding.

The *Dialogue* set, featuring the quartet backed by a big band, is a little below the level of *Porgy*, but there are finely crafted arrangements by Lewis to offset the disappointment of perfunctory solos by Jackson and Lewis (not all, of course, but too many). *The Golden Striker* and *Animal Dance* are the best performances over-all.

WES MONTGOMERY: *Goin' Out of My Head* (Verve VSTX 351*). This study in octaves was recorded by Rudy Van Gelder at his New Jersey studios and bears the quality stamp of producer Creed Taylor. A *Who's Who* of jazz backs guitarist Montgomery in multihued arrangements by Oliver Nelson, who also conducted. The performances are excellent showcases for Montgomery's restrained swing.

GERRY MULLIGAN: *Feelin' Good* (Limelight LLX 86030*). This pleasant brew has Mulligan lightly improvising (on clarinet as well as baritone saxophone) before a soft bank of strings. Pete Jolly's bright piano occasionally shares the spotlight with the leader. The most notable performances are those on *Please Don't Talk About Me When I'm Gone*, *The Second Time Around*, *Feelin' Good*, *Not Mine*, *Love Is the Sweetest Thing*, and *I'll Walk Alone*.

OSCAR PETERSON: *Put on a Happy Face* (Verve VSTX 360*). The treble of the piano at Chicago's London House, where this was recorded, is out of tune, but even on a keyboard slightly less than the best, Peterson's muscular mitts are never less than superlative.

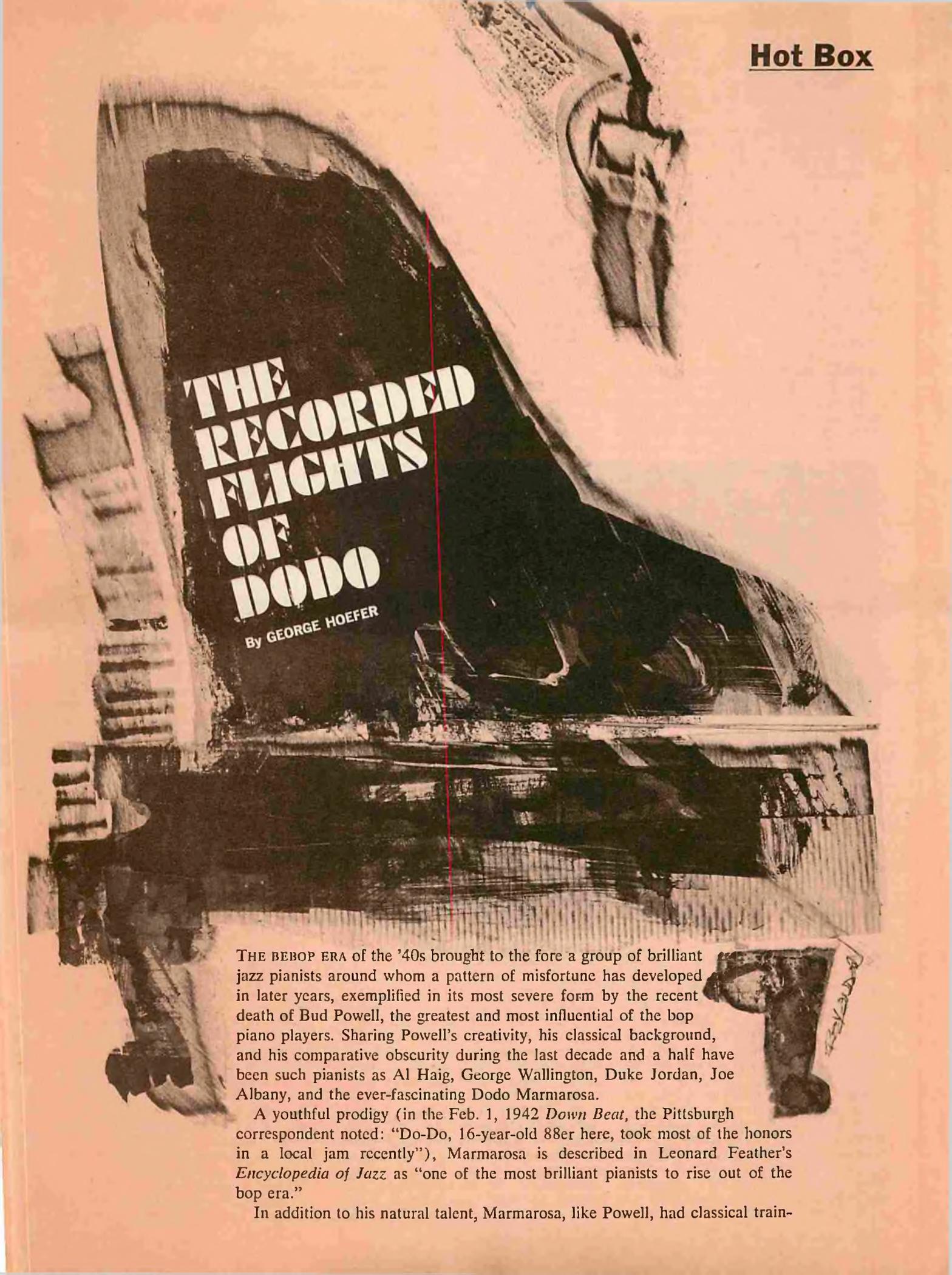
The advantage to the low-register clarity of the tape is that the walking commentary of bassist Ray Brown can be heard better than on the disc version. The most exciting tracks, despite the trio's tendency to rush a little on them, are *Diablo* and *Soon*.

JIMMY SMITH: *Hoochie Cooche Man* (Verve VSTX 367*). This offers interesting comparison between sound on record and tape. The tape is more generous with lows, allowing Bob Cranshaw's electric bass and Richard Davis' upright bass to cut through better, but both versions do justice to Smith's organ and Oliver Nelson's scoring. The pairing of Smith and Nelson is logical—few combinations swing with such similar outlooks. The only unfortunate choice is the inclusion of Buddy Lucas' harmonica behind Smith's unpretentious vocals. The highlight of the album is Nelson's orchestral introduction to *Blues and the Abstract Truth*. But this is not to demean Smith; he swings with his usual abandon.

THE SWINGLE SINGERS: *Getting Romantic* (Philips PTC 600191). The Swingles are ingenious—yet wearisome, mainly because they never deviate from the Esperanto of scat. "Da-ba-da-ba-da ba" ad infinitum. Here their updatings of the masters focus on the 19th century. The stereo separation is excellent and particularly flattering to these singers—especially in fugal passages (Schumann's *Petit Prelude et Fugue*) and in the distribution of melodic fragments (without destroying their continuity), as in Chopin's *Etude Op. 25, No. 2*.

CAL TJADER: *Concert by the Sea, Vol. 1* (Fantasy FTX 8038*). So it's eight years old, but this is a tremendous collection of musicians and numbers that swing uncomplicatedly. Al McKibbon's bass cuts through the formidable Latin rhythm foundation of Willie Bobo and Mongo Santamaria. Tjader's vibes are given to understatement, but pianist Lonnie Hewitt comes on strong with some fine solos and comping. The most pleasant surprise is Paul Horn, whose sensitive flute work and Paul Desmond-flavored alto saxophone spark the session, recorded at a concert in Carmel, Calif.

CAL TJADER-EDDIE PALMIERI: *El Sonido Nuevo* (Verve VSTX 355*). Compared with Tjader's *Soul Burst*, *Soul Bird*, and *Soul Sauce*, this is the sole album that generates genuine Latin excitement. In spite of the title, it's not a new sound; it's more of a Mann-made sound, what with the addition of three trombones. But those trombones, the montunas of pianist Palmieri, and the arrangements of Claus Ogerman make the difference. 



**THE
RECORDED
FLIGHTS
OF
DODO**

By GEORGE HOEFER

THE BEBOP ERA of the '40s brought to the fore a group of brilliant jazz pianists around whom a pattern of misfortune has developed in later years, exemplified in its most severe form by the recent death of Bud Powell, the greatest and most influential of the bop piano players. Sharing Powell's creativity, his classical background, and his comparative obscurity during the last decade and a half have been such pianists as Al Haig, George Wallington, Duke Jordan, Joe Albany, and the ever-fascinating Dodo Marmarosa.

A youthful prodigy (in the Feb. 1, 1942 *Down Beat*, the Pittsburgh correspondent noted: "Do-Do, 16-year-old 88er here, took most of the honors in a local jam recently"), Marmarosa is described in Leonard Feather's *Encyclopedia of Jazz* as "one of the most brilliant pianists to rise out of the bop era."

In addition to his natural talent, Marmarosa, like Powell, had classical train-

ing and big-band experience and, as one observer put it, "he was a man who could play practically everything." Besides such attributes as precision, dexterity, and good taste, Marmarosa had, during the bop era, a fertile imagination that included an interest bordering on fixation in the sounds in the world around him.

Although the bop piano style was a long cry from the two-handed playing of Fats Waller, Marmarosa used both hands to considerable advantage. He had a fast right hand and could execute up-tempo improvisations with agility, weaving intricate patterns against a firm rhythm. He struck the bass chords lightly, but with a strong clarity. Marmarosa's approach to jazz has sometimes been called academic, but under an apparent calm there is a sensitive personality.

MICHAEL MARMAROSA was born Dec. 12, 1925, in Pittsburgh, Pa. His parents had come from southern Europe, bringing with them an appreciation of classical music. When Dodo was in elementary school, he expressed a desire to learn to play trumpet.



GRAMERCY FIVE: Marmarosa, Eldridge, Shaw, Kessel, Rayman

His parents persuaded him to take up the piano instead, and when he was 9, he began studying that instrument with a neighborhood teacher. After a year he began study with classicist Evelia Pelli-merci, his teacher for the next six years. He was a serious student and devoted five hours daily to a rigid practice schedule.

During this time Dodo discovered Art Tatum and Teddy Wilson and was inspired to develop a style of his own, one that enabled him to work in local dance bands by 1940. The next year he became the pianist with Bill Yates' territory band.

After the fleeting *Down Beat* reference in 1942, Marmarosa received a bid to join a band led by trumpeter-singer Johnny (Scat) Davis. While in the group, he formed a close friendship with the band's alto saxophonist, Buddy DeFranco. Like Marmarosa, DeFranco was on his first professional job away from home.

The two young musicians played with Davis for six months. Then Gene Krupa hired them for his 1942-43 band. Soon thereafter the first Gene Krupa Trio was formed—Marmarosa, DeFranco (playing clarinet), and drummer Krupa. When Krupa disbanded in mid-1943, Marmarosa and DeFranco joined a dance band led by Ted Fio Rito, an old-timer looking for

promising young musicians. Around this time Fio Rito also had hired a sensational young drummer from Illinois, Louie Bellson.

After a month with Fio Rito on the road, the DeFranco-Marmarosa team went with Charlie Barnet's band. On Oct. 21, 1943, the pianist recorded for the first time, with the Barnet band on Decca. It was an auspicious and significant debut for the 17-year-old musician. His longest solo was on the Ralph Burns arrangement of *The Moose*, and he also soloed on a Howard McGhee arrangement of *Strollin'*, displaying on both a well-developed, complex style that was to progress, yet remain with him through his later bebop period when there would be only minor variations to accommodate soloists he accompanied.

Barnet dissolved his band in March, 1944, and a month later Krupa was in New York with plans for a new band and wanted Marmarosa and DeFranco to be in it. But DeFranco had accepted an offer from Tommy Dorsey and had recommended Marmarosa. Not only did Dorsey take on the pianist, but he also offered

Krupa a job. When the Dorsey aggregation opened in Chicago at the Hotel Sherman in late April, 1944, the old Krupa trio was again together but as a feature of the Dorsey band.

After a cross-country concert tour, Krupa left to form his own band, again offering Marmarosa and DeFranco a job—which they turned down. Buddy Rich replaced Krupa with Dorsey, and it was this period that pianist Billy Taylor referred to in *Hear Me Talkin' to Ya'*: "Rich, DeFranco, and Dodo would come into the clubs and cut everybody."

Later that year Artie Shaw was organizing a new orchestra and hired Marmarosa. During the year Marmarosa spent with Shaw he was frequently featured on RCA Victor recordings by the full band, but his best work appeared on Gramercy Five sides. He plays very well on the big band's *Jumpin' on the Merry-Go-Round*, *S'Wonderful*, and *I'll Never Be the Same* and on the Five's *The Graptown Grapple*, *Sad Sack*, *Mysterioso*, and *Hop, Skip, Jump*. The quintet's recordings are good examples of the closely knit small group in which trumpeter Roy Eldridge and clarinetist Shaw are accompanied by Marmarosa, guitarist Barney Kessel, bassist Morris Rayman, and drummer Lou Fromm.

The Shaw band was headquartered in Hollywood during most of Marmarosa's tenure. The only exception was the month of January, 1945, when it played New York City's Strand Theater.

Marmarosa participated in several recording dates for newly formed jazz labels during this time. In May, 1945, he performed with a group led by tenor saxophonist Corky Corcoran for Keynote, and in October he was on a Sunset date led by alto saxophonist Lem Davis. Both sessions were in the swing-music fashion.

With time on his hands because of a lack of work for the Shaw band, Marmarosa began arranging and composing. His first attempt at arranging an original score was recorded by trumpeter Ray Linn's orchestra with Tommy Todd playing piano. The tune was *Escape*, and the performance was released on Encore.

In association with Kessel, Marmarosa grew interested in recordings made by the beboppers in New York. (It has been noted that Marmarosa and Kessel showed modern influences on the Gramercy Five's *Mysterioso* and *Hop, Skip, Jump* recorded in August, 1945.)

By the late fall of '45 the Shaw band had disbanded, and Marmarosa turned to freelancing. He made quite a few recordings, on several labels, with the inimitable entertainer-guitarist Slim Gaillard, whose records were selling well, especially on the West Coast.

Some of the Gaillard sides had musical merit, especially those made with Dizzy Gillespie and Charlie Parker after they arrived in California in December, 1945, to play at Billy Berg's. For Beltone, Gaillard made the highly informal *Slim's Jam*, on which trumpeter Gillespie and altoist Parker joined Gaillard, tenor saxophonist Jack McVea, Marmarosa, bassist Tiny Brown, and drummer Zutty Singleton. Two other sides from the same date are worth mentioning: *Dizzy's Boogie* offers an example of Marmarosa's boogie-woogie style, and *Flat-Foot Floogie* highlights the pianist's background for Gaillard's vocal.

With Gaillard, Marmarosa recorded solos on *Carne*, *Buck Dance*, and *Rhythm* on Four Star, *The Hop* on Cadet, and *Penicillin Boogie* and *Atomic Cocktail* on Atomic. It should be pointed out, however, as one record reviewer put it back in the '40s, that Marmarosa's solo work in the strange surroundings of the novelty setup ranges from brilliant to nowhere."

When tenor saxophonist Lester Young was discharged from the Army late in 1945, Marmarosa was the pianist on his first recording date for Eddie Messner's Philo (later Aladdin) label. This date produced the famed *DB Blues*, *Lester Blows Again*, *These Foolish Things*, and *Jumpin' at Messner's*.

Early in 1946 Marmarosa became a house artist for Atomic, appearing on practically all the records that were made and released by the firm. Atomic issued sides by the Dodo Marmarosa Trio and Quartet, Barney Kessel's All-Stars, the Ray Linn Orchestra (the pianist was not Marmarosa), the Lyle Griffin Band, and the Slim Gaillard Quartet.

It was on Atomic that Marmarosa made one of his best sessions. With bassist Ray

Brown and drummer Jackie Mills, he waxed *Mellow Mood* and *Dodo's Blues*. *Mood* displays some experimentation in chording over a moderate tempo held firm by the drummer's brush work. Similarly, *Blues* shows a flow of improvisational ideas with superb accompaniment from bass and drums.

Two more sides, with tenor saxophonist Lucky Thompson added, were made on the same date. These were highly original versions of *I Surrender*, *Dear* and *How High the Moon*. The former was another meditative interpretation. On *Moon* Marmarosa set a dynamic pace and, along with the drums and bass, furnished a solid rhythmic background for smooth improvisations by Thompson.

In January, 1946, the pianist began an eight-month association with the nonworking Boyd Raeburn Orchestra. After comparatively extended engagements around the San Francisco Bay area during the latter part of '45, the Raeburn outfit had landed in Los Angeles and was functioning almost like a workshop-rehearsal band. Raeburn was featuring what he described as "a more interesting music—a blend of jazz and modern classical forms, which will put popular music on a higher musical basis."

Marmarosa was the pianist on Raeburn's second recording date for the Jewel label. Four sides were cut at the session: *Dalvatore Sally*, *Boyd Meets Stravinsky*, *Temptation*, and *I Only Have Eyes for You*.

Marmarosa's piano playing was prominent on *Sally* and *Stravinsky* and helped to make the renditions harmonically and rhythmically exciting. One reviewer wrote, "*Boyd Meets*—starts out with Dodo at a shout tempo playing whole-tone chromatic arpeggios for a hair-raiser effect."

While Marmarosa was with the Raeburn band, he was also active in studio recording work and concerts. His presence on the first Charlie Parker Dial date was an accident, according to Ross Russell, the label's owner. Parker was playing at an afterhours bistro called the Club Finale with his own group during March, 1946. The regular pianist with the group was Joe Albany, and Russell has pointed out that it was during Albany's tenure that Parker's renditions of *Ornithology* and *Yardbird Suite* were worked out. The Club Finale unit, which had been organized by Howard McGhee, was scheduled to make Dial records. Shortly before the session on March 28 there had been a bitter argument between pianist Albany and Parker over some musical detail, and Albany left. According to Russell, it was Parker's decision to replace him with Marmarosa.

When the date on which *Ornithology*, *Yardbird Suite*, *Moose the Mooche*, and *A Night in Tunisia* were cut, the personnel of the septet was Miles Davis, then playing on the Coast with Benny Carter's band, trumpet; Parker, alto saxophone; Lucky Thompson, tenor saxophone; Marmarosa, piano; Arv Garrison, guitar; Vic McMillan, bass; and Roy Porter, drums. On the first, D1012-1, when the time came for Parker to solo, he walked away. The others went on with Marmarosa taking a 32-bar solo where Parker would have played. Russell held onto the take and

later released it on an LP consisting of sides cut by the Marmarosa trio in December, 1947. The second attempt, D1012-3, was performed at a slow tempo, and when it was issued, the tune title was changed to *Bird Lore*. The third master, numbered D1012-4, played at medium tempo, was initially released on a 78-rpm backed by *A Night in Tunisia*. On this version, the pianist did not solo.

Moose the Mooche was dedicated to Marmarosa. It referred to a nickname the pianist acquired around the time he soloed on the Charlie Barnet recording entitled *The Moose*. The Parker septet's rendition was a typical bop unison piece with Parker taking a full chorus, Davis playing muted, and the pianist in what has been called a sleepy mood.

Almost a year after that session, Marmarosa again performed on a noted Parker Dial date, on Feb. 26, 1947, soon after the altoist came out of Camarillo State Hospital. This time the pianist and Parker were joined by trumpeter Howard McGhee, tenor saxophonist Wardell Gray, guitarist Barney Kessel, bassist Red Callender, and



drummer Don Lamond, as Charlie Parker's All-Stars. The performances recorded were *Relaxing at Camarillo* (four different takes were eventually issued), *Cheers*, *Carvin' the Bird*, and *Stupendous*.

Marmarosa's playing is best illustrated on *Stupendous*, in which he teams well with Kessel in ensembles and takes a short but expressive solo. He also plays a striking introduction to *Camarillo*.

In 1946 Marmarosa made other significant recordings. In June there was the Barney Kessel date for Atomic on which vibist Johnny White joined an ex-Artie Shaw contingent on two Kessel originals, *Atom Buster* and *Slick Chick*, along with *What Is This Thing Called Love?* and *The Man I Love*. Unfortunately, the masters for these Kessel sides and the Marmarosa trio and quartet recordings have not been made available for reissue on LP.

With Lucky Thompson on the Downbeat label, Marmarosa, Red Callender, and Jackie Mills made up the rhythm team accompanying the tenorist as he ran through Marmarosa's *Dodo's Bounce* and *Dodo's Lament*, as well as four of his own

originals—*Slam's Mishap*, *Shuffle That Riff*, *Smooth Sailing*, and *Commercial Eyes*.

During the year, Marmarosa was the pianist on two performances included in Norman Granz' de luxe album *The Jazz Scene*. In both cases, he was working in a large orchestra with arrangements written by two talented modernists—George Handy, who wrote *The Bloos* for the date, and Ralph Burns, who did *Introspection*.

Another interesting orchestral session was under the name of Lyle Griffin for Atomic. One of the sides, *Flight of the Vout Bug*, purportedly had been written as a kind of concerto for Marmarosa but wound up as a series of piano exercises.

A more rewarding jazz date was the Howard McGhee Sextet session for Dial in October. McGhee, Marmarosa, tenor saxophonist Teddy Edwards, guitarist Arv Garrison, bassist Bob Kesterson, and drummer Roy Porter recorded *High Wind in Hollywood*, *Dilated Pupils*, *Midnight at Minton's* and *Up in Dodo's Room*. *Down Beat's* reviewer, Mike Levin, remarked regarding *Midnight*, "Dodo's piano is surprisingly restrained and in much better taste than usual."

Another session on which the pianist played took place in midyear on a short-lived label, Hamp Tone, sponsored by Mrs. Lionel Hampton, Gladys. It was a curious date under the band title of the Gladys Hampton Quartet. The personnel was Herbie Fields, clarinet; Marmarosa, piano; Charlie Harris, bass; Billy Mackel, guitar. The tunes were *Four Squares Only* and *Star Time*. The *Metronome* reviewer said, "*Squares* has a tricky riff by Herbie and Dodo. . . . The reverse has piano passages that sound as though they're played by Gladys' husband, though Dodo gets credit. . . ."

After Marmarosa and Lucky Thompson left Raeburn, they formed a band fronted by Thompson. It was organized primarily as a musical experiment and was together only a short time. Miles Davis was associated with them, and Marmarosa composed and dedicated an original composition to him. The work, *Miles' Influence*, was used by *Down Beat's* piano columnist, Sharon Pease, as an illustrative sample of the pianist's playing style. Pease wrote, "It is a sample of the atonal, futuristic material, produced by the progressive modernists, that will certainly have a strong influence on American music."

In 1947 the 21-year-old pianist continued his productive career as a free-lancer. He was an active composer and arranger, as well as a star soloist. He worked up an album of original compositions, titled *Tone Paintings*, for release on the Atomic label. They were recorded by a trio with Barney Kessel and bassist Gene Englund. These originals included such titles as *Escape*, *Rain Drops*, *Opus No. 5*, *Dodo's Bounce*, *Cosmo Street*.

During the early weeks of the new year—a time when the pianist reached the peak of his career and was awarded the *Esquire* new-star accolade for 1947—Marmarosa worked with a new band organized by trombonist Tommy Pederson, a bandmate from the Krupa days. The band opened as the Monday night attraction at the Hollywood Palladium in Feb-

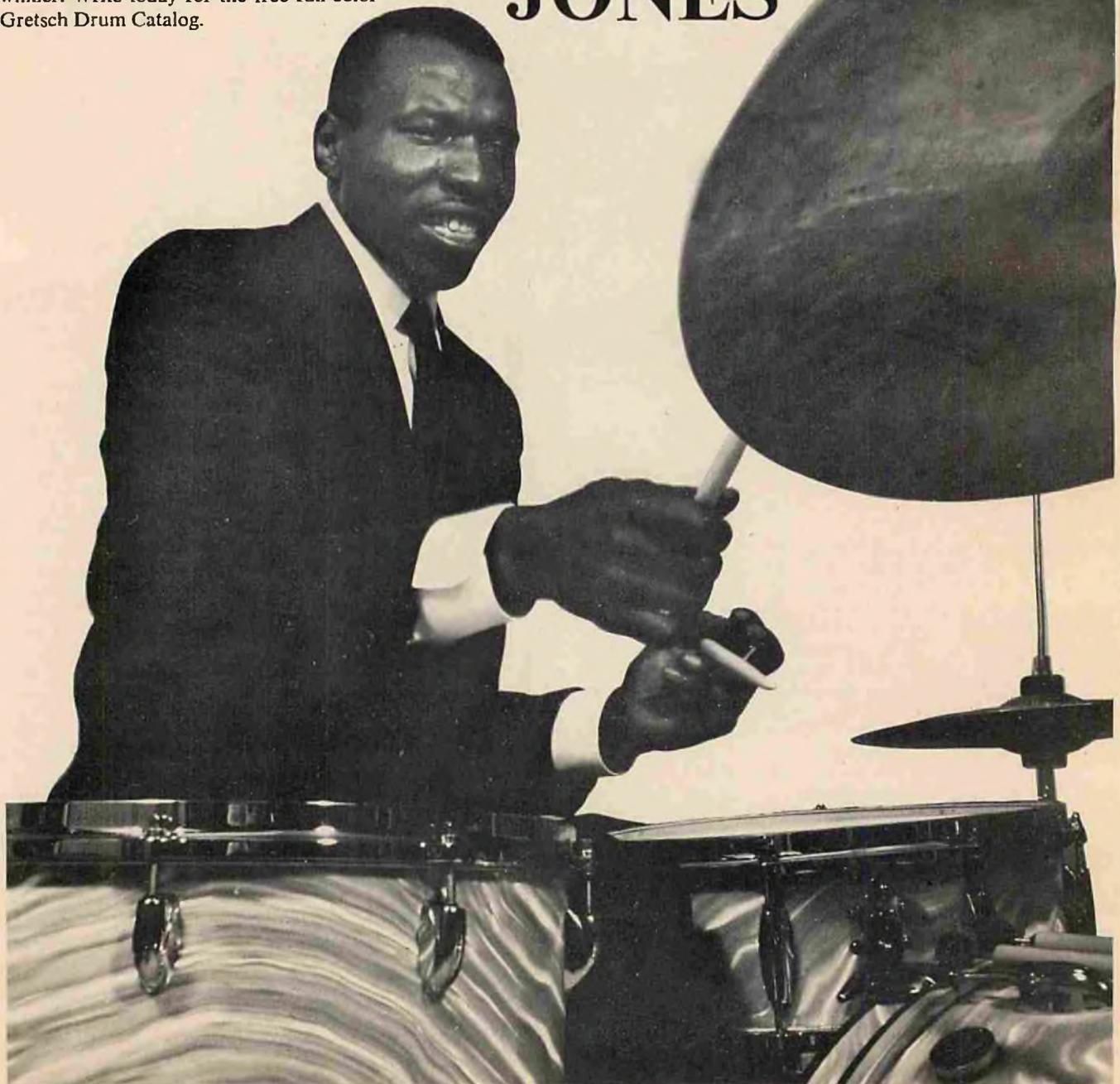
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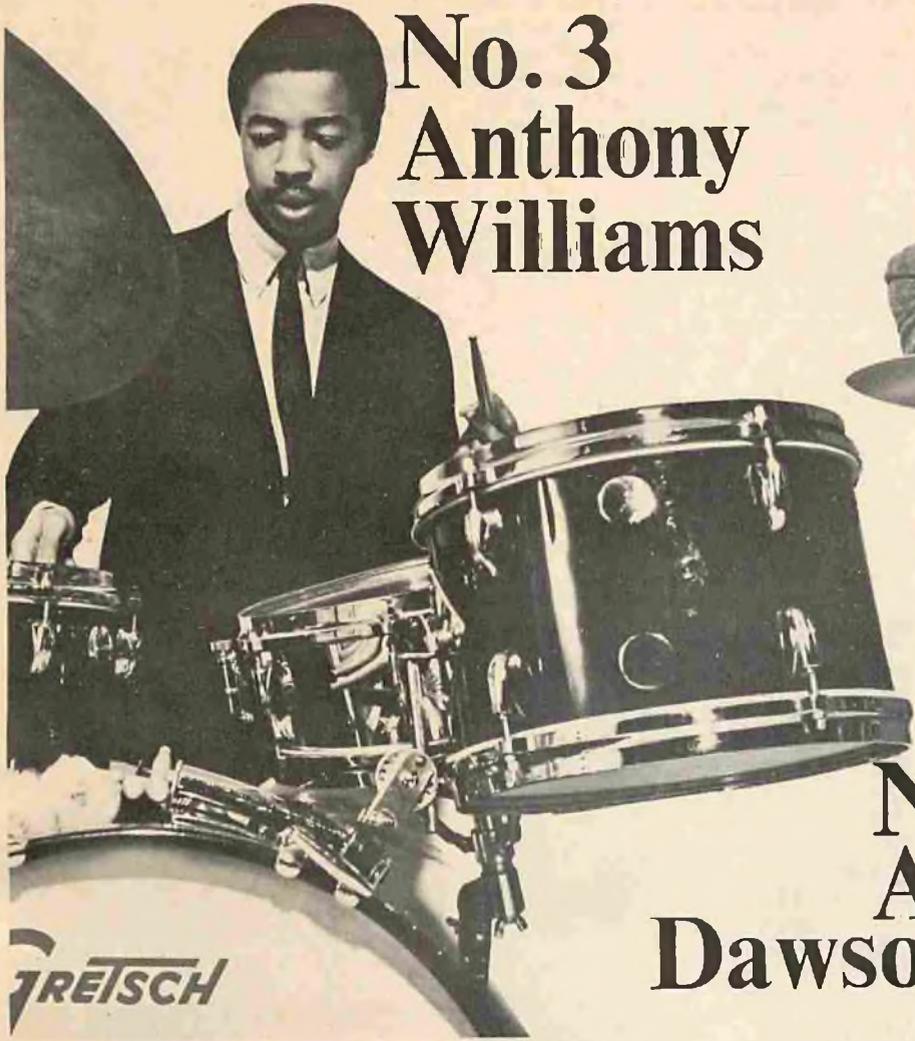
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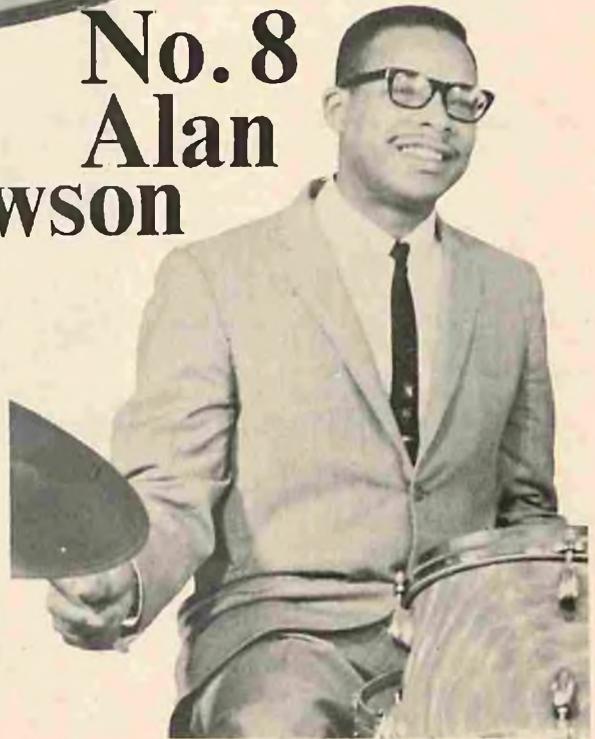




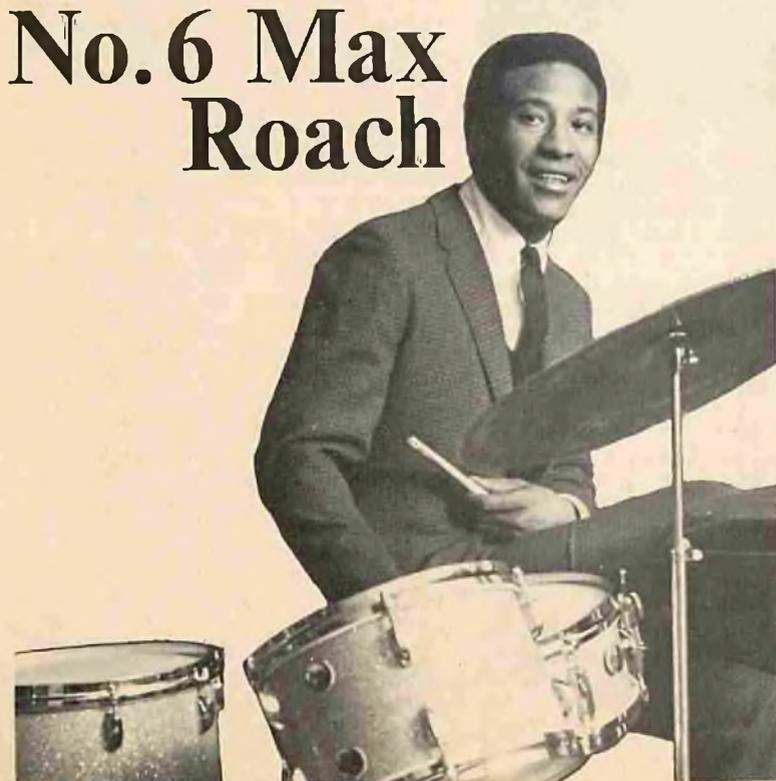
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ruary. During the week several members of the band, including Marmarosa, jobbed in Palm Springs with a sextet led by Billie Rogers, the girl trumpeter in the Pederson outfit.

The pianist was active in recording during 1947. There was the aforementioned Charlie Parker session and a Keynote date with the Willie Smith Quintet. In April Lucky Thompson led a recording session on the RCA Victor label. Thompson was featured with his Lucky Seven, which comprised Neal Hefti, trumpet; Benny Carter, arrangements, alto saxophone; Bob Lawson, baritone saxophone; Marmarosa; Kessel; Callender; Jackie Mills, drums. The tunes recorded were *Just One More Chance*, *From Dixieland to Bop*, *Boulevard Bounce*, and *Boppin' the Blues*. The second and fourth tunes were included in one of Victor's early bebop compilations. *Boppin' the Blues* is on the Vintage *Bebop* LP issued last year by Victor.

In the second half of the year, the pianist made fewer records. There was a rather disappointing accompaniment on a vocal record made by Miss Danna, a Slim Gaillard discovery described as "a female Frankie Laine." Four sides were made for the IRRA firm (formerly Atomic), but only two were released—a raucous rendition of *Black and Blue* and a tune called *Remember, I Knew You When*.

Early in November, Marmarosa played with the Lionel Hampton Sextet on a Decca recording session that produced *Cherokee* and *No. 2 Rehop and Bebop*. The bassist on the date was young Charlie Mingus.

Later the same month, the pianist was on a Capitol side, *Bop!*, with an all-star group consisting of Ray Linn, trumpet; Jimmy Giuffre, Dexter Gordon, tenor saxophones; Red Norvo, vibes; Kessel; Callender; and Mills. Norvo had commented before the session it would be "strictly bop, or, as they say uptown, futuristic." It proved to be a good jazz side with an interesting unison bebop figure and particularly fine solos by Gordon and Marmarosa.

Marmarosa recorded a trio set, mostly originals, for Dial on Dec. 3, 1947. Working with Marmarosa were Harry Babasin, bass, cello, and Mills, drums.

Originally issued on a Dial LP, *Piano Moods*, were the following Marmarosa compositions: *Bopmatism*, *Dodo's Dance*, *Trade Winds* (a version of *You Go to My Head*), *Dary Departs*, and *Cosmo Street*. To fill out the LP, the aforementioned *Ornithology* by the Parker group was added. Made at the same trio session but issued separately were alternate masters of *Bopmatism*, *Dodo's Dance*, *Dary Departs*, *Trade Winds* (released as *You Go to My Head*) and *Cosmo Street* (now called *Lover*.)

These examples of Marmarosa artistry received varied reactions at the times of their original release. The *Metronome* review said *Bopmatism* was "light, pleasant, though hardly original bits of bop permeate the side." Of *Trade Winds*, "so obviously *You Go to My Head*, it is Erroll Garnerish in quality." Summed up *Metronome*: "neither of these efforts is worthy

of Dodo."

An erudite, but infrequently active critic, Paul Bacon, wrote in the *Record Changer*, "There are only a few really top-notch piano men around, and Dodo is one of them. The best side is *Bopmatism*. Dodo, although he is advanced enough for anyone's taste, is able to express himself with ease. A thoroughly musicianly job."

BY THE SPRING OF 1948 Marmarosa's health was poor, and there is no indication that he recorded at all during the year. He returned to Pittsburgh that year and was not heard from until mid-1949. At that time he made two sides, with an unknown bassist and drummer, for Savoy. Listed as made in Pittsburgh, the tunes were *Why Was I Born?* and *My Foolish Heart*. According to *Metronome's* review, "Dodo wasn't born to do this kind of thing." The critic explained that a good part of his disapproval had to do with "poor recording" and a "thumpy" rhythm accompaniment.

When Johnny (Scat) Davis, now leading a combo, arrived in Pittsburgh in



April, he offered Marmarosa his old piano spot back. In announcing to *Down Beat* that the pianist had rejoined his group, Davis said, "I'm going to let him play his head off. That's what the kid needs."

Marmarosa worked with Davis until July, when illness overtook him while in Chicago. He again returned home and was not heard from until November. Artie Shaw had reorganized a big band and was on the comeback trail during the latter half of 1949. About the time Shaw was scheduled to go into Chicago's Blue Note, pianist Gene DiNovi left the band. Shaw asked Marmarosa to replace DiNovi.

Marmarosa played with Shaw at the Blue Note, but when the band left late in November to return east, Gene Barrios took over on piano.

The next news regarding Marmarosa came in 1950 from the West Coast, where he recorded with a Wardell Gray group for Vogue records. The quartet made *The Great Lee (Parts I and II)*, *Dell's Bells*, *One for Prez*, *The Man I Love*, and *Easy Swing*. Tim Burns wrote in England's

Jazz Journal that these sides "contain what is to my mind some of the best work by the pianist—his solos are lucid and highly individual, and his chording behind Gray's efforts is clean and driving."

This Gray date was the last sound from Marmarosa for a decade. Leonard Feather in his *Encyclopedia of Jazz* noted that the pianist had been "in obscurity in his home town for several years, his career often having been interrupted by illness during the past decade."

Marmarosa showed up in Chicago during 1960, and jazz promoter Joe Segal set to work on a project of getting him back on records. According to Segal's album notes on the Argo LP that was finally released early in 1962, there was difficulty in getting the pianist pinned down to the task of doing the session. He left Chicago and was on the West Coast for six months. Segal says he got a phone call from Marmarosa, saying he was ready, but, instead of returning to Chicago, the pianist headed for Mexico.

Finally, on May 9-10, 1961, Marmarosa was in Argo's studio, and the recording of an LP, entitled *Dodo's Back!*, was in progress with former *Down Beat* editor Jack Tracy in charge. It was a trio date with Marmarosa assisted by Richard Evans, bass, and Marshall Thompson, drums. Of the 10 tracks on the LP, the two originals—the thoughtful *Mellow Mood* from his days as house pianist for Atomic and a 12-bar blues worked up at the recording session and dedicated to the recording supervisor (*Tracy's Blues*)—received the most attention from reviewers. The eight standards, though given the individual Marmarosa treatment, were criticized as too frequently recorded, and tunes like *Cottage for Sale* were termed too dull for a modern interpretation.

Leonard Feather, in reviewing *Dodo's Back!*, mentioned that the pianist's return had been overdue for many years. In summing up the contemporary Marmarosa style, Feather wrote, "His articulation is as personal as his choice of notes. His chordal style is not quite like that of any of the innumerable others who use this approach today; his single-note blowing style is close to that of the other neglected progenitor of that era, Bud Powell."

In June, 1962, Segal presented Marmarosa, along with tenor saxophonist Gene Anmons, trumpeter Ira Sullivan, pianist Jodie Christian, and others in a jazz concert at the University of Chicago. According to an item in *Down Beat* (Jan. 3, 1963), Marmarosa did another set for Argo. This has not been issued.

An abortive attempt was made several years ago to get Marmarosa back into active playing. He was offered the piano spot with the Salt City Six, an essentially Dixieland group with an ambition to develop a more modern approach, and spent a week playing with the group in Pittsburgh, but left.

On the strength of the pianist's performances on the 1962 *Dodo's Back!*, there is reason to believe that he again will return from his retirement—for his talent is still unique and valid and not hemmed in by the limitations of one era. [25]



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Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Kenny Dorham, Barbara Gardner, Erwin Helfer, Bill Mathieu, Marian McPartland, Dan Morgenstern, Don Nelsen, Harvey Pekar, Bill Quinn, William Russo, Harvey Siders, Pete Welding, John S. Wilson, and Michael Zwerin.

Reviews are initiated by the writers. When two catalog numbers are listed, the first is mono, and the second is stereo.

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

Chet Baker

GROOVIN' WITH THE CHET BAKER QUINTET—Prestige 7460: *Madison Avenue; Lonely Star; Wee, Too; Tain Gaugin; Cherokee; Bevan Beeps*

Personnel: Baker, fluegelhorn, George Coleman, tenor saxophone; Kirk Lightsey, piano; Herman Wright, bass; Roy Brooks, drums.

Rating: ★★½

Baker was a promising musician in 1953. He remains one today. He has recorded some good work over the years but has not sustained the level of excellence he seems capable of attaining. In recent years it seemed he might be getting himself together by combining a more deeply emotional style of playing with his undeniable melodic imaginativeness.

But things don't work out for him on this LP.

Baker's use of fluegelhorn doesn't come off. His tone is muddy. His solos lack assertiveness and don't build too well.

Compared with some of the things he's done, his work here is dull. He improvises some attractive lines but falls back on too many stock figures, some derived from Miles Davis. Davis' early work influenced Baker around '53, and apparently Baker has been listening to the more recent efforts of Davis.

Coleman's thin-toned, aggressive playing is the album's high point. His solos are well sustained and meaty. He swings forcefully but effortlessly and, on *Lonely Star*, demonstrates that he can play lyrically.

Lightsey, whose style is reminiscent of Wynton Kelly's, performs competently. Though a technically fluent musician, his swinging has a somewhat mechanical quality, and the tone he achieves is too metallic. —Pekar

Bill Harris

CAUGHT IN THE ACT—Jazz Guitar 100: *Lover; All the Things You Are; Poinciana; Well, You Needn't; Intaglio Monk, Parts 1 & 2; Stompin' at the Savoy; Possessed; Cherokee; The Song Is You; Where Is Big Joe Williams Blues; Ethyl.*

Personnel: Harris, guitar.

Rating: ★★★★★

Produced by Harris, this recording preserves a December, 1962, concert of his highly individual, unabashedly lyrical

brand of jazz guitar. The concert was in Washington, D.C., where he lives and teaches.

Along with fellow Washingtonian Charlie Byrd, Harris is one of the few men who have evolved satisfying fusions of jazz' spontaneity and the classical guitar's discipline and instrumental richness. Unlike Byrd, however, Harris' appealing music is much more fully rooted in the spirit of the swing era than it is in subsequent jazz developments.

Thelonious Monk's *Needn't* and Harris' tribute to the pianist, *Intaglio*, are the only acknowledgements of postswing musical styles, and these are more tacit acknowledgements than anything else.

The bulk of the selections here, too, duplicate material the guitarist had recorded earlier in his two albums on Emarcy and one on the Wing label.

They are no mere carbon copies, though. Throughout the album Harris demonstrates his abilities as an improviser of lovely, rhythmically resilient variations that, for all their conservatism, are interesting and inventive.

The lengthy introductory set of variations culminating in *Cherokee* is an exciting sample of his improvisatory gifts, as are his solos on *Lover*, *Stompin'*, *Song Is You*, *Poinciana*, and *Needn't*. The effect is much like meeting old friends one hasn't seen in a long time—while they're basically the same, there are whole areas of their experience on which one must be brought up to date. New facets of these pieces are displayed here, though they take place within the framework of the settings Harris had devised some years ago.

The guitarist's originals hold up particularly well. The brief *Possessed* and *Ethyl* are as lovely and lyrical as ever, and his new *Intaglio* reveals a leaner, more incisive side to his musical thinking. The blues for country-blues bard Joe Williams is strong and sinewy of line, and Harris develops it with force and sureness.

Through this program, in fact, Harris plays with such engaging easiness and blithe insouciance that one tends, after a while, to overlook the prodigious technical facility that is serving the music so well. But that's surely the very way in which virtuosity is ideally to be used—so the music becomes so alive that one forgets about the agents of its creation. It seems to have an existence of its own. Often Harris' music is like that.

The record is obtainable at 2021 Hamlin St. N.E., Washington, D.C. —Welding

Eric Kloss

LOVE AND ALL THAT JAZZ—Prestige 7469: *You'd Be So Nice to Come Home To; Just for Fun-k; The Shadow of Your Smile; No Blues; Love for Sale; I'm Glad There Is You; Gemini.*

Personnel: Kloss, alto and tenor saxophones; Don Patterson or Richard (Groove) Holmes, organ; Vinnie Corrao or Gene Edwards, guitar; Billy James or Grady Tate, drums.

Rating: ★★½

It's a little surprising to hear teenage musician Kloss playing as he does. Most tenor men he calls to mind—his style is a mixture of bop, post-bop, and rock-and-roll elements—are in their 30s or 40s. He has a heavy tone, swings vigorously, and his solos are fairly well sustained.

On the minus side are his lack of origi-

nality and inventiveness. When everything is considered, he emerges here as an entertaining but far from captivating tenor player, the kind one might hear working with an organ at the corner bar.

Actually Kloss' alto work on *I'm Glad* is more impressive than any of his tenor solos. Again his playing is derivative, coming out of the Charlie Parker school, but his lines are attractive, and he plays with considerable warmth. His spirited, though poorly paced, alto playing on *Sale* is also worth favorable mention.

Patterson gets little room to demonstrate his prowess as a soloist but is impressive nonetheless. His idea-rich spots on *Fun-k* and *No Blues* are the album's bright points.

Incidentally, I wish jazz enthusiasts would start digging Patterson. They complain about the lack of tasteful, musical organists, but most have paid scant attention to the brilliant Patterson.

Holmes appears on *Shadow* and *Gemini*, taking a buoyant solo on the latter.—Pekar

Les McCann

LES McCANN PLAYS THE HITS—Limelight 86041: *Sunny (Pt. 1); Sunny (Pt. 2); Guantanamera; Summer Samba (So Nice); Sad Little Girl; River Deep, Mountain High; Les Skate; Sunshine Superman; Message to Michael; Flamingo; Compared to What?; Pretty Flamingo.*

Personnel: Seldon Powell, tenor saxophone, flute; Jerome Richardson, tenor saxophone; Warren Chiasson, vibraphone; McCann, piano; Vincent Bell or Carl Lynch, guitar; Joe Macho, electric bass; Leroy Vinnegar, bass; Booker T. Robinson, drums; Johnny Pacheco, conga.

Rating: ★★½

A BAG OF GOLD—Pacific Jazz 20107: *The Shampoo; (Shades of) Spanish Onions; The Shout; Fish This Week; The Truth; Gone on and Get That Church; Kathleen's Theme; We'll See You'll After While, Ya Heab?*

Personnel: McCann, piano; Victor Gaskin or Herbie Lewis or Paul Chambers, bass; Paul Humphrey or Ron Jefferson, drums.

Rating: ★★★

McCann is like the two cats who walk around with the formula for Coca-Cola: he's got a good thing going, and he is not about to let it loose. Actually, he can't be faulted for this because, since he's an eminently practical man, I doubt if he'd supply what the rather adolescent tastes of the mass of record buyers didn't overwhelmingly demand.

Both these albums are collections of hits: *Bag* is a group of McCann's winners, and *Hits* is made up of money makers from various rock and pop sources.

There is beauty on *Hits*, as in the case of *Sunny I*; but there also are the tedious back-beaten stompers like *Superman Mountain High*, and *Sunny II*, just to remind one that this is the era of pop-rock-church-stomp-jazz.

Flamingo is a durable tune that withstands some rather harsh treatment, but there is a bit of McCann's better piano and Powell's raunchy tenor to help things along. *Les Skate* is a slow cha-cha. *Summer* features Richardson and Chiasson carrying a cute theme in unison.

There are two vocals by McCann, *Girl* and *What*. Of these, *What* is the more promising. So promising, that it might bring McCann some more of those bags of gold, unless the rather left-wing lyrics give the right-wingers cause to have it banned.

Summer Samba and *Guantanamera* won't get anybody in trouble.

Turning to *Bag*, we find a more thor-

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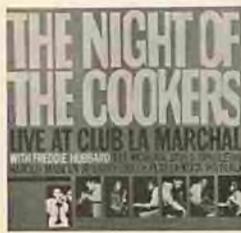
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ough treatise on the McCann genre. Contrary to *Hits*, the second album, recorded at in-person appearances, is all trio work, and this framework best exhibits the pianist's approach.

Shampoo comes complete with an delicate inquiry about the listeners' forebears, which succinctly illustrates McCann's tongue-in-cheek humor. Humphrey's solo on this track becomes a full-fledged funk-Latin orgy, with McCann and Gaskin in the role of rhythm sidemen. The tambourine drumstick adds the ubiquitous church effect here.

Except for the applause, I would not have known that *Shampoo* had ended, and I was listening to (*Shades of*) *Spanish Onions*, which, by the way, has shades of that other funk master, Ramsey Lewis, and his *Wade in the Water*. That's not meant to raise the question of primary ownership, however.

Shout interweaves choruses of such things as *The Old Rugged Cross* and a tune that used to be played at Baptist grade-school graduations, with some earnestly driven up-tempo funk. The work relaxes tempo and climaxes in a bluesy coda that cracks up the audience.

Get That Church is also theologically-oriented and in a smoking tempo, which McCann breaks for 16 bars to discourse on his favorite (soul) food. There is a pounding, four-to-the-bar finish to this one. *Fish* has a churchy call-and-response theme in the right and left hands, respectively.

Kathleen's breaks away from a pretty theme into a brisk walk. *Truth* is so far down into bluesy reverence that to question its verity would undoubtedly be a sin. *After While, Ya Heah?* is a nice way to say goodbye. —Quinn

Jackie McLean

RIGHT NOW!—Blue Note 4215: *Eco*; *Poor Eric*; *Christel's Time*; *Right Now*.

Personnel: McLean, alto saxophone; Larry Willis, piano; Bob Cranshaw, bass; Clifford Jarvis, drums.

Rating: ★★★★★

This is more a jamming date than some of the more recent McLean sessions; nevertheless, it is of considerable interest. *Eco*, *Time*, and *Now* are fine vehicles for medium- or up-tempo improvisation. *Eric*, by Willis, is a poignant dirge.

The arrangement of the latter—dedicated to Eric Dolphy—is excellent, the contrast between the passages played by alto alone and those stated by alto and bowed bass being particularly notable.

McLean is just now receiving recognition as a consummate soloist, which should have been accorded him years ago. On *Eco*, *Time*, and *Now*, his playing crackles with energy, is inventive, and has excellent continuity. His *Eric* playing is marked by virile tenderness; he improvises some lovely melodic lines, and his strong, penetrating tone is heard to advantage.

Only 22, Willis makes a solid debut. On *Eco*, *Time*, and *Now* he's a forceful, rather economical pianist influenced by post-bop modes. His impressionistic *Eric* work is rather Bill Evans-like. What remains to be seen is whether Willis can develop an approach that will elevate him above the just-another-competent-pianist level.

Cranshaw turns in a strong, thoroughly

professional job, and Jarvis' tasteful, crisp drumming is one of the highlights of the LP. —Pekar

Modern Jazz Quartet

BLUES AT CARNEGIE HALL—Atlantic 1468: *Pyramid*; *The Cylinder*; *Really True Blues*; *Ralph's New Blues*; *Monterey Mist*; *Home*; *Blues Milanese*; *Bags' Groove*.

Personnel: Milt Jackson, vibraphone; John Lewis, piano; Percy Heath, bass; Connie Kay, drums.

Rating: ★★★★★

This superb collection was recorded in April, 1966, at a concert in Carnegie Hall. All the selections are basically blues and have been recorded by the group before. It is a venture that in less able hands could easily become monotonous.

There are reasons why the MJQ can succeed with such a limited program. First, the members are masters of their art—not just "good" players or "excellent" musicians. And that art is not only jazz but also the Modern Jazz Quartet itself. No other small group has established as varied and depthful a body of thematic material as the quartet, but more importantly, the four men constantly reshape this material, regenerating it and themselves, the material growing out of itself, the men out of the material.

The only other jazz organization that has achieved this true, and difficult, artistic accomplishment is Duke Ellington's. It is not incidental that both the MJQ and the Ellington band are shaped and directed by keen musical-artistic minds—Ellington's and, in this case, John Lewis'.

The blues in this album are of various sorts, ranging in general mood from mournful-religious (*Pyramid*) to light-hearted (*The Cylinder*). All but *Really True* are structured; that is, there are predetermined counterlines, retards, accelerandos, tempo and key changes, and ad lib passages. A facet of the group's art is that it can use these musical devices in such a way that they sound natural and not as if they are devices. Which is an integral characteristic of music. Though such a statement might seem obvious, it is sometimes necessary to state the "obvious" when so many fail to recognize it.

The most striking features of these performances are the solos by Jackson and Lewis.

Jackson is such a superb blues player that it is a foregone conclusion that he will play with great feeling and artistic abandon on such a program as this. He does, of course, but I also would like to point out the elastic quality of his playing throughout, particularly on *The Cylinder* and *Pyramid* (one of the MJQ's finest recorded performances), and the energy he displays on *Bags' Groove*.

Lewis' solos are, as usual, carefully put together—no waste, no play for the audience's affection, only pure music. In most of his solos, he takes his opening idea in each 12-bar segment and then works it for all it's worth during the remainder of the chorus. Like Jackson, he is most inspired on *Pyramid*, during which he somehow implies an upward gliss by combining two notes.

Heath's bass lines often serve as foils for Jackson's loose statements of the melodies, but during the improvisation he continues to vary the texture and intensity of

the accompaniment by adroit shifts of emphasis or phrase pattern. His solo on *Ralph's* is quite well done, as is his wide-vibrato opening to *Milanese*.

Kay, who rarely solos, has a section of *Ralph's* to himself. In his solo there is no technical display, but there is a large amount of musicality and emotional warmth, which is reminiscent of Big Sid Catlett's playing.

This is one of the MJQ records.

—DeMicheal

Roger Ram

FINE AND MELLOW—RCA Victor 3616: *Later for Love*; *Let's Fall in Love*; *Exactly Like You*; *Fine and Mellow*; *Rampage*; *Lover Man*; *Shook*; *After All These Years*; *It Had to Be You*; *As Time Goes By*; *Gee, Baby, Ain't I Good to You?*

Personnel: Ram, piano, organ; Gary Burton, vibraphone; Al Lucas, bass; Oliver Jackson, drums.

Rating: ★★★★★

If Ram seems a stranger, he isn't. As Ram Ramirez, he wrote *Lover Man*, has been around for years, playing, composing, and, apparently, being ignored. Brad McCuen of RCA Victor stumbled on him playing in a bar near Victor's New York office, but to be near Victor's New York office is to be a thousand miles from where the action is. One of the nice things about McCuen is that he goes out to lunch with his ears open. He is, without a doubt, the best thing that has happened to jazz recording since John Hammond began sneaking down to New York from Yale in the Paleolithic Age.

Ram is an amiable, nostalgic pianist—a little romantic, a little swinging—who would probably like to startle the listener a little more than he does on this disc.

There are several attractive indications of what he can do—*Exactly* taken at a teasingly slow and deliberate tempo, a wonderfully lush and promising ballad (*After*) that he plays to a fare-thee-well, the rollicking perkiness of *Fall*, and the insinuating urge of *Fine*. Then there is *Lover Man*. He wrote it more than 25 years ago and—dare we believe a liner note?—he has never recorded it until now. So be it. He gives it the definitive treatment: total simplicity, total impact, the complete refinement of a masterful tune.

The record includes overdubbing of organ, which works well on *After*, is all out of balance on *Later*, and, despite a statement in the notes, is nonexistent on *Fine*.

—Wilson

Max Roach

DRUMS UNLIMITED—Atlantic 1467: *The Drum Also Waltzes*; *Nommo*; *Drums Unlimited*; *St. Louis Blues*; *For Big Sid*; *In the Red (An Xmas Carol)*.

Personnel: Freddie Hubbard, trumpet; Roland Alexander, soprano saxophone (Track 4); James Spaulding, alto saxophone; Ronnie Mathews, piano; Jymie Merritt, bass; Roach, drums.

Rating: ★★★★★½

Roach declares in the liner notes that his current group, the one recorded here, is one of the best he's had in a long time. Agreed. All the players have the competence and feeling to stretch beyond the normally "good" performance that is expected of men who call themselves musicians—and they didn't shirk inventiveness on this album.

There is a remarkably broad spectrum of approaches undertaken for the small number of tracks, and each idea is carried off without resorting to the tired axioms

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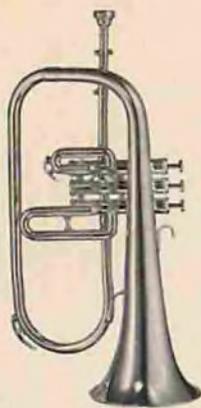
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Many a drummer's biggest problem—after he has become a proficient time-keeper and propelling force for his group's melodic instruments—is to invest his own essentially amelodic ax with some degree of songlike quality. Though Roach long ago mastered this subtlety, his ever-varying techniques have a kaleidoscopic effect in application.

Because three tracks are his alone, he has ample time to repeat his attack but never does. The drums become a dancer on *Waltzes*, as he gilds the basic 3/4 meter with "singing" figures; the overlay is voiced with Roach's unmistakable melodiousness in the alternately simple, then complex, always surely stated, phrasing.

Merritt's *Nommo* begins with the composer's strongly rhythmical 7/4 line and Roach's emphatic brush work. Neither horn blushes during its essentially sensual solo statement. The end of Mathews' fresh dialog introduces Merritt, who walks, free of the tempo, and blazes a path into some original territory.

Then he works back into tempo, and Roach adds brush work that seems to have a life of its own. The horns pick up the theme and take it out.

On the title track, Roach demonstrates why his playing will always be in contention when it comes to solo percussion. Here he seems to stress technical facility over the desire to swing, an artist's option.

After eight bars of piano introduction, Spaulding comes in to interpret the theme of *St. Louis* freely. Hubbard dips his trumpet into the Mississippi River for a straight chorus in a uniquely laid 7/8 tempo (Roach achieves this simply by resting on the middle beat of each bar). Then the tempo slams straight ahead in 4/4 with Alexander's solo statement searing the terrain like a No. 12 blowtorch. Spaulding and Hubbard catch the fire, and Roach and the rest of the rhythm section add swinging drama on the bottom: swirling Mathews, rubato Merritt, and Roach dropping bombs and left-hand accents furiously. After a cataclysmic drum solo, the horns get into torrid ensemble improvisation to climax the best of an excellent group of tracks.

Next, Roach suggests the melody of *Mop, Mop on Sid*, a dedication to the late Sid Catlett. This type of drumming will only be attempted by the best of jazz percussionists, and even then it will seldom come off with this kind of melodiousness.

In the Red is a dirge-like Christmas carol that is played in unison by the front line. Out of this dour, elastic theme statement Hubbard comes spiraling ferociously with a line that bends and flutters spectacularly. Spaulding rhapsodizes in an even more agonized fashion than did Hubbard, and Mathews plants swooping horizontal lines within the vertical framework of his chord constructions. At the point of apparent climax the piece moves into a driving eight bars that become a surprising post-script to the dark proceedings that went before.

This album amply justifies Roach's conviction that he now has one of his best groups, one possibly as good as the one he had in 1955 with Clifford Brown.

—Quinn

Bud Shank

BUD SHANK AND THE SAX SECTION—Pacific Jazz 10110 and 20110: *Summer Samba; On a Clear Day; Sidewinder; Summertime; And I Love Her; The Grass Is Greener; The Work Song; Reza; Take Five; Here's That Rainy Day; A Time for Love; Senor Blues.*

Personnel: Shank, Bob Cooper, Bob Hardaway, Jack Nimitz, Bill Perkins, John Lowe, saxophones; Dennis Budimir, guitar; Ray Brown, bass; Larry Bunker, drums; Bob Florence, conductor, arranger.

Rating: ★★☆☆

In the right hands, a saxophone ensemble can produce some of the loveliest sounds in music. I think of the Ellington saxophone section, the Goodman section when Hymie Schertzer was leading it, and the Kenton section in the halcyon days before bombast set in. Benny Carter has made some fine discs recently for Impulse built around his saxophone writing.

The star of this album is Florence, who has written a set of warm, swinging arrangements. They are carried off with aplomb by a top-notch West Coast saxophone team, in which Shank performs acceptably and Lowe contributes some yeoman work on bass saxophone.—Wilson

Sonny Stitt

NUTHER FU'THER—Prestige 7452: *All of Me; Pam Ain't Blue; Time after Time; Ringin' In; Nuther Fu'ther; When Sonny Gets Blue; Thirty-Three, Ninety-Six.*

Personnel: Stitt, tenor saxophone; Jack McDuff, organ; Eddie Diehl, guitar; Art Taylor, drums; Ray Barretto, conga.

Rating: ★★

Recorded in 1962, when Stitt was parading in and out of recording studios with numerous rhythm sections making numerous third-rate albums, these tracks show the deadening effect that can come from using an artist's name without letting him get involved with material or associates who could properly challenge him.

McDuff, Diehl, Taylor, and Barretto aren't really the villains—it's Stitt himself who sounds thoroughly dragged and who causes the monotony that steepens the entire LP. But the point is that a musician of Stitt's stature should not be used as a mere melodic foil on an organ-and-rhythm album.

On *Time* Stitt rises above his predominant mood for some pretty blowing. Playing melody in the low register, he frequently leaps upward, catching, for moments, an impassioned, lustrous lire. This is the side of Stitt's nature that should have been featured on all these tracks.—Erskine

Clark Terry-Bob Brookmeyer

GINGERBREAD MEN—Mainstream 6086: *Haig and Haig; I Want a Little Girl; Mood Indigo; Milo's Other Samba; Gingerbread Boy; My Gal; Naptown; Morning Mist; Bye, Bye, Blackbird.*

Personnel: Terry, trumpet, flugelhorn, vocals; Brookmeyer, trombone; Hank Jones, piano; Bob Cranshaw, bass; Dave Bailey, drums.

Rating: ★★☆☆

This is likely to be the final recorded evidence of one of the most enjoyable musical partnerships in recent years, Terry and Brookmeyer having gone their separate ways. It is only fitting that the group's swan song should be such a pleasant and rewarding one.

Jones and Cranshaw are ringers, having replaced regulars Roger Kellaway and Bill Crow, but both men have substituted with the group on occasion and fit to perfection. Jones, in fact, almost steals the show—not that he forces himself into the lime-



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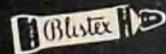
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light, but his solo work is so crisp and lucid, his ensemble contributions so apt and compelling, that every note he plays is a joy to hear.

Humor always has been an important ingredient in the personality of this group, and in a musical era surfeited with pompousness and self-conscious earnestness, it is a delight to encounter the kind of creative playfulness one hears on this album. At times, however, the humor becomes a bit broad, as, for instance, in Terry's vocal routines on *My Gal* (the blues) and *Little Girl* (with salient comments, vocally, from other members of the band). But the fun is in good taste, and Terry shows, in his first vocal chorus on *Girl*, that he can be a first-rate "serious" jazz singer when the spirit moves him. His blues often sound like a good-natured take-off on Jimmy Witherspoon, and his time is too much.

Instrumentally, Terry is in brilliant form. His shouting climax on *Girl* is trumpet playing in the great warm-hearted tradition of Roy Eldridge, Oran (Hot Lips) Page, and Louis Armstrong. In contrast, *Morning* features his pure, open ballad sound. He strolls (backed only by bass and drums) with a Harmon mute on *Naptown* and open on *Haig* (an *I Got Rhythm* line reminiscent of Monk's *Rhythm-a-ning*); on *Gal* he drives the blues in down-home style. But no matter what the groove, Terry maintains his individuality.

Brookmeyer also is in top form. He does nice things with drawn-out phrases on *Haig*, on which his solo follows the same routine as Terry's. His commentary—vocal and instrumental—behind the trumpeter's singing is delightful, and he is utterly relaxed on *Morning*. His muted solo on *Mood Indigo* (in a fine setting enhanced by lovely piano fills) maintains a gentle feeling in double-time, and his conversation in fours with Terry on *Blackbird* is an object lesson in togetherness.

Cranshaw solos with control and feeling on *Naptown*, and his full sound and good time are much in evidence throughout. Bailey, who knows the requirements of this group like he knows his ABCs, combines taste and relaxation with the proper fluid drive. Jones is perfection personified.

This is a tasty, inventive, happy, relaxed and swinging album. —Morgenstern

Stanley Turrentine

ROUGH 'N' TUMBLE—Blue Note 4240: *And Satisfy; What Could I Do without You?; Feeling Good; Shake; Walk on By; Baptismal*.

Personnel: Blue Mitchell, trumpet; James Spaulding, alto saxophone; Turrentine, tenor saxophone; Pepper Adams, baritone saxophone; Grant Green, guitar; McCoy Tyner, piano; Bob Cranshaw, bass; Mickey Roker, drums.

Rating: ★★

This album falls somewhere between the jazz and rock categories.

Turrentine has most of the solo space, and while his playing is strong and catchy, it usually leaves much to be desired. It's simple, melodically and rhythmically dull, and not as uninhibited as the best rock-and-roll tenor work.

The most enjoyable track is *Walk*. Turrentine plays warmly and is fairly inventive, and Mitchell has a good solo. The other tracks might serve well as dance or background music but are not recommended for serious listening.

Duke Pearson's arrangements are very good. Some of them are quite infectious and are reminiscent of the arrangements Ray Charles' band uses. However, the richly orchestrated *Baptismal*, an effort that shows Pearson's allegiance to the Tadd Dameron school, is his outstanding effort here.

—Pekar

Muddy Waters

DOWN ON STOVALL'S PLANTATION—Testament 2210: *I Be's Troubled; You Got to Take Sick and Die Some of These Days; Burr Clover Blues; Country Blues, No. 1 and No. 2; Why Don't You Leave So God Can Use You?; Take a Walk with Me; You're Gonna Miss Me When I'm Dead and Gone; I Be Bound to Write You; Rambling Kid Blues; Pearlzie Mae Blues; Rosalie; Joe Turner*.

Personnel: Muddy Waters, guitar, vocals; Son Sims or Charles Butler or Percy Thomas, guitar; Louis Ford, mandolin; Henry Sims, violin.

Rating: ★★★

When Muddy Waters made these recordings 25 years ago for Alan Lomax and the Library of Congress, he was still a plantation work hand. His singing combines an untutored spirit and the influence of immediately available singers.

There is almost no connection between this Muddy Waters and the later, urbanized, electrified Muddy Waters. In this stage, he still had a lot of Big Bill Broonzy in him, a quality that Broonzy was able to maintain even while he acquired city polish.

Waters here shares the singing with some of the members of Son Sims' four, but it is no contest. Waters' talent is already evident—more consistently so than on some of his later commercial efforts.

—Wilson

Gerald Wilson

THE GOLDEN SWORD—Pacific Jazz 10111: *The Golden Sword; Man of La Mancha; The Breeze and I; Carlos; Chanson du Feu Follet; Mix Corazon; Blues Latinesse; The Feather; La Menira; The Serpent*.

Personnel: Jules Chaikin, Freddy Hill, Nat Meeks, Mel Moore, Al Porcino, trumpets; Mike Barone, John Ewing, Lester Robertson, Ernie Tack, trombones; William Green, piccolo; Anthony Ortega, Jimmy Woods, Teddy Edwards, Harold Land, Jack Nimitz, reeds; Jack Wilson, piano; Roy Ayers or Vic Feldman, vibraphone; Buddy Woodson, bass; Mel Lee, drums; Max Garduno, conga drums. Soloists: Conte Candoli (Track 6), Jimmy Owens (Tracks 4, 10), trumpet; Laurindo Almeida, guitar (Track 3). Gerald Wilson, arranger, conductor.

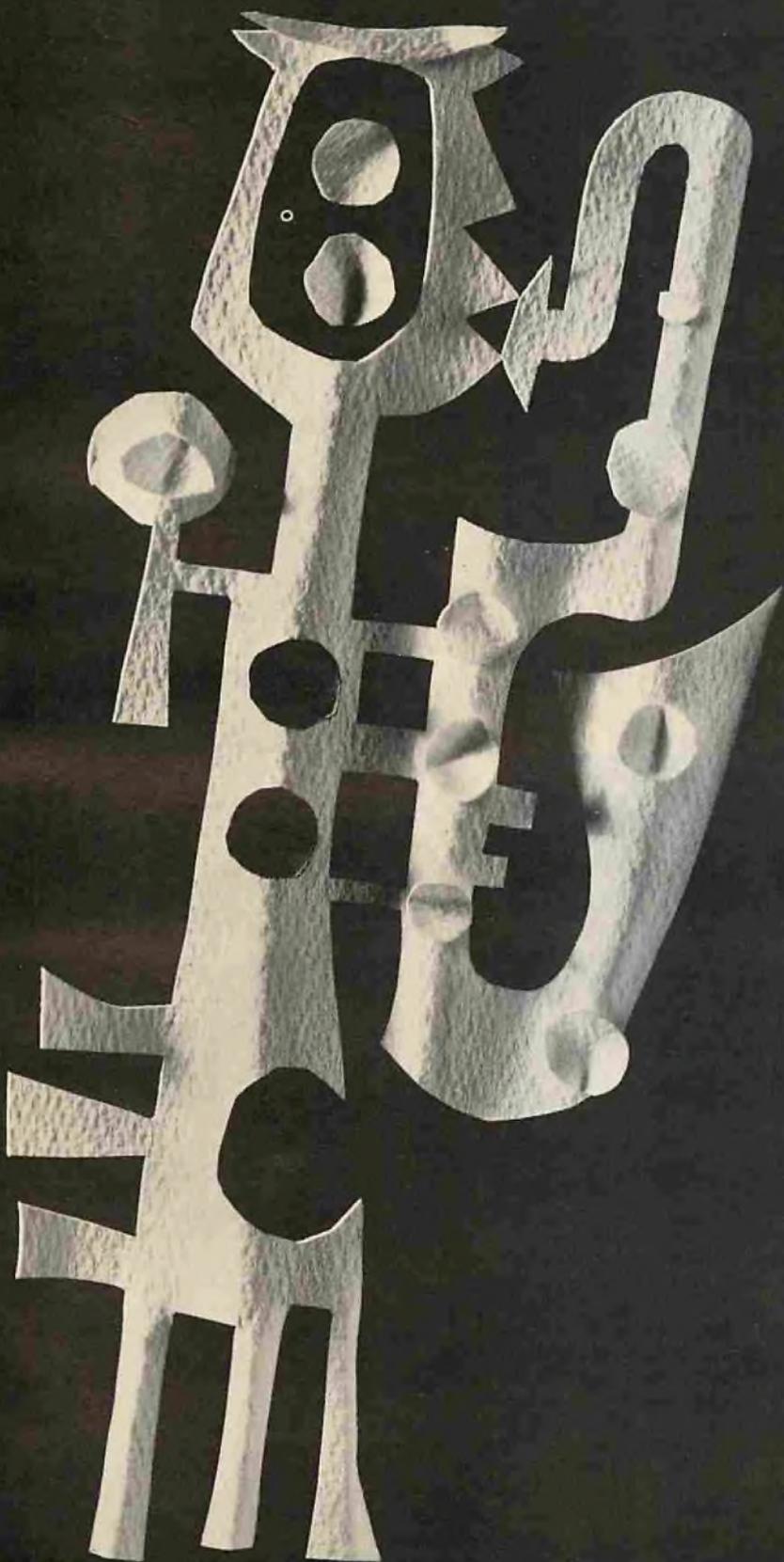
Rating: ★★★

Gerald Wilson is held in high esteem by many musicians, critics, and fans. There can be no question that he is a skilled arranger, one with the ability to inject cohesion and discipline into any ensemble under his command; he can put his personal stamp on a studio or pick-up group, which is no mean accomplishment.

Here, however, he is at the helm of his own orchestra, which, despite only intermittent public appearances, has enjoyed some stability of personnel, and most of the music is Wilson's own.

In view of this, the results are a bit disappointing. The emphasis on Latin material, served up with lots of flair but quite a bit of bombast, makes too many of the pieces sound as if they had been stamped from the same mold—there are moments of interest, but the over-all effect is monotony.

Wilson favors massive orchestral textures, which at times become top-heavy, in the manner of the Pete Rugolo-Johnny Richards style of big-band writing.



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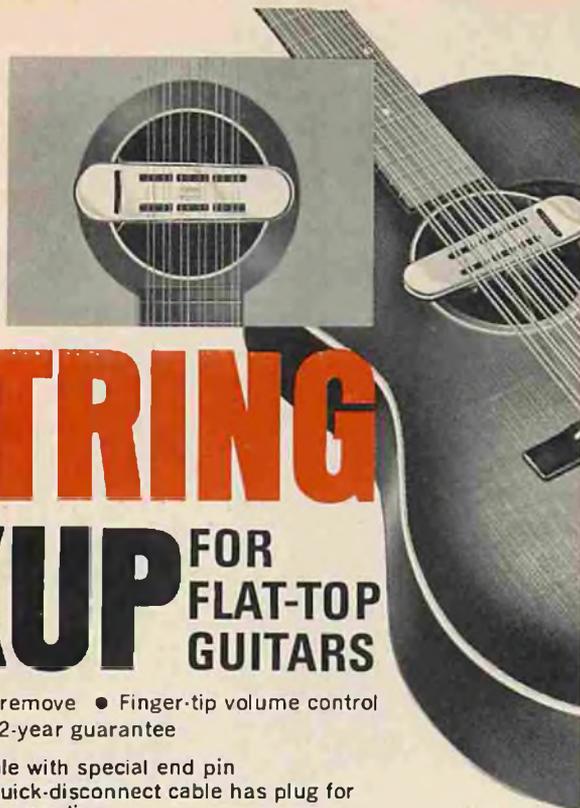
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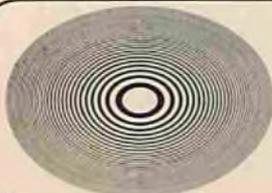


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A notable exception is *The Feather*, one of two sections included here from a Wilson work in progress, *Teotihuacan Suite*. On it, there is a welcome lighter touch. The reeds, clearly heard on their own, swing flowingly; the thematic material is free of Latin clichés, and the soloists (Ayers and alto saxophonist Woods) make their statements without undue competition from the ensembles.

The Serpent, another segment from the suite, is also above the album's average, with excellent solo work from Owens, a brilliant young trumpeter, as well as samples of the consistent Land tenor and Jack Wilson's agile piano. The writing is brassy but crisp.

Mancha, not a Gerald Wilson composition, has a simple, engaging theme. Ortega's warm flute is featured; he also plays flute on *Corazon*, which is climaxed by some expert high-note work from Candoli.

Breeze, a hackneyed warhorse, is not notably enhanced by Almeida's fine-toned but routine playing, while the rather doleful *Blues* is momentarily brightened by Meeks' solid trumpet, which is also heard on the melodramatic title piece. *Sword* has a spot for Edwards' tenor, too, and Green's piccolo plays an important role in the ensemble passages. This device, while occasionally effective, wears a bit thin when used as frequently as by Wilson.

Unquestionably, this is well-crafted and flawlessly performed music, but this listener was left largely unmoved.

—Morgenstern

Various Artists

JAZZ: BAYOU TO BAY, VOL. 2—H&H 102:
Just a Closer Walk with Thee; Yellow Dog Blues; Sister Kate; Sweet Georgia Brown; There'll Be No New Tunes on This Old Gil-Fiddle; 'I I Could Be with You; Basin Street Blues; I Ain't Gonna Give Nobody None of My Jelly Roll; Am I Blue?; Baby, Won't You Please Come Home?; Bourbon Street Parade; St. Louis Blues.

Personnel: Paul (Doc) Evans, cornet; Munn Ware, trombone; Raymond Burke, clarinet; Knocky Parker, piano; Edmond (Doc) Souchon, guitar, vocals; Sherwood Mangiapane, bass, vocals; Paul Barbarin, drums; Julie Wilson, vocals.

Rating: ★★

This is part of a recording of a concert held to raise funds for a mental health foundation in Florida. Everybody concerned was trying to help—but that does not necessarily produce a good record. Not this time.

There are worthy spots, however, when the talented individuals involved cut loose from the over-all ineptitude and make their marks.

Souchon, who has a delightful collection of old vaudeville songs, is magnificently right on *New Tunes*—there's not a touch of jazz in it, but it's the best thing on the record. Evans has some fine moments on *Yellow Dog*, and Knocky Parker plays *Am I Blue* with a jaunty, Jess Stacy-like bounce. Burke never gets going. Ware is obviously out of practice. And Julie Wilson—Julie Wilson?—is so completely out of her element on her three numbers that one can only shudder in dismay at her strained efforts.

The record is available from Hillsborough County Association for Mental Health, 305 N. Morgan St., Tampa, Fla.

—Wilson

KENNY BURRELL



BLINDFOLD TEST

BY LEONARD FEATHER



Born in Detroit in 1931, Kenny Burrell settled in New York City in March, 1956. The following year he was a New Star winner in *Down Beat's* International Jazz Critics Poll.

For a decade he has enjoyed an unspectacularly busy career as a guitarist of exceptional fluency and adaptability and as composer of dozens of compositions, most of them heard in the numerous LPs he has made as a leader (some 17 at this writing).

Burrell also has worked as a sideman on records with too many studio groups to enumerate. Only recently, though, has he enjoyed a broader area of acceptance through a couple of his own albums that have achieved some measure of commercial as well as artistic success, notably the *Guitar Forms* set with arrangements by Gil Evans and, more recently, a delightful session by his quartet, *The Tender Gender*.

This was Burrell's first *Blindfold Test* since July 24, 1958. He was given no information about the records played.

1. GEORGE BENSON. *Clackwise* (from *It's Up-town*, Columbia). Ronnie Cuber, baritone saxophone; Connie Smith, organ; Benson, guitar.

Well, that had a lot of drive and energy, and the solos were good; not especially inventive. It's the George Benson group, I believe, I heard them at Newport.

That baritone-guitar thing is easy to remember. I like that idea for an instrumentation because you can get a pretty big span between the guitar and the baritone. With the guitar playing chords, you can have a great block-chord thing going.

Three stars.

2. BILL HARRIS. *Well, You Needn't* (from *Caught in the Act*, Jazz Guitar). Harris, unaccompanied guitar.

It's either Bill Harris or Charlie Byrd. Probably Bill Harris. Anyway, I thought it was an interesting record.

Certain things about it annoyed me; one was the sound of the guitar. Either it wasn't recorded close enough, or it seemed like the guitarist was overplaying the instrument to get the tone out of it. The other thing is that with that particular style, the finger style, sometimes you have a problem in rhythm. I noticed on the melody the rhythm wasn't exactly the way the tune should be... time was a little off.

For effort, being that I know what he was doing, I'll give it three stars.

3. GARY McFARLAND-GABOR SZABO. *You Will Pay* (from *Simpatico*, Impulse). McFarland, vibraphone; Szabo, guitar, composer; Sam Brown, guitar.

No idea who that is. If we're dealing in the realm of improvisation, which I believe we are, the art of improvisation, no stars.

The credit should go elsewhere, I guess, to the basic elements of music such as... Being in tune? No. Ensemble playing? No. I imagine there were two or three guitars. I think I heard one 12-string, and

that was pretty sloppy. I guess the vocal group was the best thing on there.

The composition? Take it or leave it.

4. WES MONTGOMERY. *Naptown Blues* (from *Goin' out of My Head*, Verve). Montgomery, guitar, composer; Oliver Nelson, arranger.

That's a great arrangement, I believe it's probably Oliver Nelson. And Wes Montgomery... Another blues composition... Nothing wrong with the blues—I've done it too. The whole tune was swinging.

However, I don't think Wes got off the ground in his solo, and it bothered me a bit that he was just a little out of tune with the band. Otherwise, it's a good record; so I give it four stars.

5. LAURINDO ALMEIDA. *Arioso* (from *Harpsichord Concerto in F-Minor*, Capitol). Almeida, unaccompanied guitar; J. S. Bach, composer.

That's a beautiful composition. I would give that composition five stars... The performance I would have to give a lower rating, because I felt the interpretation—I don't know if the guitarist wrote it or not, but it seemed to bother me in certain things where it might have moved a little more. I would say that the general conception of that composition, not knowing who wrote it, I didn't quite agree with.

I would say 3½ stars for the performance, but, again, this is a five-star composition for guitar. The tone on the guitar was lovely, whoever it is.

6. THE MONKEES. *Saturday's Child* (from *Meet the Monkees*, Colgems).

This is something I don't know—what this is or who this is.

I will give it one star for one ingredient that I like in music, and that's togetherness in rhythm. The rhythm section, although it's pretty obvious what they were doing—what I mean is, the rock-and-roll beats that have been used over and over—at

least they were together on it. As contrast to the other record you played me with a vocal group, I liked the rhythm section on this better.

I can't give it anything for creativity and improvisation; it's just that they managed to make it swing for whatever it was worth, so I'll give them credit, because a lot of records don't swing, no matter what idiom they're in.

7. BOLA SETE. *Original Joe's* (from *The Incomparable Bola Sete*, Fantasy). Sete, guitar, composer.

Great! I enjoyed it very much. I think it was Bola Sete. From every angle, that was a good record. He is one of the finest guitarists today. I give that 4½—only because the tune is less than a five-star, but the guitar is fabulous.

8. CHARLIE BYRD. *Lonely Clown* (from *The Touch of Gold*, Columbia). Byrd, guitar; R. Maxwell, composer; Charles Catello, arranger.

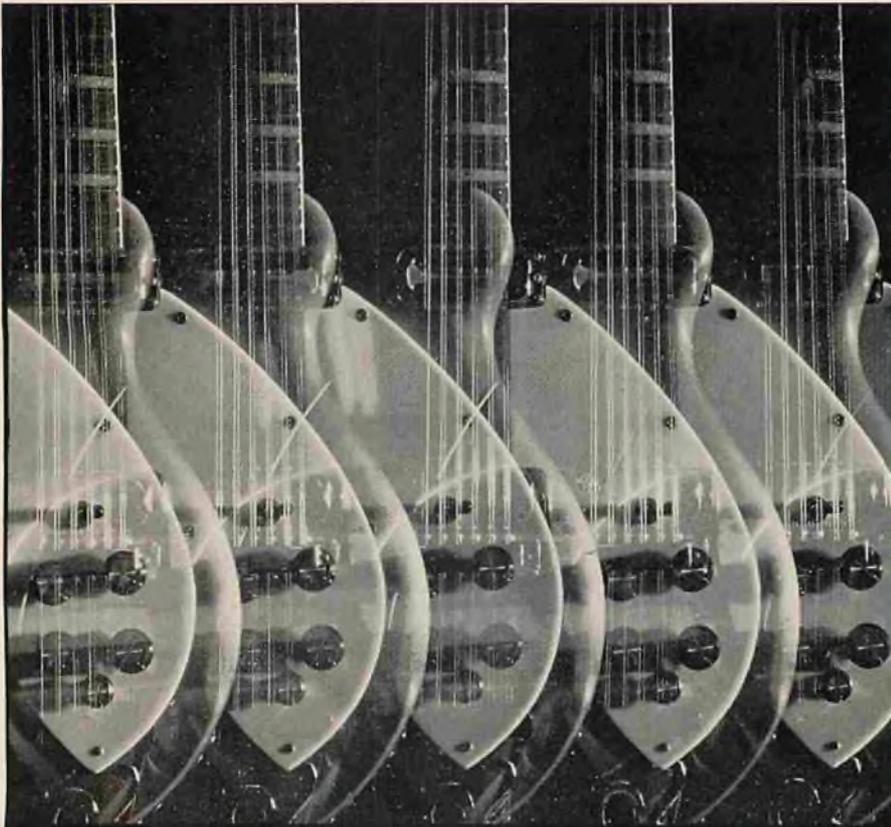
That was sort of a pleasant record which could have been better had the composition been stronger. There was very little improvising involved, so it really had to depend on the composition. Good arranger...

It's just pleasing, that's all, so I'll give it three stars. I think it was Charlie Byrd.

9. ART BLAKEY. *Mr. Jin* (from *Indestructible*, Blue Note). Lee Morgan, trumpet; Wayne Shorter, tenor saxophone, composer.

Sounds like Art Blakey and the Messengers. I enjoyed the trumpet especially in that; I think it was Lee Morgan. The composition I'm indifferent towards. The rhythm pattern that kept repeating seemed to bother me, especially during the solos.

Sometimes we, including myself, will set up a different pattern other than 4/4 for variety, but on the other hand it will lock us in and not give us the freedom we want in solos. I think maybe this is an example. So I'll give it 3½ stars. 

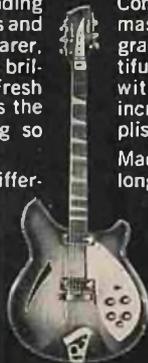


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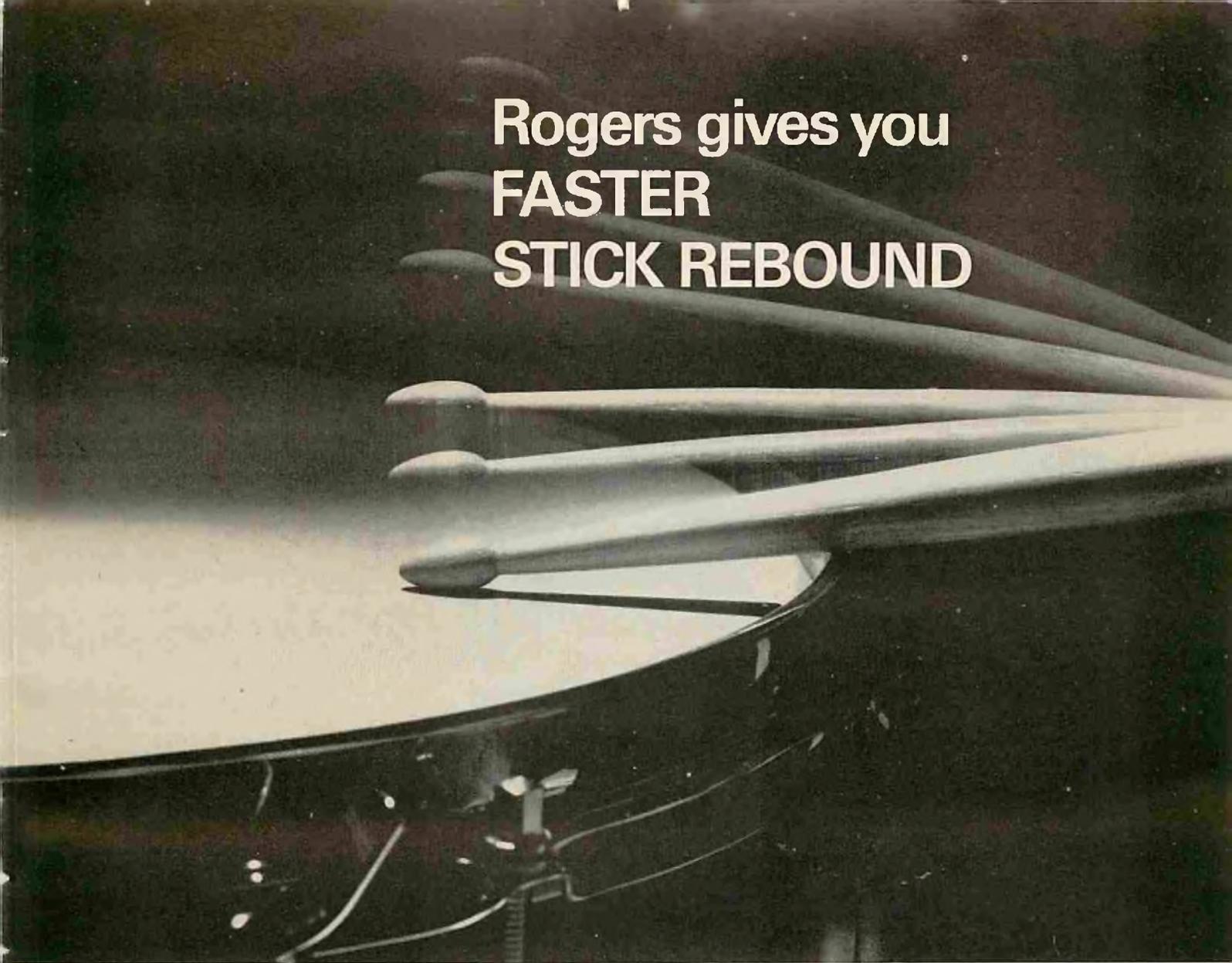
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AD LIB

(Continued from page 15)

included trombonist Jimmy Cheatham, reed man Tony Ortega, and bassist Bill Plummer. The musicians will be seen as well as heard... Trumpeter Hugh Masakela brought a quintet into Shelly's Manne-Hole for a week. The group had Charles Smalls, piano; John Cartwright, bass; Chuck Carter, drums; and Big Black, conga drums... At the Pied Piper the Ike Issacs Trio (Gildo Mahones, piano; Issacs, bass; Jimmy Smith, drums) is working once again with singer Ocie Smith after the four had played San Francisco... Following an engagement at the Club Tropicana, trumpeter Kenny Dorham played a week at Memory Lane with pianist Joe Sample, bassist Buster Williams, and drummer Donald Bailey. Another Kenny who stayed around town for an extra two weeks was guitarist Kenny Burrell, whose quartet played at the Tropicana. At the same time, another combo at the club was that of pianist Harold Land Jr. (son of the tenorist), who fronted a quintet there for a Sunday matinee and on the final Tuesday, which was Burrell's night off... Papa Land fronted his own combo for a brief gig at La Duce, using pianist Phil Moore, bassist George Morrow, and drummer Lennie McBrowne. Also at La Duce for a short engagement was pianist Horace Tapscott's trio, with David Bryant, bass, and Everett Browne Jr., drums. The trio is a segment of the 26-piece avant-garde ensemble fronted by Tapscott, which bears the name "Underground Musicians Association"—or as Tapscott labels it, UGMA. Venice, Calif., was the setting recently for an outdoor concert by UGMA. The concert also featured the Jazz Pioneers—James Lee trumpet; Frank McCrary, alto saxophone; Danny Pollack, guitar; Alphonso Wynn, bass; and E. W. Wainwright, drums, leader... Trombonist Lester Robertson, who works with UGMA, had to hustle to the Lighthouse immediately after the Venice concert for arranger-trumpeter Gerald Wilson's opening. The Lighthouse was jammed for the opening of the Wilson band's two-week stint... The Paul Horn Quintet and drummer Shelly Manne's Men shared the stage at a recent University of California (at Santa Barbara) concert. Shortly after that, reed man Horn's group did a one-nighter in San Diego with guitarist Sergio Mendes and Brasil '66... Jon Hendricks did a recent week at Shelly's Manne-Hole backed by pianist Larry Vukovich, bassist Bob Maize, and drummer Clarence Beeton. During the weekend that rounded out Hendricks' gig, the singer alternated with Shelly Manne's Men minus the drummer-leader, who was in San Francisco tending to his second love—show horses. Mike Romero subbed for Manne... Pianist Donn Trenner fronts a quartet at Tudor Inn, in Norwalk, Dec. 15-18, 22-25, and 29-Jan. 1. The group includes guitarist Herb Ellis, bassist Ray Brown, and drummer Bob Neel... Nancy Wilson has signed an unprecedented contract with the two Sahara hotels in Nevada for next summer: eight consecutive weeks, which marks the longest such engagement

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for any headliner at those hotels—Sahara-Tahoe, July 18-Aug. 14, followed by the Sahara-Las Vegas, Aug. 22-Sept. 18 . . . A recent *Bob Hope Theater* television segment, *Free of Charge*, featured altoist **Bud Shank**, pianist **Jimmie Rowles**, bassist **Ray Brown**, and drummer **Louie Bellson**. They played an original jazz score by **Stan Wilson** . . . **Duke Ellington's** concert of sacred music was given twice in the area recently, at Temple Emanuel in Beverly Hills and at Valley Junior College in Van Nuys. The concert at the temple—a "first" there for jazz-and-religion—had added significance when vocalist **Tony Watkins** sang *Come Sunday* in Hebrew, the lyrics furnished by Rabbi **Sanford Shapero**. Proceeds from the \$3-to-\$100

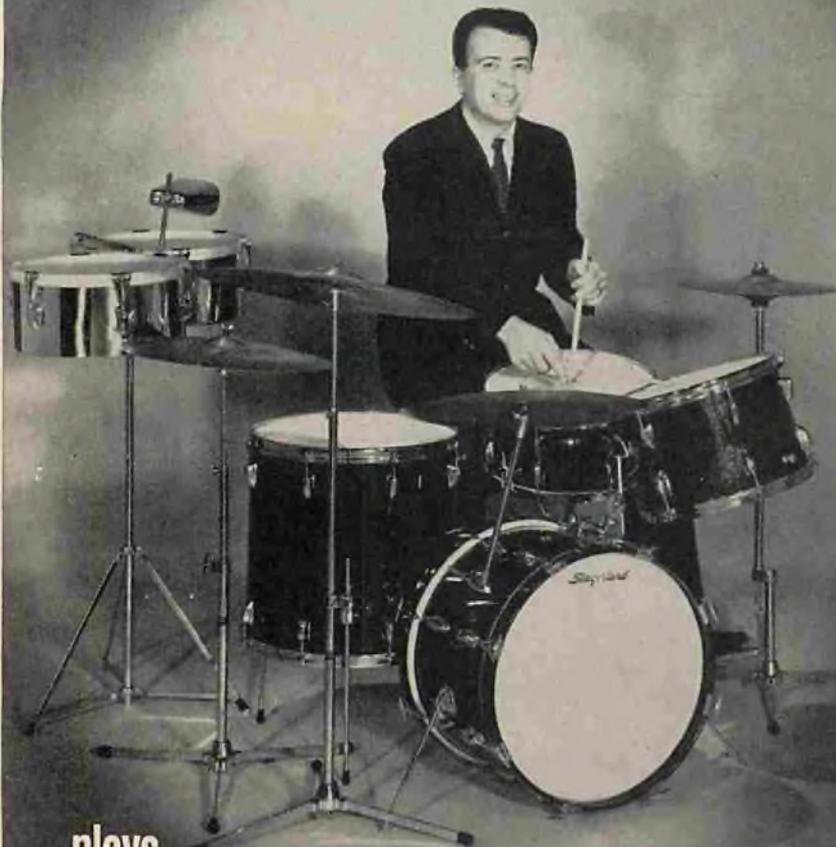
tickets went for religious education scholarships. The concert raised \$16,000. Ellington and band recently played one-nighters at four University of California campuses: San Diego, Riverside, Irvine, and Los Angeles . . . Four Star's new series of television specials, to be called *Celanese Center Stage*, begins with the pairing of Ellington and singer **Barbara McNair**. Another pairing is Ellington with lyric writer **Paul Francis Webster**, who wrote the words to *The Shadow of Your Smile*.

SAN FRANCISCO: The bay area lost a jazz/pops club, the Apartment, a few weeks ago. Situated in a substantial two-story building in Oakland, the club was forced to close so that the building

might be torn down to provide another access to a large parking lot. Part of the same lot once was the site of Sweet's Ballroom, where many famous swing bands played. That lot also is remembered by veteran aficionados as the site of the bloody fist fight between singer **Frank Sinatra** and drummer **Buddy Rich** when both were members of the **Tommy Dorsey Band** . . . **The Firehouse Five + 2**, Hollywood's reaffirmation of traditional jazz, drew capacity crowds to trombonist **Turk Murphy's** club, Earthquake McGoon's, during the firemen's annual visit to San Francisco. Most of the FF+2 have day gigs at the Walt Disney Studio . . . Guitarist **Jerry Hahn**, who doesn't want to go on the road, has left the **John Handy Quintet** to settle here. He has joined organist **Merl Saunders' trio**, which plays at Jack's of Sutter, and also is teaching . . . A tribute to **Darnell Howard**, the late traditional-jazz clarinetist, was scheduled for Dec. 4 at Earthquake McGoon's. Plans called for an afternoon and evening jazz marathon featuring local bands and musicians who worked with Howard . . . **Diek Oxtot's Conspiracy**, a quintet led by the veteran San Francisco bassist, is playing Sundays at the New Orleans House in Berkeley. Owner **Earl Scheelar's Dixieland band** is onstage Fridays and Saturdays . . . **Stan Kenton's** orchestra drew more than 1,400 persons to a concert-dance at the Sheraton-Thunderbolt Hotel in Millbrae, Calif. The event was sponsored by the Greek Orthodox Church of the Holy Cross. The next two nights the Kentonites played Basin Street West in San Francisco . . . Pianist **Ralph Sharon**, who left **Tony Bennett** to become music director at the San Francisco Playboy Club when it opened, has departed Bunnyland to become **Robert Goulet's** accompanist-conductor. **Steve Atkins** has taken over Sharon's spot at the club . . . Singer **Jimmy Witherspoon's** accompanists for his gig at the Jazz Workshop included leader-pianist **Jack Wilson**, bassist **Don Garrett**, and drummer **Eddie Moore**.

PHILADELPHIA: With most night spots in the area monopolized by go-go girls, jazz organizations are attempting to fill the needs of Delaware Valley fans. Philadelphia's Jazz at Home Club continues its monthly meetings and recently presented singer-pianist **Nina Simone** with the club's jazz-culture award at its annual dinner. Fluegelhornist **Clark Terry** performed. In Trenton, N.J., the Delaware Valley Jazz Society has been presenting live jazz at the Trenton *Times* Community Room and the State Museum. For mainstreamers, sound expert **Fred Miles** has organized the Abundant Sounds Swing Club and plans regular meetings in New York City as well as Philadelphia. And a group of avant-gardists holds weekly meetings and sessions at 18th and Diamond streets . . . Because of a booking mixup, Showboat customers had a pianist bonanza the first week in November. Both **Les McCann** and **Mose Allison** were presented during the week . . . Drummer **Buddy Rich** played his first date here with his big band at the Erie Social Club . . . Trombonist **Al Grey**, a Philadelphian,

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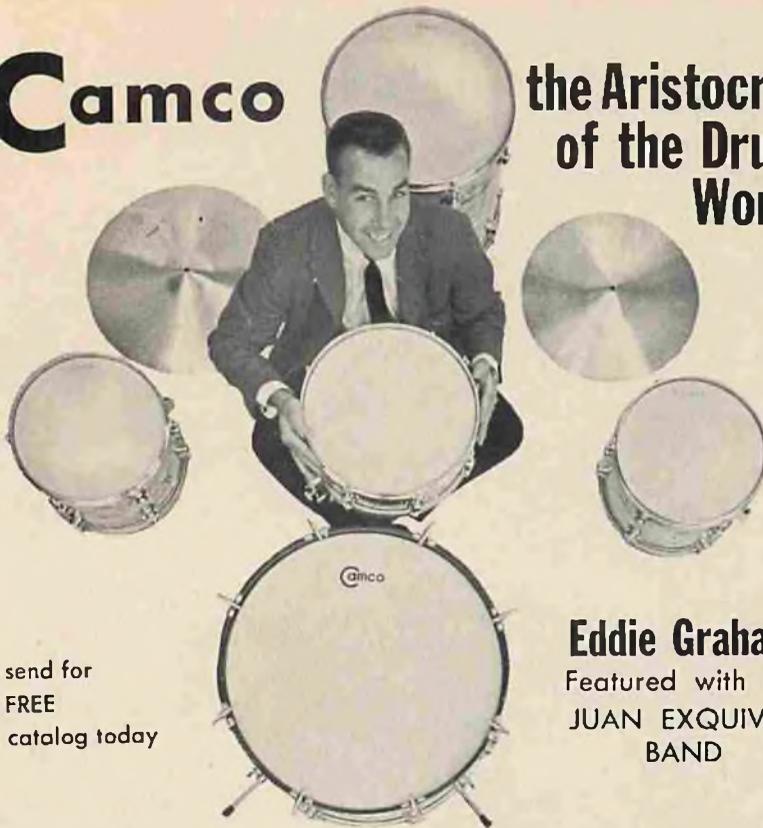


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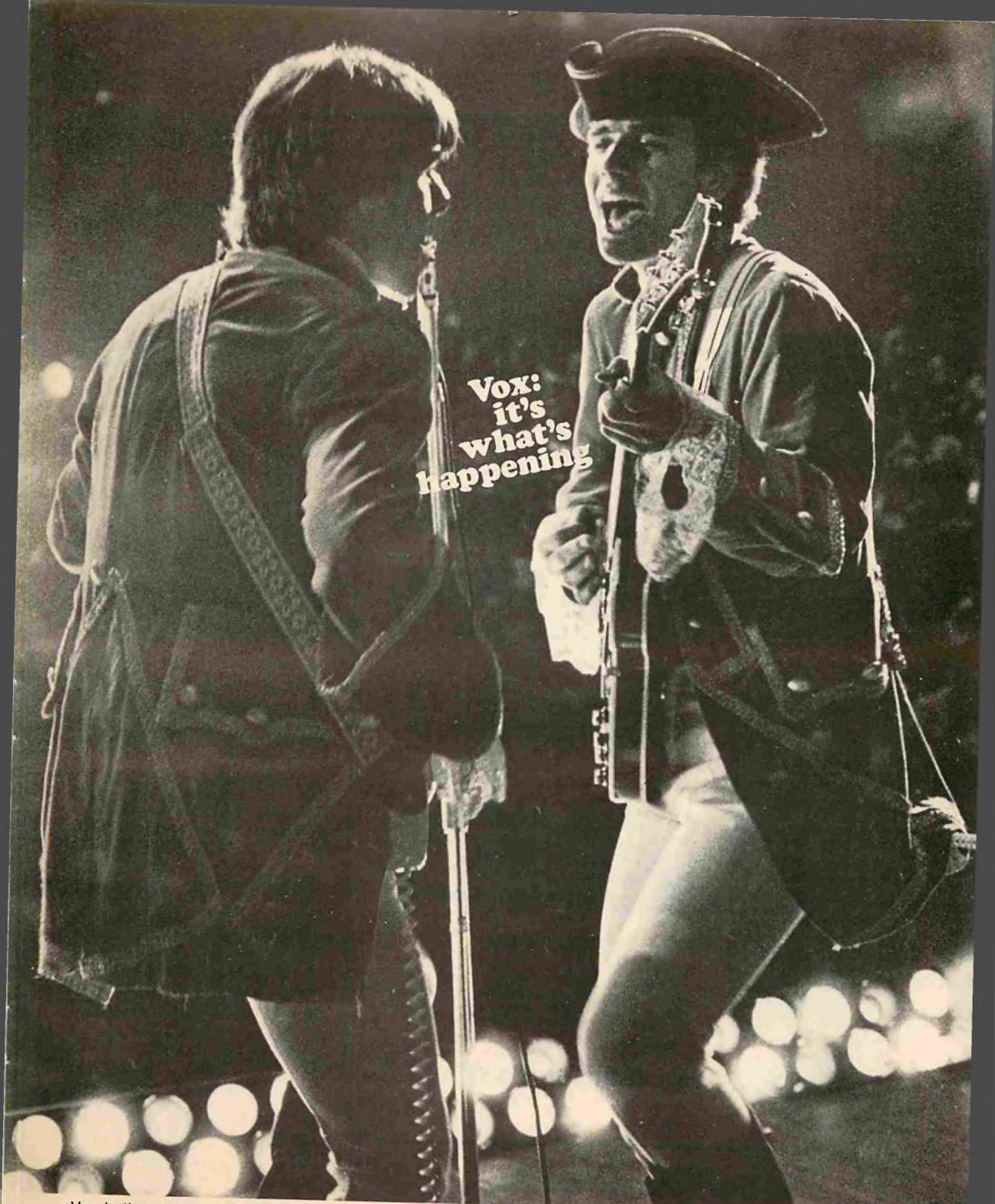
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made his first visit to the area since joining the **Sammy Davis Jr.** traveling band when Davis played a Latin Casino date . . . When **Count Basie** played a one-nighter at the Drexelbrook recently, trumpeter **Harry Edison** was in the band.

BOSTON: Things have been popping here lately. Singer **Johnny Hartman** and the **Dee Felice Trio** played **Connolly's** during the week that vocalist **June Christy** was working at **Varty's Jazz Room** . . . Singers **Irene Reid** and **Estelle Phillips** appeared at the **Jazz Workshop** and the **Playroom**, respectively, while vocalist **Mae Arnette** made her first appearance at **Lennie's-on-the-Turnpike** since her long illness . . . The next week found guitarist **Grant Green** and organist **John Patton** at **Estelle's** . . . Guitarist **George Benson's** quartet worked at **Connolly's**, while guitarist **Charlie Byrd's** quartet played the **Jazz Workshop**. Byrd was followed by another guitarist, **Howard Roberts**, using organist **Phil Porter** and pianist **Ray Santisi's** trio, with bassist **Nate Heglund** and drummer **Alan Dawson** . . . The week after all of the singers and guitarists appeared in town, pianist **Ray Bryant's** trio appeared at **Connolly's**, while the **Cannonball Adderley Quintet** worked at **Lennie's** . . . **Horace Silver's** fivesome was at **Varty's**, and organist **Richard (Groove) Holmes** was featured at the **Playroom** . . . Among the local musicians appearing in town during the same period were altoist **Jimmy Mosher** and trumpeter **Paul Fontaine**, who introduced their new 13-piece band at **Lennie's** . . . Bassist **Tony Eira's** nine-piece group worked at **Varty's** . . . Guitarist **Buz Saviano**, recently returned from Europe, where he was working with drummer **Ron Jefferson**, went into the **Playroom**. Vibist **Don Moors** and his group alternated between the **Playroom** and **Varty's** . . . A group that featured pianist **Lonnie Smith**, vibist **Bill Tannebring**, Czechoslovakian bassist **Miraslav Vitos**, and drummer **Jeff Brillinger** worked the **Jazz Workshop**.

DETROIT: Singer **Mamie Lee's** trio at the **Drome** included pianist **Carlton Schroeder**, bassist **Phil Morrison**, and drummer **Vinton Johnson**. Miss Lee and her group also did two **Ed Love** concerts. The first one co-featured drummer **Clifford Mack's** quintet (trumpeter **Herbie Williams**, tenorist **Joe Alexander**, pianist **Kirk Lightsey**, and bassist **James Hankins**). The second was billed as the **Jazz Workshop Revisited**. Sharing the bill with Miss Lee were the **Quartette Tres Bien**, trombonist **George Bohanon's** quintet (**Miller Brisker**, tenor saxophone; **Kenny Cox**, piano; **Will Austin**, bass; **Bert Myrick**, drums) and bassist **Ernie Farrow's** quintet (**John Hair**, trombone; **Joe Thurman**, tenor saxophone; **Teddy Harris**, piano; **Bill Hardy**, drums). Part of the proceeds went to the family of drummer **Roy Brooks**, who was hospitalized after his father's death . . . **Farrow** has added singer **Benita Drake** to his group at **Paige's**. Miss Drake is back in **Detroit** for a few months after a stay on the **West Coast**, during which she cut an album (under the name of **Donna Drake**) for



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Alma records, accompanied by the **Wyn-ton Kelly Trio** . . . Trombonist **Slide Hampton** added singer **Reggie Alexander** to his quintet for Thursday night sessions at Blues Unlimited . . . The Rev. **Tom Vaughn** is playing piano Wednesday nights at **Jack Brokensha's** club accompanied by the house rhythm section of bassist **Dan Jordan** and drummer **Diek Riordan** . . . Reed man **Bob Pierson's** quartet (**Kirk Lightsey**, piano; **Gino Biondo**, bass; **Doug Hammon**, drums) is now appearing Sundays at the Pier 500 in suburban Wyandotte. . . . Baritone saxophonist-flutist **Frank Morelli** has returned to the music scene, after a long absence, to work Sunday nights at the Pink Panther . . . The latest edition of the **Detroit Contemporary Four** (**Charles Moore**, cornet;

Lightsey, piano; **John Dana**, bass; **Ron Johnson**, drums), plus guest artists **George Bohanon**, trombone, and **Joseph Jarman**, alto saxophone, gave a concert at Wayne State University's Community Arts Auditorium Nov. 3 . . . Community Arts also was the scene of a concert by pianist **Burton Greene** (with **Moore**, **Dana**, and **Johnson**) sponsored by the Wayne State Artists' Society. **Green** doubled pipe organ . . . Pianist **Andrew Hill** is scheduled for a concert Jan. 21 at the University of Michigan.

CINCINNATI: The Glenn Miller Orchestra, led by clarinetist **Buddy De-Franco**, played at the Living Room in November. It was followed by the **Woody Herman Herd**. Both bands worked two-

night slints . . . The **Dec Felice Trio**, back after accompanying singer **Johnny Hartman** in Boston, departed again with the singer for an appearance in Detroit . . . Tenorist **Jimmy McGary** has been burning it up lately at Babe Baker's with a new quartet that includes pianist **Ed Moss**, bassist **Mike Moore**, and drummer **Grover Mooney** . . . The Hamilton, Ohio, Fine Arts Festival closed with a jazz concert sponsored by AFM Local 31. Area groups were those of **Gene Mayl**, **Dale Keiser**, **Budd Ellis**, and **George Mehas**. A big band composed of area musicians and the Ross High School Dance Band also played.

BALTIMORE: The Left Bank Jazz Society is again homeless due to the second fire since late January at the Madison Club. Vocalist **Joe Lee Wilson** was the final feature to appear at the Madison on the last Sunday in October. Plans called for the LBJS to relocate at the Famous Ballroom, effective Dec. 4, with groups led by reed man **Yusef Lateef**, guitarist **Kenny Burrell**, multi-instrumentalist **Roland Kirk**, and tenorist **Coleman Hawkins** scheduled for concerts through January. The Left Bank's big autumn bash featured **Woody Herman's** band and the quintet of fluegelhornist **Art Farmer**, with tenor saxophonist **Jimmy Heath**, at the Lyric Auditorium Nov. 27 . . . The concert stage held the jazz spotlight Dec. 4 when an all-star program was given at the Civic Center. Included were flutist **Herbie Mann**, organist **Richard (Groove) Holmes**, vocalist **Gloria Lynne**, percussionist **Willie Bobo**, and altoist **Cannonball Adderley** . . . The Blackjack, a "teen" night club that opens its doors afterhours for musicians and then calls itself the Night People, presented the second in a series of fall concerts following Baltimore Colt football games. The Nov. 13 event featured baritone saxophonist **Hank Levy's** big band and a trio fronted by drummer **Ted Hawk**, with bassist **Donald Bailey** and vibist **Jimmy Wells** . . . Pianist **Donald Criss**, with three members of the **African Jazz Quartet**, has moved into the Red Fox indefinitely.

MIAMI: Guitarist **Del Staton** opened Nov. 12 at My Place in northern Dade County . . . For the last few months the **Ira Sullivan Four** has been featured during the Friday afternoon jazz sessions at the Playboy Club. Vocalist **Teddi King** was recently featured at the club. In the wee hours, pianist **Bill Rico** and drummer-clarinetist **Buddy Deleo** are two of a number of musicians who jam at the bunny hutch . . . The **Gospel Jazz Singers** recently returned to Miami Beach's Doral Beach Hotel for two weeks . . . The quartet of reed man **Charlie Austin** played a one-nighter at Jazzville. **Austin** used pianist **Tony Castellano**, bassist **Walter Bernard**, and drummer **Dave Nuby** . . . A segment of a **Chubby Jackson** Nov. 27 big-band concert used arrangements of the **Savoy Sultans** through the effort of **Grachan Moncur II**, the bassist with the group that years ago was the house band at New York's Savoy Ballroom. In up-

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coming concerts, Jackson said he plans to use tenor saxophonist Flip Phillips and pianist-singer Joe Mooney, in separate big-band settings. He also hopes to present Three Generations of Folk Music Called Jazz, with trumpeter Phil Napoleon and His Memphis Five representing Dixieland; his own quartet, playing mainstream; and the Ira Sullivan Four bringing the program up through the avant-garde.

NEW ORLEANS: Clay Watson, one of the founders of the New Orleans Jazz Museum and its director for the last five years, recently resigned his position to concentrate on other projects with which he is associated. Carolyn Kolb, a graduate of Newcombe College and a former journalist and jazz critic, has been named to succeed him. To celebrate the museum's fifth anniversary, both Mayor Victor H. Schiro and Louisiana Gov. John J. McKeithen proclaimed Nov. 10-16 Jazz Museum Week, and two jazz parades and a concert were staged. On Nov. 10 the first parade included the Olympia Brass Band, drummer Paul Barbarin's Onward Brass Band, the Jefferson City Buzzards, and bands from several night clubs. On Nov. 16 Barbarin's band and clarinetist Pete Fountain's Half Fast Walking Club led a parade up Canal St. before a concert at the Loyola University fieldhouse. Barbarin's group, along with Fountain, performed at the concert. . . . Drummer Sam Cohen, formerly with pianist Joe Burton, has replaced Darryl Prechter in Bill Kelsey's group at the Famous Door. . . . Clarinetist Fountain seems to be following the direction of trumpeter Al Hirt by changing the sound of his group. Fountain's sextet now is augmented by two trumpets and two trombones. The new members of the group are trombonists Jack Delaney and Joe Prejean and trumpeters Connie Jones and Mike Serpas.

LAS VEGAS: Under the leadership of tenor man Rick Davis, a double-quartet ensemble played a public rehearsal at the Colonial House, using generally avant-garde material. Carl Saunders, trumpet; Ed Morgan, trombone; Charles McLean, alto saxophone; Ron Feuer, piano; Mo Searazzo, Billy Christ, basses; and Sandy Savino, Frank Haynie, drums, took part in the experiments. . . . Tenor saxophonist Jimmy Mulidore led a quartet at the Black Magic on recent Tuesdays, with guitarist Don Overberg, bassist Al Stinson, and drummer Sandy Savino. . . . George Shearing's quintet returned to the Blue Room of the Tropicana Hotel, the only Strip casino featuring jazz consistently. The Shearing group featured Joe Pass, guitar; Hugood Hardy, vibraharp; Bob Whitlock, bass; and Colin Bailey, drums. Trumpeter Maynard Ferguson made up the other half of the bill. His personnel, recruited locally, consisted of trumpeters Jim Fuller, Ron Towell, and Fred Thompson, trombonists Keith Moon and Cliff Keller, saxophonists Raoul Romero, George Moose, Buck Skalak, and Tom Anastas, pianist Ron DiFillips, bassist Jim Clements, and drummer Tom Montgomery.

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WHERE & WHEN

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

NEW YORK

Ali Baba: Louis Metcalf, Jimmy Neely.
The Apartment: Marian McPartland.
Basin St. East: Charlie Barnett to 1/1.
Basic's: Harold Ousley, Sun.-Mon. George Benson to 1/1.
Chuck's Composite: Jazz at Noon, Mon., Fri.
Continental (Fairfield, Conn.): sessions, Wed.
Counterpoint (West Orange, N.J.): John Gamba, hb. Sessions, Sun.
Cove Lounge (Roselle, N.J.): Morris Nanton, Thur.-Sat.
Crystal Room: Les DeMerle, Lee Konitz.
Dom: Tony Scott, Sessions, Sun. afternoon.
Eddie Condon's: Bob Wilber, Yank Lawson.
El Carib (Brooklyn): Johnny Fontana.
Ferryboat (Brielle, N.J.): Dick Wellstood, Kenny Duvern, Al McManus, George Mauro, Jack Six.
Five Spot: Sessions, Sun. afternoon, Mon.
Gaslight Club: Sol Yaged, Dave Martin, Sam Ulano, Ray Nance.
Half Note: Carmen McRae to 12/18. Al Cohn, Zoot Sims, Jimmy Rushing, 12/20-1/1.
Hickory House: Billy Taylor, Eddie Thompson.
Hugo's: sessions, wknds.
Hunter College: Grachan Moncur-Jackie McLean, 12/14.
Jazz at the Office (Freeport, N.Y.): Jimmy McPartland, Fri.-Sat.
Jilly's: Monty Alexander, Link Milman, George Peri, Sun.-Mon.
Kenny's Pub: Gene Quill, Mon. Smith Street Society Jazz Band, Thur.-Fri.
Key Club (Newark, N.J.): name jazz groups.
Le Intrigue (Newark, N.J.): Art Williams, wknds.
Leone's (Port Washington): Dennis Connors, Tony Bella.
L'Intrigue: Sylvia Syms, Joe Heck, Mike Mainieri.
Little Club: Johnny Morris.
Marino's Boat Club (Brooklyn): Michael Grant, Vernon Jeffries, Bob Kay, wknds.
Mark Twain Riverboat: Harry James to 12/17. Count Basic, 12/19-31.
007: Donna Lee, Mickey Dean, Walter Perkins.
Off Shore (Point Pleasant, N.J.): MST + One, wknds.
Open End: Scott Murray, Wolf Knittel, Ted Kotick, Paul Motian.
Playboy Club: Kai Winding, Walter Norris, Larry Willis, Joe Farrell, Bill Crow, Frank Owens.
Pitt's Lounge (Newark, N.J.): Leon Eason.
Jimmy Ryan's: Cliff Jackson, Zutty Singleton, Max Kaminsky, Tony Parenti, Marshall Brown, hb. Don Frye, Sun.
Slug's: Joe Henderson to 12/18. Yusef Lateef, 12/22-25. Jackie McLean, 12/27-1/1.
Stanley's: Jaki Byard.
Stanley's (Paramus, N.J.): Connie Berry.
Summit Hotel: Jimmy Butts.
Sunset Strip (Irvington, N.J.): Wende'l Marshall, sessions, Sun.
Toast: Scott Reid.
Top of the Gate: Jazz Interactions sessions, Sun.
Tremont Lounge (Newark, N.J.): Jazz Vanguards, Tue.
Village East: Larry Love.
Village Gate: Arthur Prysock, 12/16-17, 23-24, 31-1/1. Nina Simone, Montego Joe, 1/6-7.
Village Vanguard: Thad Jones-Mel Lewis, Mon.
White Lantern Inn (Stratford, N.J.): Red Crossett, Sun.
Your Father's Moustache: Stan Levine, Sun.

PHILADELPHIA

Club 60 (Trenton): Johnny Coates Jr.-Johnny Ellis-Tony DeNicola.
Flannery's (Pennel): Joe Derise.
Jack Hansen's (Morrisville): Dixieland, Thur.
La Strada: Jimmy Golden.
Showboat: Mongo Santamaria, 12/23-31.
Tremont (Trenton): Dick Braytenbah.

MIAMI

Chateau Madrid (Fort Lauderdale): Louis Armstrong, 12/29-1/4. Benny Goodman, 1/19-25.
Sarah Vaughan, 1/26-2/1.
Deauville: Bobby Fields, hb.
Dino's: Chubby Jackson, hb.
Hampton House: Charlie Austin, wknds.
Harbor Lounge: Guy Faselani, Donn Mast, George Peri, Lenny Perna, 1/10.
Jazzville (Rancher): Ira Sullivan, Dolph Castellano, Concerts, Sun. afternoon.
Playboy Club: Bill Rico, Buddy Delco, Sessions, Fri.
700 Club: Herbie Brock, hb.

BALTIMORE

Buck's: Bill Byrd.
Famous Ballroom: Left Bank Jazz Society, name groups, Sun.
Grand Prix: Milt Garland.
Howard Place: Fred Weiner.
Jones': Leroy Hawthorne.
Kozy Korner: Ed Birdsone.
Lenny Moore': Greg Hatza.
Martlecks: Joe Clark.
Peyton Place: Walt Dickerson.
Playboy: Ted Hawk, Jimmy Wells.
Prime Rib: Dick Aitken, Jerry Clifford.
Red Fox: Donald Criss.
Roosevelt Hotel: Otts Bethell.
Wells': George Jackson.

DETROIT

Act IV: Eddie Webb, Lenore Paxton.
Baker's Keyboard: Cannonball Adderley to 12/17.
Big George's: Romy Rand.
Blues Unlimited: Slide Hampton, Thur.
Cafe Gourmet: Dorothy Ashby, Thur.-Sat.
Caucus Club: Lenore Paxton.
Chessmate Gallery: Harold McKinney, Fri.-Sat., afterhours.
Diamond Lil's: Skip Kalich, Tue., Thur.
Drome: Quartette Tres Bien, 12/30-1/8.
Frolic: Don Davis, Thur.-Sat.
Hobby Bar: Dezie McCullers, Mon., Tue., Thur.
Jack Brokensha's: Jack Brokensha, The Rev. Tom Vaughn, Wed.
London Chop House: Bob Pierson, Mon.-Fri.
Momo's: Mark Richards, Keith Vreeland, Fri.-Sat.
New Olympia: Norman Dillard, Thur.-Sun.
Paige's: Ernie Farrow, wknds.
Pier 500 (Wyandolite): Bob Pierson, Sun.
Pink Panther: Tony Thomas, Frank Morelli, Sun.
Playboy Club: Matt Michael, Vince Mance, Mon.-Sat. Jack Pierson, Sat.
Roostertail: Chuck Robinett.
Shadow Box: Wade Boykin, Tue.-Sat.
Side Door (Kalamazoo): Dave Ferguson, Sun.
Tonga: Charles Harris, Mon.-Sat., Sun. after-noon.
Topper: Ted Sheely.
University of Michigan (Ann Arbor): Andrew Hill, 1/21.
Waterfall (Ann Arbor): Clarence Byrd.
Webbwood Inn: Rudy Robinson, Sun.

CLEVELAND

Americana Lounge East: Hugh Thompson.
Antonio's: Bill Gidney.
Blue Chip Inn: Duke Jenkins.
Brothers Lounge: Harry Danus.
Copa: Wayne Quarles.
Esquire Lounge: Eddie Baccus.
House of Blues: name jazz groups.
Leo's Casino: Winston Walls.
Tally-Ho: Joe Dalesandro.
Theatrical Grill: Mongo Santamaria, 1/9-27.
Gene Krupa, 1/30.

CHICAGO

Either/Or: Ken Rhodes, wknds.
Bernard Horwich Center: Kenny Soderb'om, 12/21. Cy Touff, 1/18. Sandy Mosse, 2/15.
Havana-Madrid: Bunky Green, wknds.
Hungry Eye: Three Souls, Mon.-Wed. Jazz Organizers, Thur.-Sun.
Jazz Ltd.: Bill Reinhardt.
London House: Oscar Peterson to 12/18. Eddie Higgins, 12/19-25. Cannonball Adderley, 12/27-1/8. Gene Krupa, 1/10-29. Eddie Higgins, Larry Novak, hb.
Meadows Club: Oscar Brown Jr.
Midas Touch: Judy Roberts, wknds.
Old Town Gate: Eddy Davis, Mon.-Thur. Franz Jackson, wknds.
Playboy: Harold Harris, George Gaffney, Ralph Mansett, Joe Inco, hb.
Plugged Nickel: Horace Silver, 12/21-1/1.
Pumpkin Room: Vanguard Trio, Paula Greer, wknds.

NEW ORLEANS

Bistro: Ronnie Dupont, Betty Farmer, Tony Page.
Caesar's Palace: Paul Ferrara.
Dixieland Hall: various traditional groups.
Famous Door: Bill Kelsey, Santa Pecora.

French Quarter Inn: Pete Fountain.
541 Club: Clarence (Frog Man) Henry.
Golliwog: Armand Hug.
Haven: Keith Smith, wknds.
Hollie's: George Davis, afterhours, wknds.
Joe Burton's: Joe Burton.
Kole's Korner: Ronnie Kole.
Outrigger: Stan Mendelsson.
Paddock Lounge: Ernest Holland Snookum Russell, tfn. Marvin Kimball, Wed.
Playboy: Al Belletto, Dave West, Phil Reudy.
Preservation Hall: various traditional groups.
Red Garter Annex: George Lewis, Sun. after-noon.
Steamer President: Crawford-Ferguson Night Owls, Sat.
Your Father's Moustache: Jim Liscombe, Sun. afternoon.

LAS VEGAS

Alladin Hotel: Billy Eckstine to 12/22.
Black Magic: various groups.
Caesars Palace: Mongo Santamaria, Fran Warren to 12/22.
Flamingo Hotel: Harry James, 12/29-1/25.
Ruben's: Paul Bryant.
Tropicana Blue Room: Woody Herman, Dukes of Dixieland, Julie London to 12/22. Benny Goodman, 12/23-1/12. Maynard Ferguson-Mel Torme, 1/13-2/2. Charlie Barnett, 2/3-2/16. Erroll Garner, 3/31-4/20.

LOS ANGELES

Bonesville: Don Ellis, Mon. Thur.-Sun. Dave Mackay, Vicki Hamilton, Tue.-Wed.
Buccaneer (Manhattan Beach): Dave Miller, Sun.
Charley Brown's (Marina del Rey): Dave Miller.
Chez: Woody Herman, 12/23-1/12.
China Trader (Toluca Lake): Bobby Troup.
Donte's (North Hollywood): Frank Rosolino, 12/16-17, 23-24, 30-31. Mike Melvoin, Mon.-Thur. Ruth Price, Dave Grusin, Sun.
Ebony West: sessions, Fri.-Sat.
Elks Club (Santa Ana): Wild Bill Davison, 1/1.
Frigate: Marty Harris, Vic Mio.
Glendora Palms (Glendora): Johnny Catron, wknds.
Huddle (Covina): Teddy Buckner.
International Hotel: Joe Loco.
La Duce (Inglewood): name groups nightly.
Lighthouse Hermosa Beach: Les McCann to 12/24. Dizzy Gillespie, 12/25-1/7. Jimmy Smith, 1/8-21. Howard Rumsey, Mon.-Tue.
Marty's (Baldwin Hills): Bobby Bryant.
Melody Room: Mary Jenkins.
Memory Lane: name groups nightly.
940 Club: Kirk Stuart.
Parlisan Room: Perri Lee, Wayne Robinson.
Pied Piper: Ocie Smith, Ike Issacs. Dolo Coker, Sun.
Pizza Palace (Huntington Beach): Vince Saunders.
P.J.'s: Eddie Cano.
Playboy Club: Joe Parnello, Bob Corwin, Ron Anthony.
Reuben's (Newport Beach): Edgar Hayes, Fri.-Sat. (Whittier), Tue.-Thur.
Reuben E. Lee (Newport Beach): Edgar Hayes, Sun.
Shakey's (Fairfax): Silver Dollar Jazz Band.
Shelly's Manne-Hole: Cal Tjader to 12/18. Bola Sete, 12/20-1/1. Charles Lloyd, 1/2-9. Joe Williams, 1/10-22. Shelly Manne, wknds.
Sherry's: Mike Melvoin, Sun.
Sportsmen's Lodge (North Hollywood): Stan Workman.
Tiki: Richard Dorney. Plas Johnson, Tue.-Wed.
Tropicana: name groups nightly
Tudor Inn (Norwalk): Donn Trenner, 12/16-18, 22-25, 12/29-1/1.
Villa Frascati: Calvin Jackson.
White Way Inn (Reseda): Pete Dailey, Thur.-Sun.
Whittinghill's (Sherman Oaks): D'Vaughn Pershing, Chris Clark, Tue.-Wed.

SAN FRANCISCO

Basin Street West: Joe Williams, Redd Foxx, 12/29-1/8. Dizzy Gillespie, 1/11-22. Jimmy Smith, 2/7-19. Carmen McRae, 2/21-3/5.
Claremont Hotel (Oakland): Wilbert Barranco, wknds.
Earthquake McGoon's: Turk Murphy, Clancy Hayes.
El Motador: John Handy to 12/15. Cal Tjader, 12/30-1/21. Charlie Byrd, 1/23-2/11. Jono Donato, 2/13-26.
Half Note: George Duke.
Holiday Inn (Oakland): Merrill Hoover.
Hungry i: Clyde Pound, hb.
Jack's of Sutter: Merl Saunders.
Jazz Workshop: Three Sounds to 12/18. Les McCann, 12/30-1/8. Richard (Groove) Holmes, 1/10-22. Roland Kirk, 1/24-2/5. Art Blakey, 2/21-3/5.
Pier 23: Burt Bales, Bill Erickson.
Playboy Club: Al Plank, hb.
Trident (Sausalito): Eddie Duran to 12/18.
Bola Sete, 1/3-2/10.



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