

DECEMBER 26, 1968 35c

down beat

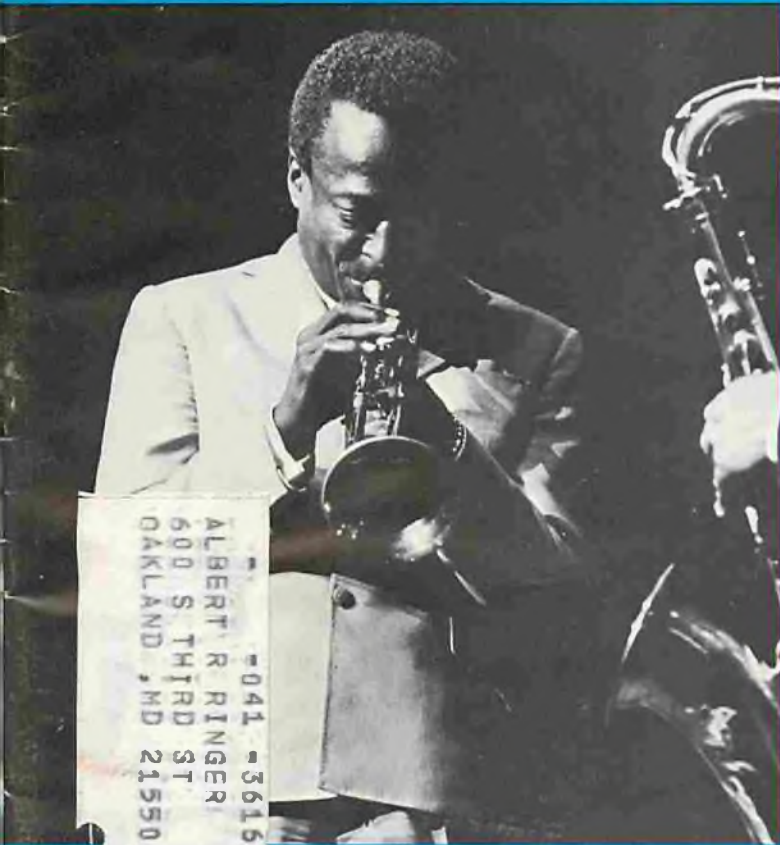
EVERY OTHER THURSDAY SINCE 1934

db music
workshop

Combo Arrangement by Oliver Nelson

33rd Annual Readers Poll Results

Jazzman Of The Year: Gary Burton/Combo and Trumpet: Miles Davis



ALBERT R RINGER
600 S THIRD ST
OAKLAND, MD 21550
#041 #3615661-09666800 #



Wes Montgomery
Hall of Fame



at your fingertips

**TODAY'S MOST COLORFUL
SPECTRUM OF SOUND**

**unsurpassed in fidelity,
clarity range**

In the electrifying new world
of amplified music, one system
stands out for ease of control—



KING-VOX.

Just a touch of the dial *on the instrument itself* adjusts the volume
from a whisper to a full-throated roar that can fill an auditorium.

The effects you want (three full octaves, four different voices) are instantly
yours at a touch, too — with the space-age Octavoice,
so small it fits on your shirt pocket or clips to your belt.

Even more rewarding are the fidelity and clarity of the sounds
themselves and how responsive the system is to every change
in intonation. You're in complete control with KING-VOX.

But find out for yourself. Your King dealer will be happy to let you test
the KING-VOX systems at his Demonstration Center.

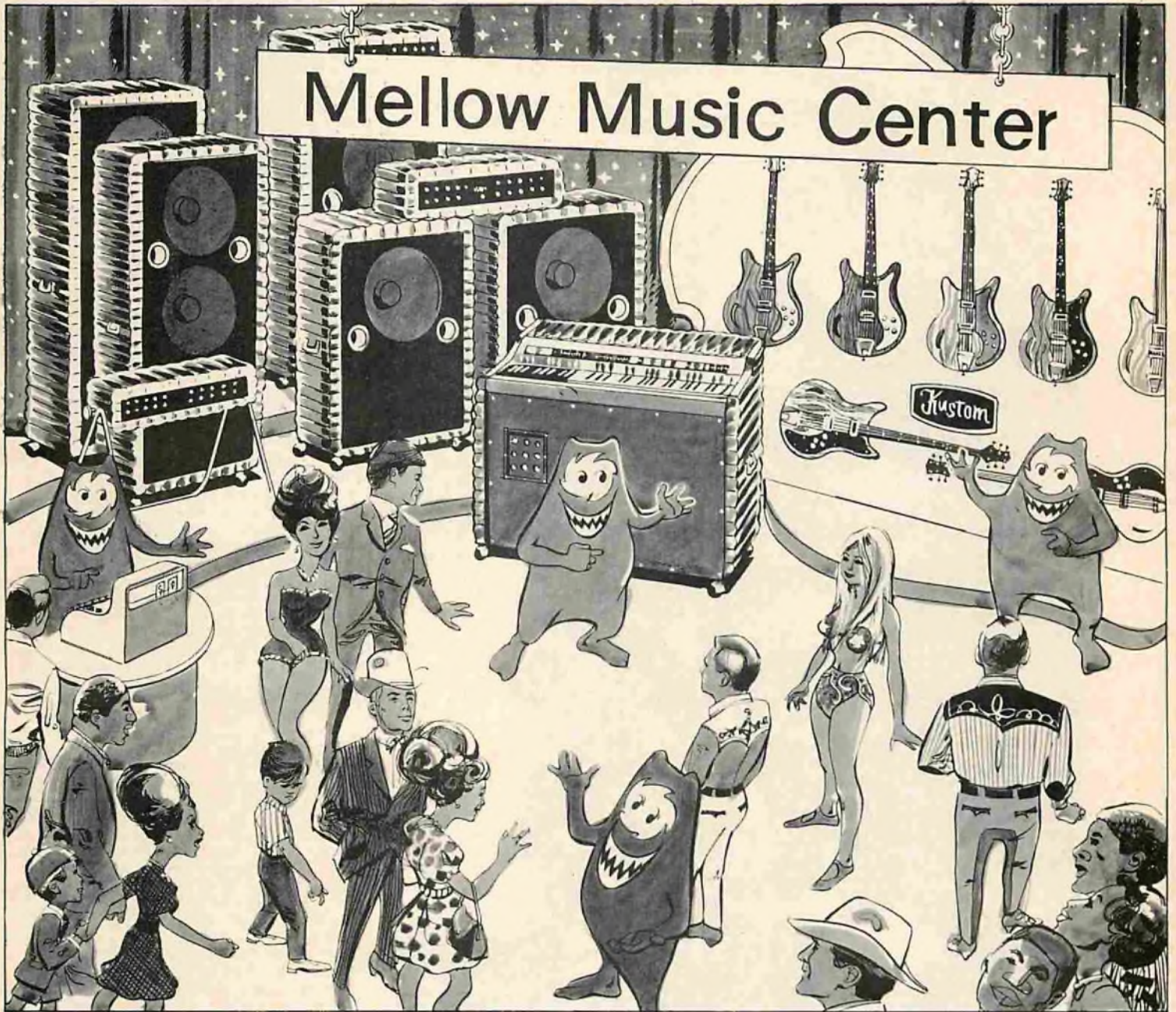
Once you do, you'll want KING-VOX at *your* fingertips.



KING MUSICAL INSTRUMENTS

DIVISION OF THE SEEBURG CORPORATION. 33999 CURTIS BOULEVARD • EASTLAKE, OHIO 44094

Kustom
Kats are Cookin more than ever.



Are you a *Kustom*
Kat ?

A Young Aggressive Company for a Young Aggressive America

For more information write Kustom Electronics Inc., Dept. BRF-9, P. O. Box 511, Chanute, Kansas 66720

to assist
THE TEACHER
to encourage
THE STUDENT

As an educational service, the W. T. Armstrong Co., Inc., is pleased to have made this brochure, one of a series, available to music educators—at music dealers throughout the country.



Here's how Gary Gray's monograph begins: "The flute is more closely related to the human voice than any other musical instrument."

—Interesting! He goes on—"While the strings may seem to be more closely related because of their ability to span wide melodic intervals without a noticeable

break, the mechanics of tone production on the flute are almost exactly parallel to those involved with the voice. Since no mouthpiece is placed in the player's mouth or against the lips (as with the cup mouthpiece), the player's control of breathing and air pressure is of prime importance for good tone production and endurance." When Mr. Gray was asked to prepare an essay of interest to the student flutist, he responded most capably by choosing "TONE PRODUCTION AND RESONANCE" as his subject.

Mr. Gray is a member of the San Francisco Symphony, he serves as Assistant Professor of Music at California State College and is a faculty member at Mills College. He is also active in performing for Young Audience Concerts.



 **THE FIRST CHORUS**

By CHARLES SUBER

THIS ISSUE pays honor to the jazz musicians voted by the readers of *Down Beat* as the best in the world. It is not just a gratuitous compliment to state, conversely, that the best informed jazz listeners and players read *Down Beat*. They have, for 33 consecutive years, made our jazz poll the highest mark of recognition available to a jazz musician.

I would like to turn the tables a bit and explain to the readers just who "they" are. The results of their voting is cumulative, and so is our knowledge of their characteristics. Just as each poll vote was tallied individually into final results, similarly we tabulate your answers to our questionnaires and come up with a composite picture of the *Down Beat* readers.

Well, first off, most of our readers are male (95%) so we can use "he" more accurately. He is between the ages of 24 and 25 and is generally un-married (75%). He lives in all 50 states (and 142 countries) and pretty much in the same geographical spread as the general population.

He is most decidedly an instrumentalist . . . 92% of all *Down Beat* readers own and play three or more instruments. Ah there, Roland Kirk. (Other members of the reader's family own and play at least one other instrument.) The popularity of instruments by ownership are: drums, saxophones, piano, trumpet, guitar, clarinet, trombone, flute. There is a different order when readers list instruments played: saxophone and piano are about even, closely followed by drums, guitar, trumpet, trombone, flute, clarinet.


This instrumentalist reader is serious about his playing. He uses his instrument(s), in practice or performance, an average of 14 hours a week. (From the brand names listed by the readers, we know that 95% of all instruments owned are of "professional" quality.)

Over 90% of the *Down Beat* reader musicians perform within ensembles, in this order: combo, stage-dance band, concert band, marching band, symphony. The other 10% evidently solo somewhere. About 42% of our player readers are students of music; about 31% are professional educators-performers; and the remaining 28% play their instruments outside of a school situation, usually on a non-professional basis.

Most of the people who buy *Down Beat* are quite generous with their copies. About four additional people read "his" copy (in the magazine business, we call this a 4:1 multiple readership factor).

However, we note that since the addition of *Music Workshop* to the pages of *Down Beat* the reader has become more reluctant to pass his copy along. He wants to continue to use the magazine, as well as read it. (Incidentally would you savers be interested in a permanent binder for your back issues of *Down Beat*? If enough are interested we'll do something about it. Let me know.)

With this issue, the total number of good people buying *Down Beat* is over 80,000, an all-time high. Also with this issue, we institute an International Air Edition to the newsstands and kiosks of most of the Western European countries.

A happy and peaceful holiday season to you all. 

JBL



Only a JBL loudspeaker keeps its built-in brightness, no matter how hard it's driven.

DISTRIBUTED BY



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

the revolutionary

tronicdrum

Makes
Other
Drum Sets
Obsolete!

MAX ROACH
performs on the
**HOLLYWOOD
TRONICDRUM**



The MEAZZI HOLLYWOOD TRONICDRUM sets—Golden, President, Exhibition—represent the most significant advance in drum making in modern times. The wonders of electronics combined with a set of superbly balanced and engineered drums open up new and exciting opportunities for the drummer.

Exclusive distributor

New sounds...snare effects...lower octave effects, with mixing and fading possibilities...pre-set tonal effects...volume control!

Now he can perform live what formerly was possible only with the aid of technicians in a sound studio. Gone is the physical strain of 'pounding.' Drumming is no longer just a beat. It's music!

CARL FISCHER MUSICAL INSTRUMENT CO., INC.

105 East 16th Street, New York, N.Y. 10003

BOTH ARE LUXURY GUITARS BY Harmony



Acoustic guitars with the rich built-in sounds you'll love as you play and sing.

Match-mated luxury Electric guitars and amps that rev-up your playing.

Get in on the world of solid sound—the prestige sound of a Harmony guitar.

Listen to it soon at your music dealer's—you'll fall in love with it... And be sure to write for our full-color free catalog of 65 different models.

MADE IN AMERICA

SEND THE COUPON NOW!

THE HARMONY COMPANY

4604 South Kolin Avenue • Chicago, Ill. 60632 Dept. D1228

NAME _____ AGE _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP _____
 NAME OF YOUR FAVORITE MUSIC STORE _____
 STORE ADDRESS AND CITY _____ U-1228

December 26, 1968

Vol. 35, No. 26

down beat

EVERY OTHER THURSDAY SINCE 1934

On Newsstands Throughout the World

READERS IN 142 COUNTRIES

PRESIDENT
JOHN J. MAHER
 PUBLISHER
CHARLES SUBER
 EDITOR
DAN MORGENSTERN
 ASSISTANT EDITOR
LAWRENCE KART
 ASSOCIATE EDITOR
IRA GITLER
 CONTRIBUTING EDITORS
LEONARD FEATHER
HARVEY SIDERS
 PRODUCTION MANAGER
GLORIA BALDWIN
 CIRCULATION MANAGER
D. B. KELLY

contents

- 4 The First Chorus, by Charles Suber
- 8 Chords and Discords
- 13 News
- 14 Strictly Ad Lib
- 16 33rd Annual Down Beat Reader's Poll: Complete tabulation of the results.
- 22 Jazz Expo '68: Ten Swinging Nights in London Town: English groups get full measure at this year's festival. By Valerie Wilmer
- 26 Record Reviews
- 36 Blindfold Test: Dave Holland
- 38 Caught in the Act: Roy Eldridge—Richie Kamuca • Buddy Rich
- 50 Music Workshop: Sound Piece II by Oliver Nelson
- 54 After Such Knowledge, by Dick Wellstood

Photo Credits: Cover: Davis—Ron Howard; Burton—Veryl Oakland; Montgomery—Joe Alper. Pages 16-21: Mulligan, Hancock, Mann, Charles—Ron Howard; Ellington, Smith, Fitzgerald—Giuseppe Pino; Burton, Jones, Kirk—Valerie Wilmer; Davis—Veryl Oakland; Davis group—Don Schlitten; Johnson—Lawrence Shustak; Russell—Joseph L. Johnson; Adderley—Ryuichiro Moeda; Getz—Joe Alper; Burrell—D. James Galbraith; R. Davis—George Hall; Nelson—Charles Stewart.

CORRESPONDENTS

Baltimore, James D. Dilts
 Boston, Phill Wilson
 Buffalo, James Koteras
 Cincinnati, Louis F. Lausche
 Cleveland, Len Orcino
 Dallas, Ron Wortham
 Denver, Thomas Reeves
 Detroit, Bill McLarny
 Indianapolis, Les Taylor
 Kansas City, Dave Maxon
 Las Vegas, Pat Thompson

Louisville, Dave Kaufmann
 Miami/Ft. Lauderdale, Robert Schultz
 Milwaukee, Bob Gruel
 Minneapolis/St. Paul, Dick Whitback
 New Orleans, Charles Suhar
 Philadelphia, Fred Miles
 Pittsburgh, Roy Kohler
 St. Louis, Phil Hulsey
 San Francisco, Sammy Mitchell
 Seattle, Lowell Richards
 Washington, D.C., Paul Anthony
 Argentina, Walter Thiers
 Australia, Trevor Graham

Central Europe, Eric T. Vogel
 Denmark, Finn Slumstrup
 France, Mike Hennessey
 Germany, Joachim E. Berendt
 Great Britain, Valerie Wilmer
 Italy, Ruggero Stiasli
 Japan, Max E. Lash
 Netherlands, Hans F. Duffer
 Norway, Randi Hultin
 Poland, Roman Waschko
 Sweden, Dick Idestam-Almqvist
 Toronto, Helen McNamara
 Uruguay, Arnaldo Salustio

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright 1968 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 710,407. Published bi-weekly. We cannot be responsible for unsolicited manuscripts and photos.

Subscription rates \$7 one year, \$12 two years, \$16 three years, payable in advance. If you live in any of the Pan American Union countries, add \$1. for each year of subscription, to the prices listed above. If you live in Canada or any other foreign country, add \$1.50 for each year.

DOWN BEAT articles are indexed in The Music Index and MUSIC '69. Write DOWN BEAT for availability of microfilm copies (by University Microfilm) and microfiche copies (by Bell & Howell).

If you move, let us know your new address with zip code (include your old one, too) 6 weeks in advance so you won't miss an issue (the postoffice won't forward copies and we can't send duplicates).

MAHER PUBLICATIONS:
 DOWN BEAT; MUSIC '68;
 MUSIC DIRECTORY; NAMM DAILY



Address all correspondence to 222 W. Adams Street, Chicago, Illinois, 60606.

EXECUTIVE OFFICE, 222 West Adams St., Chicago, IL, 60606, Financial 6-7811. Dan Morgenstern, Lawrence Kart, Judith Gordon, Editorial. Margaret Marchi, Subscription Manager.

EAST COAST OFFICE: 1776 Broadway, New York, N.Y., 10019, PLaza 7-5111. Ira Gitler, Editorial. Charles Colletti, Advertising Sales.

WEST COAST OFFICE: 6269 Selma Blvd., Los Angeles, CA. 90028, HO 3-3268. Harvey Siders, Editorial. Martin Galloway, Advertising Sales, 14974 Valley Vista Blvd., Sherman Oaks, CA 91403, 784-0042.

POSTMASTER: Send Form 3579 to Down Beat, 222 W. Adams Street, Chicago, Illinois 60606

CABLE ADDRESS DOWNBEAT
 Members, Audit Bureau of Circulations.



When Buddy DeFranco, leader of the Glenn Miller Orchestra, takes his turn it's usually the high point of the concert. Buddy's one of our high points: he plays our clarinet. That's something even the most discerning of audiences couldn't tell you, but that's not the point. The point is, that audiences like what Buddy DeFranco does with his clarinet, and as we said before ... that clarinet is a Leblanc (Paris) "LL."

Make your turn a turn for the better...
try Leblanc... the "turn for the better" clarinet.

LEBLANC 

G. LEBLANC CORPORATION Kenosha, Wisconsin 53141

It's Buddy's
turn.



Berklee

school of music

**Degree and Diploma
courses based on a
Practical Music Curriculum**

**Among the many Berklee
alumni currently active
professionally are . . .**

GARY McFARLAND



GARY BURTON

GABOR SZABO



QUINCY JONES



CHARLIE MARIANO



For catalog write to:

**BERKLEE SCHOOL
of MUSIC**

Dept. D

1140 Boylston Street
Boston, Mass. 02215

CHORDS & DISCORDS

A Forum For Readers

Mathieu Unfair To Coleman

The unfair and misleading record review of *The Music of Ornette Coleman* (DB, Nov. 4) demands an answer.

Bill Mathieu in effect dismisses Coleman's *Saints and Soldiers* for string quartet with a contemptuous wave of his hand, calling it a "student" effort, a "dated encyclopedia . . . tyrannized by all the old masterpieces which lurk about." None of the alleged "masterpieces" are named. No critical proof is offered, only innuendo.

After this blanket condemnation of *Saints and Soldiers*, *Space Flight* for string quartet and *Forms and Sounds* for wind quintet with trumpet interludes improvised by the composer, the latter work occupying an entire record side, are given a mere three sentences of faint praise. . . .

In my opinion, this recording is a major event deserving serious study and an extensive and competent analytical article.

Obviously not "student" efforts, I believe that these compositions (superbly produced, performed and engineered on the RCA Victor recording) constitute an important contribution to American and world music, fully on a par with their composer's greatness as a creative performer.

Certainly they stand, along with Coleman's earlier string quartet, as the most original and distinguished music in an established medium yet to be composed by a major jazz artist.

Avram David
Chairman, Composition Department
Boston Conservatory of Music, Mass.

Salute To Ed Blackwell

I was very happy to finally see an interview done with Eddie Blackwell (DB, Oct. 3). He's been slept on too long. Blackwell is and has been one of the most beautiful drummers to touch the instrument. It's really a damn shame that he (who can play circles around most of the drummers your magazine and other magazines are always interviewing and talking about) is so rarely spoken of when anybody decides he has something to say about drums.

When I heard him with Ornette Coleman in Los Angeles last year, he played some of the most beautiful melodic drums you'd ever want to hear—with *taste*. And it really becomes a drag when cats like Tony Williams are given so much credit for doing this and doing that, but could never play anything as marvelous as Blackwell's solo on *T&T* (Ornette!, Atlantic); could never make the drums as much a part of the *music* as Blackwell does with Coleman on *Humpty Dumpty* (This is Our Music, Atlantic) wherein he actually *comps* with the drums and plays rhythmic lines that lay, leap, spring and dance perfectly with what Coleman is playing on the saxophone. His playing behind Eric Dolphy, Booker Little and Mal Waldron on the Five Spot recordings (Prestige) is so beautifully tempered for each soloist

looking for a new sound? try the NEW 'SKINNY' DRUM

If you're moving out for more snare sound and color, one snare isn't enough. You need two. The second one's the 'skinny' drum. Pitched higher than the conventional 5 x 14 snare, it delivers a unique sopranino sound. You get unique color stylings, interplays and counterpoint. Ideal for recording sessions, it gives great projection without overpowering. You'll never lose the snare sound no matter how much you muffle your drum.

Feel, response and sensitivity are Rogers' best.

With the trend toward new sounds in percussion, will every outfit soon have a second snare? The 'skinny' drum thinks so — and only Rogers has it.

Don't laugh at the 'skinny' drum until you play it. Listen to what we mean.

See your Rogers dealer or write:
Dept. DB-12



ROGERS' DRUMS
U.S.A. CBS Musical Instruments

Columbia Broadcasting System, Inc. / 1005 East 2nd Street • Dayton, Ohio 45402

GEORGE BENSON

THE GEORGE BENSON QUARTET



Guild

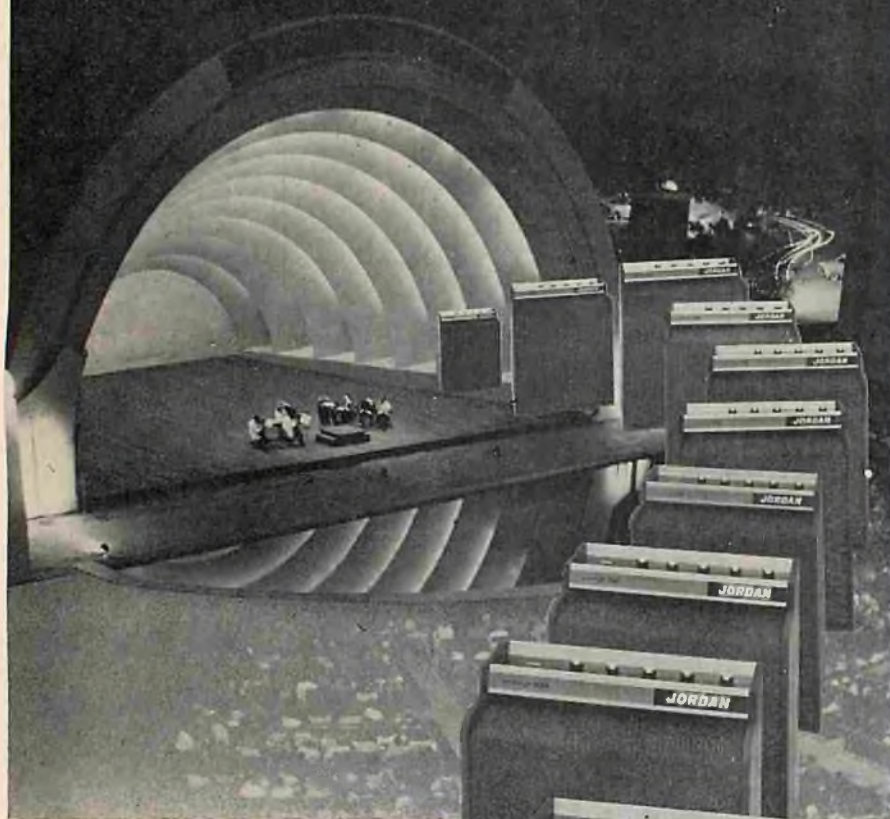
George Benson's Amp is a Guild ThunderBird.
It cuts right through organ in his quartet.

Guitarist, composer, singer, leader of his own hard-driving jazz quartet — George Benson! □ "A young guitarist with roots in Charlie Christian", said Down Beat. □ "Most exciting new guitarist on the jazz scene today", said the album caption for his first LP record. □ "Simmering, steaming, boiling . . . always cooking", said the liner notes for his second. □ George Benson has been playing Guild ever since he was 17. Which really hasn't been very long at all. For Catalog No. 7054-B, write Guild Musical Instruments, Hoboken, New Jersey 07030. Or see your music dealer now.

A DIVISION OF AVNET, INC.

NEW JORDAN AMPLIFIER

Performance Leader of the Line



\$99⁹⁵
LIST

Full Line to \$1200

12 New Solid State
Amplifiers —
All with wide range,
true sound circuitry.

Visit your local dealer or write for our
colorful catalog with exciting information
on the complete line of Jordan amplifiers



151 PASADENA AVE. • SO. PASADENA • CALIF. 91030 • (213) 257-8260

and each tune that one begins to wonder why he spent all those years imprisoned in silence, not gigging, not recording. And he plays the drums with a sense of tones and registers that is relatively the only counterpart to the things Art Blakey did with Monk on those old recordings in the early '50s like *Nutty*, wherein the drums set up pitch, tonal and rhythm-melodic directions.

All I can say is that Blackwell's been done real dirty by people and musicians who're supposed to know. The only difference between him and Roy Haynes is that Roy did get gigs and made a lot of money in the tombs of the studios. But you can believe that when I go through the music listening of my Contemporary Black Arts class next semester at Pitzer College some students are going to leave that class knowing who he is, what he's done and the difference between playing hippy dip, cluttered, attention-getting licks that drown out the front line—the difference between that kind of thing and the pure love and happiness that Blackwell's music projects—because if a man or woman leaves a university and doesn't know who men like Eddie Blackwell are, well, then you can say that that person is not educated. . . .

When Booker Little spoke at the end of one of the Five Spot performances, he knew what he was talking about when he said, ". . . and the wonderful Eddie Blackwell on drums." Artists like Blackwell are blessings for which we all should be thankful.

Stanley Crouch
Lecturer, Pitzer College
Claremont, Calif.

P.S.: I must commend Harvey Pekar: He was the first critic I know of who recognized that Blackwell is one of the very great drummers. Thank you, Mr. Pekar. Too bad you didn't interview him then.

Blues Stir Nostalgia

I simply wish to congratulate you for the excellent articles concerning the blues and bluesmen in your recent editions.

It was from the blues that my interest in jazz originally emerged. I can't remember who I first heard playing the blues, all I know is that it moved me like no other form of music had ever done. Not satisfied with simply listening to it, I read and studied about it and eventually became familiar with people such as Charlie Parker and Duke Ellington and so forth. From there, I just kept going.

Now, when I am so much involved with my Miles Davis and Cannonball Adderley kicks, it really serves as a great source of nostalgia to read about the men who initially started me on my road to jazz. It is just like coming back to your home town after having left it many years ago.

Raymond Filipavicius

New York City

Exposure

Exposing neglected artists such as Paul Bley (*DB*, Oct. 17) should be of prime concern to your publication. Keep it up!

Robert Naughton

Guilford, Conn.

TEN JAZZ SOCIETIES CONFER IN NEW YORK

Over 200 individual registrants from 10 jazz societies participated in the Second Annual Conference of Jazz Societies at St. Peter's Lutheran Church in New York City on November 8, 9 and 10. Included in the two afternoon and three evening sessions were live music, panel discussions, seminars, jazz films and a jazz vesper service.

Participating societies included the Left Bank Jazz Societies of Baltimore and Washington; The Pioneers of Jazz, The Duke Ellington Society, The New York Hot Jazz Society and Jazz Interactions of New York City; The Jazz at Home Club of Philadelphia; Rutgers Institute of Jazz Studies of Newark; The Hartford Jazz Society, and International Art of Jazz of Long Island, N.Y.

The theme of the conference was "How Can Jazz Societies Organize More Effectively?" One panel, "The Jazz Society and the Foundation," was headed by Dr. William Weinberg of Rutgers University, with Willis Conover, Chairman of the Jazz Committee for the National Council on the Arts; George Pettengill, Executive Director of the Suffolk County Human Relations Commission; Barbara Perry, Proposal Specialist for the New York State Council on the Arts; bassist Chris White, Executive Director of Jazzmobile and advisor to the New York State Council on the Arts; Gil Crampton, President of the Left Bank Jazz Society, Washington, D.C.; and Charles Patrick, Proposal Specialist for Rutgers University. One idea that emerged from this discussion was the concept of workshops on how to develop grant proposals for musicians and organizations.

The societies are also endeavoring to formulate bookings for musicians during the year by setting up a circuit among participating organizations.

Another panel, "Jazz in New Contexts," was moderated by Benny Kears, President of the Left Bank Jazz Society, Baltimore. The panelists were Al Fisher, columnist for the Long Island *Entertainer* and *Down Beat* contributor; Ed Feingold, Director of Public Relations for National Beer, Baltimore; George Chirogno, Publicity Director for Garden State Shopping Center, Paramus, N.J.; Rev. John G. Gensel, Pastor to the Jazz Community; Jim Harrison, Music Coordinator for Jazzmobile; and Sonny Lester, a&r man for Solid State.

The Marshall Stearns Memorial Lectures were delivered by Charles Nanry, President of Jazz Interactions, and David Cayer, Assistant Director of the Rutgers Bureau of Community Services. The discussant was Chett Carmichael, Jazz at Home Club, Philadelphia.

Jazz films from the collection of Ernie Smith were shown. The music on Friday was supplied by trombonist Benny Powell's quintet, with Harold Vick, tenor saxo-

phone; Milt Sealey, piano; Bob Cunningham, bass; and Percy Brice, drums. Trumpeter Eddie Preston and vocalists Ruth Brisbane and Leon Thomas also participated.

On Saturday evening, trumpeter Joe Newman led an ensemble which included alto saxophonist Arnie Lawrence, guitarist Attila Zoller, Sealey, electric bassist Earl May and drummer Freddie Waits. Guest appearances were made by Willie The Lion Smith, Coleman Hawkins, Buck Clayton and alto saxophonist Gary Bartz.

The vesper services were performed by tenor saxophonist Harold Ousley. Assisting Ousley in his own composition, *The Prodigal Son*, were Jane Getz, piano; Jerry Patterson, guitar; Al Drears, drums, and Powell, Cunningham and Miss Brisbane.

The 1969 conference will be held in Baltimore, and it is hoped that the roster of participating organizations will expand further.

MIAMI POP FESTIVAL SET FOR DEC. 28-30

A variety-filled three-day festival of pop music will be presented at Gulfstream Park in Hallandale (near Miami, Fla.) Dec. 28 through 30, under the sponsorship of



Charles Lloyd
Jazz Amid Pop

the Entertainment Organization.

Performers scheduled to appear include Jose Feliciano, Country Joe & the Fish,

Down Beat Goes Airborne

With this issue, *Down Beat* debuts its new International Air Edition. Newsstand copies will go on sale in 10 European countries on the same date as in the U.S. The countries are England, France, West Germany, Denmark, Sweden, Norway, Finland, Holland and Belgium. We are most pleased to be able to offer this improved service to our many readers abroad.



Buffy St. Marie, Chuck Berry, Infinite McCoys, Booker T & MGs, John Mayall's Bluesbreakers, Dino Valente, Fleetwood Mac, and Blues Image (28); Steppenwolf, Jr. Walker, Butterfield Blues Band, Flatt & Scruggs, Marvin Gaye, Joni Mitchell, Boxtops, Richie Havens, James Cotton Blues Band, and H. P. Lovecraft (29); and Charles Lloyd, Canned Heat, Turtles, Joe Tex Revue, Ian & Sylvia, Iron Butterfly, Grateful Dead, Sweet Inspirations, Grassroots, and a repeat performance by Feliciano on the final day.

Two main stages will be used at the 20,000 capacity park. There will be an area for dancing.

Showtime is 1 p.m. to 10 p.m. on all three days. Tickets, \$6 in advance or \$7 at the door, can be ordered from Miami Pop Festival, P.O. Box 3900, Miami, Fla. 33101, but delivery can not be guaranteed on orders postmarked later than Dec. 9.

BALTIMORE BRINGS JAZZ TO BLACK YOUNGSTERS

A persistent complaint in the jazz world is that young black people have few opportunities to hear in-person the music which is their living heritage. With the foundation of the John Coltrane Jazz Association, Baltimore's Left Bank Jazz Society and the Baltimore Model Cities Program have joined to meet this need.

The association, which was named by a group of 20 VISTA associates and six student activists, will distribute 50 free tickets per week to the Left Bank Jazz Society's Sunday concerts. The tickets will go to young people within the Model Cities communities who otherwise could not afford to attend. Tickets will be distributed so that the largest possible population can be reached over a period of time.

In this way, the association "hopes to deepen the awareness of . . . black heritage and culture as expressed through jazz, to broaden the scope of musical knowledge, and to acquaint black youngsters with jazz music as performed by some of the great musicians of today."

FINAL BAR

Clarinetist Sal Franzella, 53, died of cancer in New Orleans Nov. 8. He had returned to his home town a few years ago after an absence of some 30 years.

Franzella, whose father was a clarinetist with the French Opera in New Orleans, studied with Jean Paquay, who also taught Tony Parenti and the late Irving Fazola. He joined the musicians' union at 12. In 1936 he went on the road with Benny Meroff's band, later worked with Isham Jones, and in 1938 joined Paul Whiteman's orchestra. From 1941 to 1947 he was an NBC staff musician in New York, after which he did studio work in California.

Upon his return to New Orleans, he played several seasons with the New Or-

leans Pops Orchestra, but also had begun to regain a jazz following with groups at Pete Fountain's Storyville Lounge and at the Downs Lounge.

An exceptionally accomplished instrumentalist, Franzella appeared as guest soloist with symphony orchestras and also did concert work on bass clarinet and alto saxophone. His best recorded jazz work appeared on a quintet date under his own name in the mid-'40s.

Jay L. Kraus, 75, president and chairman of the Harmony Co., manufacturers of guitars and other stringed instruments, died in Chicago Nov. 17. A pioneer in the guitar industry, Kraus was a former president of the Guitar Manufacturers Association and had been a board member of the American Music Conference. He was a founder of the Music Industry War Council formed during World War II.

POTPOURRI

A new jazz club has appeared on the New York scene. The Needle's Eye, on Little West 12th St. in Chelsea, features piano and bass duos. **Walter Bishop Jr.** was the first incumbent, followed by **Larry Willis**.

The old fear of rock acts is still with us. Recently, Carnegie Hall refused to accept a booking for the **Jimi Hendrix Experience**, claiming they had information that Hendrix' audiences in other places had "got very much out of hand." The promoters offered to post a surety bond, but were told that Hendrix would not be allowed to perform under any circumstances. Undaunted, they booked Lincoln Center's prestigious Philharmonic Hall instead.

Two unrelated jazz namesakes finally got together in New York last month. Pianist **Jane Getz** appeared with the **Stan Getz Quartet** at the Rainbow Grill in Rockefeller Center on a bill also including **Chris Connor**.

The strike of AFM staff musicians against the three major television networks, still not settled at presstime, taxed the ingenuity of variety show hosts and performers. One of the most imaginative responses to the predicament was made by **Pearl Bailey**, subbing for **Johnny Carson** on the *Tonight* show. Miss Bailey not only offered an unaccompanied song, but also featured jazz tap dancer **Bunny Briggs**, whose fancy footwork stopped the show, then joined him in a swinging song-and-dance routine enhanced rather than marred by the lack of accompaniment. AFM picket lines on both coasts boasted numerous stars. In front of ABC's Los Angeles studios, **Stan Kenton**, **Lalo Schifrin**, **David Rose**, **Nelson Riddle** and **Nellie Lutcher** were seen among the placard bearers. A key issue in the strike is job security.

STRICTLY AD LIB

New York: Spurred by the new "name" policy at Count Basie's Lounge, Harlem continues to jump. During November, the **Clark Terry** big band inaugurated a series of regular Monday night sessions at

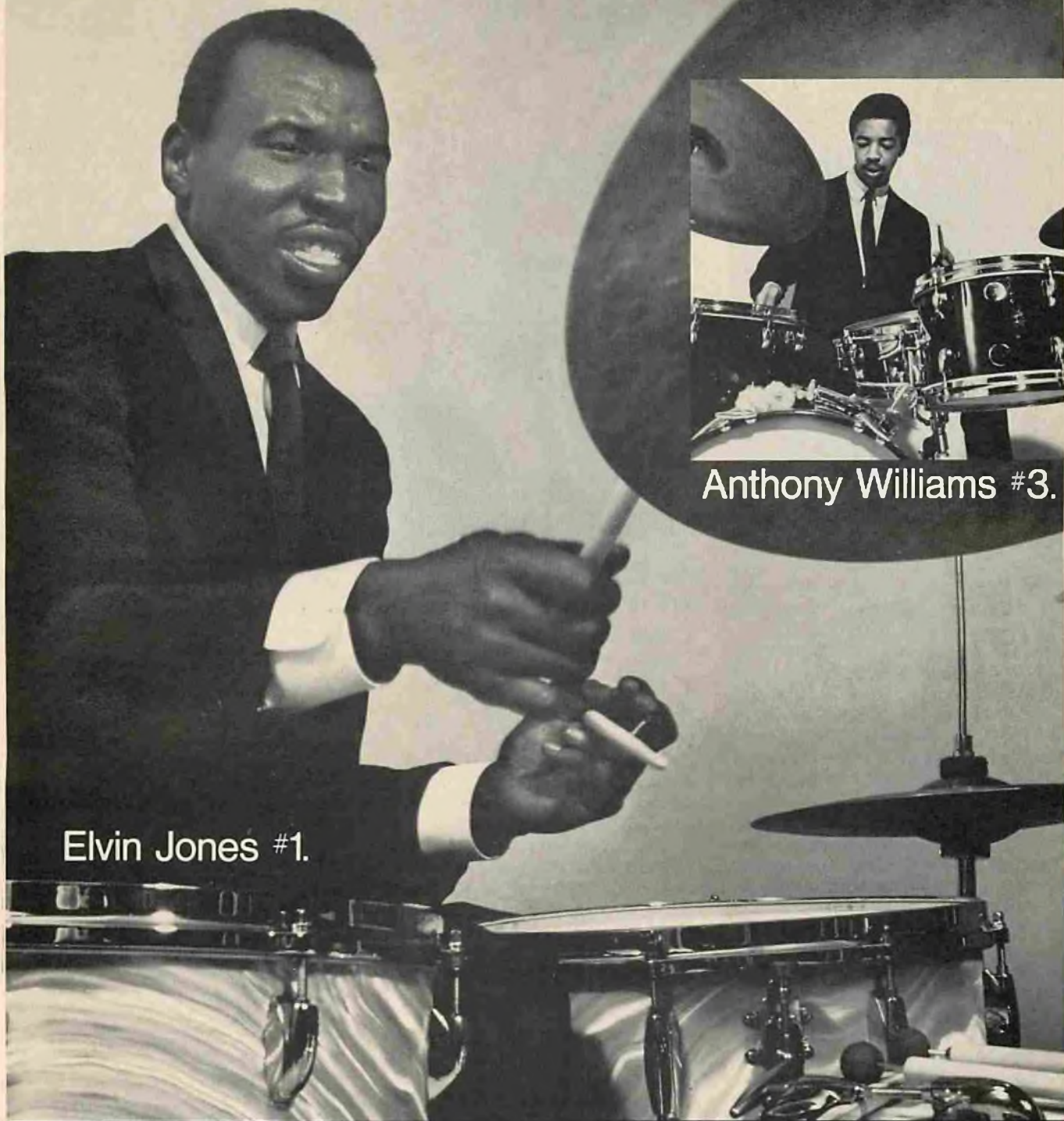
the Club Baron. Opening night drew a crowd of 300 people. At presstime, Club Baron was in the process of refurbishment and beautification, and it is expected that name groups will soon be the rule at the Lenox Ave. spot . . . Pianist **Herbie Hancock** debuted his own sextet at the Village Vanguard in November. The front line consists of **Johnny Coles**, fluegelhorn; **Garnett Brown**, trombone; and **Clifford Jordan**, tenor saxophone, flute, with bassist **Ron Carter** and drummer **Pete La Roca** in the rhythm section . . . Hancock's former boss, **Miles Davis**, played two weekends at the Village Gate—one opposite **Jimmy Smith** and comedian **Professor Irwin Corey**. At the Top of the Gate, **Les McCann** and **Toshiko** held forth at the piano. McCann was accompanied by **Leroy Vinnegar**, bass, and **Donald Dean**, drums . . . **Gil Evans** has signed to score and orchestrate guitarist **Allan Guttler's** satirical fantasy about the advertising world, *Parachute to Paradise*. Evans will expand on a title song written by author-director Guttler . . . **Ahmad Jamal's** trio did two weeks at Plaza 9. Pianist-singer **Glen Covington** was also on the bill, and **Mousey Alexander's** trio continues as the house trio for dancing . . . **Billy Cobham**, **Horace Silver's** drummer, took part in a demonstration of Meazzi Hollywood Tronicdrums for Carl Fischer Music at Carnegie Hall's Chapter Room. With Cobham and the electronic drums were **Benny Maupin**, tenor saxophone; **Roland Hanna**, piano, and **Ron Carter**, bass . . . **Attila Zoller** recently returned from Germany, where he appeared on TV and radio, in concert and in clubs and did movie scoring. His basic group consisted of pianist **Bob Deagen**, bassist **Gunter Lenz**, and **Rolf Hubner** and **Stu Martin** dividing drum chores. Zoller also appeared as guitar soloist with a symphony orchestra in Hanover for North German Radio, doing a **Tom McIntosh** composition . . . **Billy Taylor** has been appointed to the Writers' Advisory Committee of ASCAP . . . **Vibist Warren Chiasson** has the Friday to Sunday gig at the Signs of the Zodiac (136th & Broadway). Some of the soloists who have appeared under the rotating policy have been reed men **Joe Farrell**, **Harold Vick**, **Arnie Lawrence** and **Lee Konitz**, and bassists **Richard Davis** and **Jimmy Garrison**. **George Brown** is the regular drummer. Chiasson, Konitz, Brown and bassist **Ron McClure** went to Halifax, Nova Scotia Nov. 20 to do a program for CBC . . . Drummer **Joe Coleman** heads up the Monday night session scene at Pellicane's Lounge in Smithtown, L.I. His rhythm sectionmates are pianist **Monty Alexander** and bassist **Bob Cranshaw**, with **Harry Sheppard** on vibes. Visiting horn duos have included **Roy Eldridge** and **Billy Mitchell**, **Charlie Shavers** and **Jimmy Hamilton** . . . Eldridge and tenor saxophonist **Richie Kamuca** did two weeks at the Half Note; then Kamuca stayed on as part of the **Jake Hanna Sextet** which, in addition to the leader's drums, spotted **Bill Berry**, trumpet; **Jimmy Hamilton**, clarinet; **Wynton Kelly**, and **Diek Phillipi**, bass . . . An all-star band consisting of reed man **Jerome Richardson**, trombonist **Garnett Brown**, pianist **Roland Hanna**, bassist **Richard**

Davis and drummer **Grady Tate**, played a concert for the Hartford Jazz Society . . . The **Jothan Callins Quintet** and 14-piece band played two shows on a November Sunday at the Olatunji Center of African Culture on East 125th St. Callins, trumpet, fluegelhorn, was aided by **George Coleman**, tenor saxophone; **Stan Cowell**, piano; **Bill Davis**, bass; and **Freddie Waits**, drums. **Muriel Winston** sang with the big band . . . The MUSE combo has played a concert for that organization, taped a segment for *Inside Bedford Stuyvesant* on Channel 5 and did a concert at the Brooklyn Museum. The group consists of **Carlos Garnett**, tenor saxophone; **Danny Nixon**, piano; **Ben Wolfolk**, bass, and **Al Hicks**, drums . . . **Willie Bobo's** septet played at Count Basie's and the Apollo Theatre and found time to perform for the inmates at the New York City Correctional Institution on Riker's Island. The latter concert was another in a series arranged by Riker's Island Music Director **Carl (Bama) Warwick**, former trumpeter with **Buddy Rich**, **Dizzy Gillespie**, **Woody Herman** and other big bands.

Los Angeles: **Craig Hundley** and his juvenile jazz trio (**J. J. Wiggins**, bass; **Gary Chase**, drums) joined **Johnny Muthis** for a mid-west tour. Shortly after the Muthis tour, Hundley will go into his own touring orbit. The trio will have tutors traveling with them (the three range in age from 12 to 14) plus a new manager. **Craig's father, Richard Hundley**, has taken over the managerial chores. A frustrating thing happened to **Craig** recently: *Seventeen* had asked him for an article on today's music, but sent it back with the comment that they didn't want a ghost-written article. Little did they realize that they were dealing with a 14-year old I.Q. of 184 . . . The president of the Mexican Musicians Union, **Venus Rey**, was a recent house guest of **Calvin Jackson**. Jackson seems to have done more for Mexican-American relations than the Alliance for Progress. They seem to love him at **Duke's Glenn Cove**, also. He brought his trio there for at least a couple of months, with **Dave Parlato**, bass, and **Bill Douglass**, drums, who was a last-minute replacement for **Maurice Haws** . . . **Cal Tjader** brought a slightly modified sound into the Lighthouse for his recent two-week gig. He's now using electric piano and electric bass. Personnel: **Tjader**, vibes; **Al Zulaica**, electric piano; **Jim McCabe**, electric bass; **John Rae**, drums; **Armando Peraza**, congas . . . Promoter **Ray Bowman** presented two contemporary combos at the Ice House in Pasadena on successive Mondays. The **Be-Attitudes** (**Ken Lindsey**, trumpet, fluegelhorn; **Michael Angelo**, reeds (he writes graffiti on the ceiling between sets); **Harry Schmidnap**, **Mike Pecanic**, guitars; **Peter Wiltshire** drums) and the **New Art Jazz Ensemble** (**Bobby Bradford**, trumpet; **John Carter**, reeds; **John Williamson**, bass; **Bruz Freeman**, drums) . . . **Pete Jolly** brought his trio (**Chuck Berghofer**, bass; **Nick Cerolli**, drums) into Donte's for four weekends. Guitar Night during November heard from **Joe Beck**, **Bola Sete** and **Joe Pass**. On the

/Continued on page 43

The Winners!



Elvin Jones #1.

Anthony Williams #3.

They both play Gretsch drums.
Need we say more.

"That Great Gretsch Sound"
The Fred Gretsch Company, Inc.
60 Broadway, Brooklyn, N.Y. 11211

33rd Annual Down Beat Readers Poll



For *Down Beat* readers, 1968 apparently was the year of Gary Burton and Miles Davis. These two worthies did extremely well, the young vibist coping Jazzman of the Year and also dethroning 13-year winner Milt Jackson. Davis, in addition to winning trumpet and combo awards, placed no less than three albums in the top 10 Records of the Year. In addition, Davis placed second for Jazzman of the Year, while Burton took second place in the combo category.

A welcome surprise was Pee Wee Russell's clarinet victory, his first in the Readers Poll since 1944! (Of course, Russell has won in the Critics Poll for the past seven years, but readers and critics don't always agree.) Cannonball Adderley returned to the alto throne for the first time since 1961. Then as now, he toppled Paul Desmond.

Most other victories were predictable (excepting Record of the Year, which never is), generally being a matter of runners-up catching the brass ring or long-time favorites maintaining their lead. Ray Charles came up front from a strong third, while Aretha Franklin ran a mighty close second to Queen Ella. We welcome first-timers Herbie Hancock and Richard Davis to the winner's circle.

Ballots were again tabulated by computer. In the listings, artists receiving fewer than 30 votes are not shown. Numbers in parentheses indicate last year's position.

If you don't agree with the results, why didn't you vote?



HALL OF FAME

1. Wes Montgomery (24) ... 2,274
2. Jack Teagarden (2) ... 292
3. Clifford Brown (3) ... 249
4. Gene Krupa (7) ... 226
5. Ornette Coleman (5) ... 222
6. Dave Brubeck (4) ... 207
7. Stan Getz (6) ... 157
8. Woody Herman (11) ... 129
9. Charles Mingus (14) ... 128
10. Buddy Rich (10) ... 121
10. Sonny Rollins (13) ... 121
11. Ella Fitzgerald (8) ... 104
12. Fletcher Henderson (—) ... 95
13. Django Reinhardt (9) ... 84
14. Ray Charles (18) ... 75
14. Nat Cole (30) ... 75
15. Cannonball Adderley (28) ... 60
16. Scott La Faro (22) ... 57
17. Bill Evans (18) ... 53
18. Johnny Hodges (29) ... 50
19. Serge Chaloff (—) ... 48
19. John Lewis (29) ... 48
20. Roland Kirk (—) ... 47
21. Don Ellis (—) ... 41
21. Charles Lloyd (21) ... 41
22. Gil Evans (26) ... 38
22. Horace Silver (—) ... 38
23. King Oliver (24) ... 36
23. Frank Sinatra (—) ... 36
24. Lionel Hampton (—) ... 35
24. Max Roach (—) ... 35
24. Jimmy Smith (19) ... 35
25. J.J. Johnson (—) ... 34
26. Maynard Ferguson (25) ... 31
26. Fats Navarro (—) ... 31
26. Oscar Peterson (15) ... 31



JAZZMAN OF THE YEAR

1. Gary Burton (24) ... 733
2. Miles Davis (6) ... 690
3. Duke Ellington (2) ... 554
4. Buddy Rich (3) ... 406
5. Don Ellis (4) ... 384
6. Charles Lloyd (1) ... 262
7. Roland Kirk (18) ... 254
8. Ornette Coleman (5) ... 123
9. Bill Evans (22) ... 110
10. Stan Getz (7) ... 101
11. Elvin Jones (—) ... 100
12. Oliver Nelson (13) ... 99
13. Dizzy Gillespie (19) ... 94
14. Cannonball Adderley (11) ... 80
15. Herbie Hancock (20) ... 68
16. Sonny Rollins (8) ... 67
17. Eddie Harris (—) ... 59
18. Archie Shepp (9) ... 58
19. Stan Kenton (17) ... 57
20. Clark Terry (13) ... 51
21. Sonny Criss (—) ... 49
21. Hugh Masekela (—) ... 49
22. Horace Silver (—) ... 47
23. Herbie Mann (—) ... 46
24. Pharoah Sanders (—) ... 45
24. Cecil Taylor (—) ... 45
25. Dave Brubeck (14) ... 43
26. Thad Jones (—) ... 38
27. John Handy (12) ... 36
28. Woody Herman (25) ... 35
29. Jimmy Smith (16) ... 34
30. Kenny Burrell (—) ... 32
31. Count Basie (15) ... 30
31. Thelonious Monk (—) ... 30



RECORD OF THE YEAR

1. Don Ellis: Electric Bath ... 317
2. Buddy Rich: The New One ... 293
3. Miles Davis: Sorcerer ... 270
4. Miles Davis:
Miles in the Sky ... 208
5. Duke Ellington: ... and his
Mother Called Him Bill ... 195
6. Miles Davis: Nefertiti ... 189
7. Gary Burton: In Concert ... 163
8. Cream: Wheels of Fire ... 117
9. Sonny Criss:
Up, Up and Away ... 109
10. Wes Montgomery:
Day in the Life ... 102
11. Wes Montgomery: Down Here
on the Ground ... 89
12. Duke Ellington: Far East Suite ... 84
12. Eddie Harris: Electrifying ... 84
13. Thad Jones/Mel Lewis:
Live at Village Vanguard ... 81
14. Cecil Taylor: Conquistador ... 79
15. Pharoah Sanders: Tauhid ... 71
16. Gary Burton: Duster ... 67
17. John Coltrane: Expression ... 64
18. Gary Burton:
Lofty Fake Anagram ... 59
19. John Coltrane: Om ... 57
20. Horace Silver: Serenade to a
Soul Sister ... 56
20. Fourth Stream: White Fields ... 56
21. Elvin Jones:
Puttin' it Together ... 52
22. Blood, Sweat & Tears:
Child is Father to the Man ... 49
23. Stan Kenton:
Compositions of Dee Barton ... 47
24. Roland Kirk:
Don't Cry, Beautiful Edith ... 45
24. Jackie McLean:
New & Old Gospel ... 45
25. Kenny Burrell:
Ode to 52nd St. ... 44
25. Roland Kirk: Inflated Tear ... 44
26. Jimi Hendrix:
Are You Experienced? ... 41
27. Stan Getz: Voices ... 39
27. Sinatra/Ellington:
Francis A. & Edward K. ... 39
28. Oliver Nelson: Live from L.A. ... 38
29. Simon & Garfunkel: Bookends ... 37
30. Big Bros. & Holding Co.:

- Cheap Thrills ... 36
31. Stan Getz: Sweet Rain ... 33
31. Charles Lloyd: In Europe ... 33
32. Electric Flag:
A Long Time Coming ... 31
32. Buddy Rich: Big Band Shout ... 31
33. Thelonious Monk:
Underground ... 30



BIG BAND

1. Duke Ellington (1) ... 1,746
2. Buddy Rich (2) ... 1,328
3. Thad Jones/
Mel Lewis (3) ... 1,085
4. Don Ellis (4) ... 844
5. Count Basie (5) ... 507
6. Gerald Wilson (6) ... 271
7. Woody Herman (7) ... 216
8. Sun Ra (8) ... 215
9. Oliver Nelson (10) ... 169
10. Stan Kenton (9) ... 144
11. Duke Pearson (—) ... 94
12. Gil Evans (12) ... 50
12. Doc Severinsen (—) ... 50
13. Clark Terry (13) ... 44
14. Ray Charles (—) ... 39
15. Maynard Ferguson (11) ... 30

COMBO

1. Miles Davis (1) ... 1,733
2. Gary Burton (11) ... 1,086
3. Modern Jazz Quartet (3) ... 386
4. Charles Lloyd (2) ... 324
5. Cannonball Adderley (5) ... 279
6. Oscar Peterson (6) ... 268
7. Jazz Crusaders (12) ... 173
8. Dizzy Gillespie (10) ... 167
9. Horace Silver (9) ... 162
10. Dave Brubeck (4) ... 150
11. Elvin Jones (—) ... 120
12. Bill Evans (19) ... 110
13. John Handy (7) ... 90
13. Herbie Mann (22) ... 90
14. Stan Getz (13) ... 87
15. Ramsey Lewis (14) ... 73

16. Ornette Coleman (8) ... 71
17. Brasil '66 (25) ... 58
18. Thelonious Monk (15) ... 56
19. Fourth Stream (—) ... 51
20. Craig Hundley (—) ... 49
21. Art Blakey (16) ... 48
22. Roland Kirk (—) ... 40
23. Hugh Masekela (—) ... 36
24. Archie Shepp (18) ... 35
25. Jimmy Smith (—) ... 33
26. Pharoah Sanders (—) ... 31
27. Denny Zeitlin (21) ... 30



TRUMPET

1. Miles Davis (1) ... 3,089
2. Dizzy Gillespie (3) ... 775
3. Clark Terry (2) ... 524
4. Freddie Hubbard (4) ... 498
5. Doc Severinsen (8) ... 324
6. Don Ellis (5) ... 223
7. Lee Morgan (6) ... 182
8. Hugh Masekela (22) ... 166
9. Don Cherry (9) ... 136
10. Maynard Ferguson (7) ... 124
11. Roy Eldridge (17) ... 79
12. Bobby Hackett (18) ... 77
13. Nat Adderley (13) ... 76
13. Herb Alpert (15) ... 76
14. Al Hirt (12) ... 75
14. Jimmy Owens (14) ... 75
15. Louis Armstrong (16) ... 57
16. Art Farmer (11) ... 55
17. Cootie Williams (14) ... 51
18. Kenny Dorham (19) ... 50
18. Thad Jones (16) ... 50
19. Donald Byrd (15) ... 49
20. Connie Jones (—) ... 45
21. Chet Baker (21) ... 40
21. Harry James (20) ... 40
22. Cat Anderson (—) ... 38
23. Randy Brecker (—) ... 30

TROMBONE

1. J.J. Johnson (1) ... 2,354
2. Bob Brookmeyer (2) ... 904
3. Roswell Rudd (3) ... 490
4. Grachan Moncur III (4) ... 285
5. Wayne Henderson (7) ... 225
6. Curtis Fuller (6) ... 205
7. Urbie Green (9) ... 182
8. Frank Rosolino (10) ... 164
9. Lawrence Brown (5) ... 156
10. Garnett Brown (21) ... 152



11. Kai Winding (8) ... 133
12. Carl Fontana (15) ... 124
13. Vic Dickenson (12) ... 101
14. Slide Hampton (19) ... 68
14. Phil Wilson (11) ... 68
15. Jimmy Cleveland (17) ... 63
16. Al Grey (16) ... 47
17. Jimmy Knepper (18) ... 45
17. Dickie Wells (23) ... 45
18. Si Zentner (14) ... 44
19. Albert Mangelsdorff (13) ... 43
20. Harold Betters (22) ... 38
21. Bennie Green (20) ... 36
21. Julian Priester (—) ... 36



CLARINET

1. Pee Wee Russell (2) ... 1,040
2. Buddy DeFranco (1) ... 906
3. Tony Scott (3) ... 587
4. Pete Fountain (6) ... 508
5. Eddie Daniels (12) ... 401
6. Woody Herman (8) ... 379
7. Jimmy Giuffre (4) ... 375
8. Jimmy Hamilton (7) ... 332
9. Benny Goodman (5) ... 289
10. Perry Robinson (10) ... 123

11. Phil Woods (9) ... 114
12. Paul Horn (11) ... 113
13. Roland Kirk (—) ... 72
13. Rolf Kuhn (—) ... 72
14. Russell Procope (13) ... 67
15. Bob Fritz (—) ... 64
16. Bill Smith (—) ... 38



ALTO SAXOPHONE

1. Cannonball Adderley (3) ... 1,447
2. Johnny Hodges (4) ... 885
3. Ornette Coleman (2) ... 846
4. Paul Desmond (1) ... 802
5. Phil Woods (6) ... 397
6. John Handy (5) ... 394
7. Sonny Criss (15) ... 332
8. Jackie McLean (7) ... 301
9. Sonny Stitt (8) ... 119
10. James Spaulding (12) ... 99
11. Lee Konitz (9) ... 92
12. Charlie Mariano (10) ... 72
13. Marion Brown (13) ... 71
14. James Moody (14) ... 70
15. Bud Shank (11) ... 68
16. Art Pepper (16) ... 65
17. Benny Carter (17) ... 56
18. Charles McPherson (—) ... 54
19. Frank Strozier (—) ... 53
20. Lou Donaldson (—) ... 45
21. Eric Kloss (—) ... 41
21. Fred Lipsius (—) ... 41
22. Robin Kenyatta (—) ... 37
23. Ernie Watts (—) ... 33

TENOR SAXOPHONE

1. Stan Getz (1) ... 1,817
2. Sonny Rollins (2) ... 1,161
3. Charles Lloyd (3) ... 569
4. Wayne Shorter (6) ... 381
5. Pharoah Sanders (8) ... 240
6. Joe Henderson (4) ... 233
7. Coleman Hawkins (5) ... 182
8. Joe Farrell (—) ... 172
9. Archie Shepp (7) ... 152
10. Eddie Harris (23) ... 148



11. Roland Kirk (19) ... 134
12. Zoot Sims (11) ... 116
13. Stanley Turrentine (—) ... 114
14. Jay Corre (12) ... 112
15. Ben Webster (9) ... 96
16. Paul Gonsalves (10) ... 91
17. Albert Ayler (13) ... 81
18. James Moody (17) ... 74
19. Sal Nistico (14) ... 56
20. Sonny Stitt (18) ... 55
21. Booker Ervin (21) ... 54
22. Yusef Lateef (—) ... 48
23. Dexter Gordon (20) ... 47
24. Illinois Jacquet (—) ... 43
25. Boots Randolph (—) ... 41
26. Eddie Davis (16) ... 39
26. Harold Land (24) ... 39
27. Bud Freeman (—) ... 37
28. George Coleman (24) ... 32
29. John Klemmer (—) ... 30



BARITONE SAXOPHONE

1. Gerry Mulligan (1) ... 2,745

2. Pepper Adams (3) ... 1,134
3. Harry Carney (2) ... 1,044
4. Cecil Payne (6) ... 188
5. Roland Kirk (8) ... 168
6. Charles Davis (5) ... 145
7. Ronnie Cuber (4) ... 139
8. Sahib Shihab (9) ... 82
9. Jerome Richardson (7) ... 78
10. Pat Patrick (8) ... 58



FLUTE

1. Herbie Mann (1) ... 1,926
2. Roland Kirk (3) ... 1,117
3. Charles Lloyd (2) ... 793
4. James Moody (4) ... 776
5. Yusef Lateef (5) ... 680
6. Jeremy Steig (7) ... 281
7. Hubert Laws (9) ... 270
8. Paul Horn (6) ... 191
9. Frank Wess (8) ... 171
10. Jerome Richardson (10) ... 163
11. James Spaulding (11) ... 95
12. Joe Farrell (—) ... 71
13. Bud Shank (—) ... 69
14. Buddy Collette (12) ... 33

PIANO

1. Herbie Hancock (2) ... 1,116
2. Bill Evans (3) ... 858
3. Oscar Peterson (1) ... 814
4. Thelonious Monk (4) ... 515
5. McCoy Tyner (10) ... 312
6. Erroll Garner (7) ... 253
7. Dave Brubeck (6) ... 249
8. Keith Jarrett (5) ... 208
9. Cecil Taylor (9) ... 196
10. Horace Silver (11) ... 182



11. Earl Hines (8) ... 174
12. Jaki Byard (15) ... 161
13. Ramsey Lewis (14) ... 151
14. Duke Ellington (12) ... 146
15. Chick Corea (25) ... 142
16. Joe Zawinul (23) ... 136
17. Ahmad Jamal (18) ... 118
18. Andrew Hill (28) ... 88
19. Denny Zeitlin (13) ... 72
20. Peter Nero (17) ... 69
21. Billy Taylor (24) ... 66
22. Count Basie (26) ... 59
23. Roger Kellaway (16) ... 57
24. George Shearing (—) ... 55
25. Paul Bley (—) ... 53
26. Ray Charles (—) ... 53
27. Jeffrey Furst (—) ... 50
28. John Lewis (21) ... 48
29. Teddy Wilson (19) ... 39
30. Valdo Williams (—) ... 32



ORGAN

1. Jimmy Smith (1) ... 3,891
2. Larry Young (4) ... 435
3. Richard Holmes (2) ... 282
4. Shirley Scott (3) ... 253
5. Jack McDuff (7) ... 147
6. Count Basie (6) ... 143
7. Don Patterson (5) ... 120
8. Al Kooper (—) ... 99
9. Lonnie Smith (13) ... 84
10. Jimmy McGriff (5) ... 70

11. Wild Bill Davis (9) ... 67
12. Ray Charles (12) ... 62
13. Clare Fischer (8) ... 52
14. Earl Grant (14) ... 48
15. Walter Wanderley (11) ... 39
16. Ray Manzarek (—) ... 38
17. John Patton (10) ... 31
18. Odell Brown (—) ... 30



VIBRAHARP

1. Gary Burton (2) ... 2,592
2. Milt Jackson (1) ... 1,602
3. Bobby Hutcherson (3) ... 871
4. Lionel Hampton (4) ... 592
5. Cal Tjader (5) ... 275
6. Roy Ayers (12) ... 262
7. Terry Gibbs (6) ... 155
8. Red Norvo (7) ... 99
9. Mike Mainieri (14) ... 97
10. Johnny Lytle (10) ... 60
11. Karl Berger (—) ... 55
12. Tommy Vig (13) ... 47



GUITAR

1. Kenny Burrell (2) ... 1,533
2. Larry Coryell (6) ... 645

3. Jim Hall (4) ... 557
4. Eric Clapton (20) ... 355
5. Gabor Szabo (3) ... 314
6. George Benson (8) ... 269
7. Charlie Byrd (5) ... 222
8. Tal Farlow (—) ... 215
9. Barney Kessel (13) ... 157
10. Mike Bloomfield (11) ... 134
10. Grant Green (9) ... 134
11. Joe Pass (12) ... 105
12. Jerry Hahn (14) ... 104
12. Jimi Hendrix (—) ... 104
13. Howard Roberts (10) ... 101
14. Sonny Sharrock (—) ... 94
15. Herb Ellis (14) ... 93
16. Bola Sete (7) ... 68
17. Johnny Smith (17) ... 53
18. Attila Zoller (15) ... 51
19. Freddie Green (18) ... 44
19. B.B. King (—) ... 44
20. Tony Mottola (—) ... 34
21. Laurindo Almedia (16) ... 32
22. Pat Martino (—) ... 31



BASS

1. Richard Davis (2) ... 1,169
2. Ray Brown (1) ... 1,123
3. Ron Carter (3) ... 959
4. Steve Swallow (9) ... 616
5. Charles Mingus (4) ... 614
6. Charlie Haden (8) ... 133
7. Paul Chambers (10) ... 126
8. Eddie Gomez (14) ... 119
9. Gene Wright (7) ... 98
10. Jack Bruce (—) ... 72
11. George Duvivier (11) ... 67
12. Bob Cranshaw (18) ... 56
12. David Izenzon (6) ... 56
12. Eldee Young (13) ... 56
13. Cecil McBee (17) ... 54
14. Jay Jaroslav (—) ... 53
15. Percy Heath (12) ... 45
16. Jeff Castleman (—) ... 41
16. Albert Stinson (20) ... 41
17. Ron McClure (19) ... 39
18. Henry Grimes (—) ... 36
19. Milt Hinton (23) ... 35
20. Sam Jones (15) ... 34
20. Reggie Workman (18) ... 34
21. LeRoy Vinnegar (16) ... 31



DRUMS

1. Elvin Jones (2) ... 1,566
2. Buddy Rich (1) ... 1,282
3. Tony Williams (3) ... 816
4. Roy Haynes (8) ... 579
5. Joe Morello (4) ... 342
6. Grady Tate (7) ... 273
7. Max Roach (5) ... 232
8. Ed Thigpen (19) ... 168
9. Art Blakey (6) ... 149
10. Shelly Manne (9) ... 133
11. Ginger Baker (—) ... 129
12. Billy Higgins (17) ... 108
13. Alan Dawson (15) ... 105
14. Louis Bellson (11) ... 98
15. Gene Krupa (13) ... 78
16. Joe Cusatis (14) ... 77
17. Mel Lewis (10) ... 73
18. Jack DeJohnette (12) ... 66
19. Chico Hamilton (16) ... 52
20. Jo Jones (22) ... 40
21. Joe Chambers (22) ... 39
22. Mitch Mitchell (—) ... 36
23. Ed Blackwell (—) ... 35
24. Milford Graves (15) ... 34
25. Rufus Jones (18) ... 32
26. Sonny Payne (—) ... 31
26. Sam Woodyard (20) ... 31



MISCELLANEOUS INSTRUMENT

1. Roland Kirk, MS (1) ... 2,408
2. Ravi Shankar, Si (2) ... 584
3. Yusef Lateef, Ob (3) ... 421
4. Rufus Harley, Bgp (10) ... 240
5. Ray Nance, Vi (6) ... 236
6. Paul Butterfield, Hca (8) ... 199
7. Jean-Luc Ponty, Vi (15) ... 181
8. Mike White, Vi (4) ... 169
9. Ornette Coleman, Vi (5) ... 74
10. Oliver Nelson, SS (12) ... 65
11. Toots Thielemans, Hca (11) ... 63
12. Art Van Damme, Acc (14) ... 61
13. Howard Johnson, Tu (—) ... 56
14. Mongo Santamaria, LP (16) ... 55
15. Steve Lacy, SS (7) ... 54
16. Lucky Thompson, SS (13) ... 43
17. Jerome Richardson, SS (—) ... 36
18. Dorothy Ashby, Hp (—) ... 33

Legend: Acc-accordion; Bgp-bagpipe; Hca-harmonica; Hp-harp; LP-Latin percussion; MS-manzello, strich; Ob-oboe; Si-sitar; SS-soprano saxophone; Tu-tuba; Vi-violin.

COMPOSER

1. Duke Ellington (1) ... 1,694
2. Oliver Nelson (3) ... 519
3. Wayne Shorter (18) ... 424
4. Lennon-McCartney (9) ... 242
5. Thelonious Monk (7) ... 234
6. Lalo Schifrin (6) ... 206
7. Ornette Coleman (5) ... 191
8. Herbie Hancock (4) ... 178
9. Quincy Jones (13) ... 167
10. Don Ellis (16) ... 149



11. Henry Mancini (2) ... 145
12. Burt Bacharach (—) ... 141
12. Horace Silver (17) ... 141
13. Antonio Carlos Jobim (14) ... 108
14. Jim Webb (—) ... 87
15. Dave Brubeck (10) ... 80
16. Gil Evans (12) ... 71
17. Michael Gibbs (—) ... 64
17. Charles Lloyd (8) ... 64
18. Joe Zawinul (27) ... 60
19. John Lewis (15) ... 59
20. Charles Mingus (19) ... 50
20. Cecil Taylor (20) ... 50

- 21. Miles Davis (—) ... 46
- 21. Neal Hefti (22) ... 46
- 22. Frank Zappa (—) ... 45
- 23. Dee Barton (—) ... 41
- 24. Carla Bley (—) ... 35
- 25. Bob Dylan (—) ... 33
- 25. Gary McFarland (11) ... 33
- 26. Duke Pearson (—) ... 32
- 26. George Russell (—) ... 32

ARRANGER

- 1. Oliver Nelson (1) ... 1,574
- 2. Duke Ellington (2) ... 903
- 3. Gil Evans (3) ... 740
- 4. Quincy Jones (4) ... 359
- 5. Thad Jones (8) ... 270
- 6. Don Ellis (6) ... 252
- 7. Henry Mancini (7) ... 155
- 8. Bill Holman (9) ... 115
- 9. Lalo Schifrin (6) ... 103
- 10. Duke Pearson (—) ... 76
- 10. Gerald Wilson (9) ... 76



- 11. Gary McFarland (5) ... 60
- 12. Sun Ra (14) ... 54
- 13. Dave Brubeck (15) ... 45
- 14. George Russell (17) ... 43
- 15. Neal Hefti (11) ... 41
- 16. Tom McIntosh (—) ... 40
- 17. Bob Brookmeyer (—) ... 39
- 17. Archie Shepp (12) ... 39
- 18. Stan Kenton (11) ... 38
- 18. Frank Zappa (—) ... 38
- 19. Charles Mingus (14) ... 36
- 20. Claus Ogerman (16) ... 35
- 21. John Lewis (15) ... 33
- 22. Richard Evans (—) ... 32
- 23. Ladd McIntosh (—) ... 31

FEMALE SINGER

- 1. Ella Fitzgerald (1) ... 1,489
- 2. Aretha Franklin (4) ... 1,296
- 3. Carmen McRae (3) ... 814
- 4. Nancy Wilson (2) ... 638
- 5. Dionne Warwick (8) ... 464
- 6. Janis Joplin (17) ... 427
- 7. Sarah Vaughan (5) ... 273
- 8. Nina Simone (6) ... 215
- 9. Morgana King (10) ... 103
- 10. Barbra Streisand (16) ... 97

- 11. Peggy Lee (7) ... 80
- 12. Grace Slick (—) ... 72
- 13. Anita O'Day (9) ... 65
- 14. Betty Carter (13) ... 57
- 15. Chris Connor (—) ... 49
- 16. Sheila Jordan (18) ... 46
- 17. Gloria Lynne (15) ... 41



- 18. Astrud Gilberto (11) ... 34
- 19. Laura Nyro (—) ... 33
- 20. Lorez Alexandria (12) ... 31
- 21. Lena Horne (—) ... 30
- 21. Della Reese (19) ... 30



MALE SINGER

- 1. Ray Charles (3) ... 1,203
- 2. Frank Sinatra (2) ... 1,019
- 3. Lou Rawls (1) ... 700
- 4. Joe Williams (4) ... 563
- 5. Mel Torme (5) ... 504
- 6. Tony Bennett (7) ... 207
- 7. James Brown (19) ... 165
- 8. Louis Armstrong (6) ... 159
- 9. O.C. Smith (—) ... 149
- 10. Jimmy Rushing (9) ... 127
- 11. Arthur Prysock (10) ... 126
- 12. Mose Allison (11) ... 123
- 13. Johnny Hartman (8) ... 103
- 14. Jimmy Witherspoon (14) ... 78
- 15. Bob Dylan (24) ... 61
- 16. Bill Henderson (23) ... 57
- 17. Richie Havens (—) ... 56
- 18. Clark Terry (16) ... 52
- 19. Jose Feliciano (—) ... 49
- 20. Jack Jones (22) ... 47

- 21. Sammy Davis Jr. (17) ... 46
- 22. Jim Morrison (—) ... 44
- 23. B.B. King (—) ... 42
- 24. Donovan (—) ... 40
- 25. Billy Eckstine (15) ... 39
- 25. Jimi Hendrix (—) ... 39
- 26. Jon Hendricks (12) ... 38
- 26. Muddy Waters (18) ... 38
- 27. Paul McCartney (—) ... 36
- 27. Andy Williams (21) ... 36



ROCK/POP/BLUES GROUP

- 1. Beatles (1) ... 863
- 2. Cream (26) ... 851
- 3. Jimi Hendrix Experience (25) ... 359
- 4. Fifth Dimension (18) ... 279
- 5. James Brown & Flames (14) ... 260
- 6. Brasil '66 (7) ... 251
- 7. Temptations (3) ... 177
- 8. Mothers of Invention (12) ... 165
- 9. Paul Butterfield (11) ... 162
- 10. B.B. King (—) ... 155
- 11. Muddy Waters (29) ... 145
- 12. Blood, Sweat & Tears (—) ... 125
- 13. Doors (24) ... 96
- 14. Jefferson Airplane (10) ... 95
- 15. Young Rascals (19) ... 90
- 16. Supremes (2) ... 86
- 17. Big Bros. & Holding Co. (—) ... 72
- 18. Country Joe & Fish (—) ... 62
- 19. Tijuana Brass (—) ... 61
- 20. Electric Flag (—) ... 57
- 21. Simon & Garfunkel (—) ... 56
- 21. Vanilla Fudge (—) ... 56
- 22. Canned Heat (—) ... 55
- 23. Grateful Dead (23) ... 50
- 24. Jackie Cain-Roy Kral (4) ... 48
- 25. Association (9) ... 46
- 26. Booker T & MGs (—) ... 44
- 26. Gary Burton (—) ... 44
- 27. Raelets (15) ... 43
- 28. Impressions (27) ... 39
- 29. Rolling Stones (20) ... 38
- 30. Mayall Bluesbreakers (—) ... 36
- 31. Chambers Bros. (—) ... 35
- 31. Four Freshman (8) ... 35
- 32. Junior Wells (—) ... 34
- 33. Spanky & Our Gang (—) ... 32
- 34. Sly & Family Stone (—) ... 31
- 35. Smokey & Miracles (—) ... 30

JAZZ EXPO '68 by Valerie Wilmer

PROMOTERS can argue about money till they're blue in the face, but a jazz festival with merely a whimper from the new music hardly deserves the title *Jazz Expo '68*. Sure, Sunny Murray came and played some drums for the London fans, but with the exception of a couple of avant garde forays from within the local Mike Westbrook Band, freedom was at a premium in this year's British edition of George Wein's *Newport In Europe*. At one time, Sun Ra was scheduled to bring in his 17-piece Arkestra but plans were dropped, rumor has it, because of the high cost of transportation. Cecil Taylor, meanwhile, was sitting just across the English Channel but nobody thought of dialing his number.

Murray's essentially haphazard display at the Drum Workshop provoked the kind of controversy that keeps jazz alive. The British public is out of sympathy with the avant garde, by and large, yet some of the loudest protests at Murray's performance came from a staunch Cecil Taylor supporter.

What's more, it was the oversight of the year to present a drummer as technically limited as Murray as a *soloist* in the wake of Art Blakey, Max Roach and Elvin Jones. But it happened. Impressively clad in what he calls his "energy shirt" a (Nigerian dansiki stitched by himself), the powerfully built man from Oklahoma ambled on stage to an expectant hush. Within seconds, he demolished all illusions about his forcefulness and drive with a very free (and really aimless) attack on his drumset. After what seemed an interminable solo, he stumbled off to a mixture of cheers, whistles and jeering. The general consensus of opinion among musicians and the jazz fraternity was that the ex-Cecil Taylor drummer was jiving, but not everyone felt that way. "Let me hear you, brother!" screamed one young Afro-Amer-

ican lady, falling to her knees in front of the stage.

Last year, the organizers of *Jazz Expo '67* were criticized for overlooking home-grown talent in the eight-day event; this year, with a 10-day format, they served the locals well. The Don Rendell-Ian Carr Quintet is one of the most musical combos in the country, and the spotlight was on good taste as soon as they opened the first concert at the Royal Festival Hall. The group's pianist is impish Michael Garrick, who has great feeling for the gentler aspects of jazz. He has strength as a writer, too, and his delicate *Voices* provoked a thoughtful muted trumpet solo from Carr, one of the most conscientious players in Britain. Carr also had a full-fat-toned-fluegelhorn excursion on *Pavanne*, his co-leader sharing honors with an honestly conceived tenor solo.

Throughout the Dave Brubeck set which followed, Alan Dawson's crisp and intelligent drumming behind the leader's piano was very evident. The gas of the evening, though, was Brubeck's "new boy", Gerry Mulligan, who apparently refused to take the leader, himself or the music too seriously. He ambled around the stage, grinning and noodling cheerfully behind the other soloists. Brubeck played well on *Limehouse Blues*, and the quartet's tailormade coda on this was neatness itself. On a blues number that took in snatches of *Please Don't Talk About Me When I'm Gone* and *Basin Street Blues*, Mulligan commenced a craggy climb, wandering in and out of the highways and byways of the tune, showing that in his jazz, at least, there is always room for humor. Brubeck's piano was filled to the brim with snatches of funk and touches of the academy; all the feelings he wants to convey. Sadly, he never quite makes it.

The more meaty business took place at

the Hammersmith Odeon, an old cinema situated in the western suburbs of London. Sunday night was devoted to the Mike Westbrook Concert Band and Dizzy Gillespie's Big Band Reunion, and very satisfying it was. Pianist Westbrook specializes in extended composition and appears, at first hearing, to be unable to decide on a direction. He uses conventional big band instrumentation and voicings, has soloists who can play both "inside" and "outside", and is inclined to follow the most strident avant garde solo with an ensemble passage lifted from Basie circa 1938. But all musical styles are grist to his mill and the combination works.

On *Release*, which usually runs for two hours but was offered in abbreviated form, the band would one moment be swinging at full throttle on, of all things, *Flying Home*, then soar up, up and away into freedom fields. The outstanding soloists were trombonist Malcolm Griffiths, alto saxophonist Mike Osborne and the perennial accolade-scoring John Surman, a baritone saxophonist of great stature, verve and technique.

Then it was Dizzy's turn. The band, formed for the European tour, lined up thusly: Gillespie, Dizzy Reece, Victor Paz, Jimmy Owens, Stu Hamer, trumpets; Curtis Fuller, Tom McIntosh, Ted Kelly, trombones; Chris Woods, James Moody, Paul Jeffrey, Sahib Shihab, Cecil Payne, reeds; Mike Longo, piano; Paul West, electric bass, and Candy Finch, drums. They played five Gil Fuller charts from the late 1940's band ("the Middle Ages", quipped the trumpeter), slightly revoiced by the arranger to accommodate contemporary ears. They retained the kind of excitement they must have inspired on their initial airing.

The reed section was broadly based on the two baritone saxophonists, Payne and



Dizzy Gillespie Big Band Reunion: Dizzy conducts (l. to r.) Mike Longo, Cecil Payne, Paul West, Chris Woods, James Moody, Paul Jeffrey, Sahib Shihab, Tom McIntosh, Ted Kelly, Jimmy Owens.

Shihab, and their virile sound added to West's resonant bass and the bass trombone of Kelly (like Moody and Payne a veteran of the 1947-48 Gillespie band) buoyed up the rest of the orchestra like nobody's business on *Things To Come* and *Manteca*.

Things hit hard—bam!—from the count-down, right into a sparkling Gillespie solo which immediately made it clear that none of his fire has dimmed. Brooklyn tenorman Paul Jeffrey, a last minute substitute for Harold Land, was really down with it in his shouting solo and came as a surprise to those who had never heard him blow. *Ray's Idea*, so evocative of the bop days that you could almost see the berets, dark glasses and goatees, was supposed to be a vehicle for Shihab's worthy baritone. On the second concert, though, the mighty Payne also had a chance to fly. Coming on strong, he was extended by the leader to a couple of extra choruses and showed off the subtle strength that lies dormant in his unmanageable horn.

Another hoary Ray Brown feature, *One Bass Hit*, spotted Paul West. His notes rang out true and clear and, for me, the electric instrument sounded viable in a jazz context for the first time. Dizzy's band was a happy contingent, too. They took an interest in each other's playing, and the cascade of searing notes from the trumpet section that sped the leader on his way produced a sea of grinning faces. Diz told it like it is on this one, getting out there and *blowing* instead of coasting as he sometimes tends to do with his small group.

His regular quintet played *Ding-a-Ling*, a funky number with a lazy erotic beat penned by Longo. Moody and Gillespie spurred each other on as only two men who have lived and worked together for years can do. Moody also played *Moody's Mood For Love* as a feature, the nostalgia-arousing solo that made his name. Moody will probably never reach the stardom he deserves—but who needs stardom? Where musicians are concerned, Moody is a star.

There was little chance to hear Fuller's skillful trombone or the lyrical trumpet of Jimmy Owens, who is still a relatively unknown quantity in Britain. He contrasted admirably with Gillespie on his own tune, *Milan Is Love*, then came down front with his rotary-valve fluegelhorn for a workout on the fast, hard-hitting *Things Are Here*. Out on his own, Owens is mellow and well-rounded, yet Diz beat him at his own game when he suddenly let rip with an incredible display of fast fingering and control. Birks isn't ready for the young cats to take him out yet!

Monday was Drum Workshop night, and it seemed appropriate to initiate the audience with the indigenous sounds of Africa. A pity that the motley bunch of amateurish drummers assembled by Ginger Johnson were unable to rise to the occasion. Johnson, like his fellow Nigerian sidemen, plays only rarely—and it showed. The proceedings ended in chaos with a talking drum that didn't talk and dancers banging into each other, and none of the listeners came away wiser about the merits of African percussion. Ironically, it was Art Blakey who spoke most truthfully of the sound of Africa. His personal distilla-

tion of that continent's rhythms is drumming at its most virile and vital.

The new-look Buhaina with his bushy, greying hair and imitation West African garb has old-look ideas about music: it should swing, be melodic and have plenty, plenty soul. These are Jazz Messenger essentials and nothing has changed Blakey's principles. It was good to see an equally greying Bill Hardman back in the Blakey fold alongside trombonist Julian Priester, tenorist Billy Harper, pianist Ronnie Matthews and bassist Lawrence Evans. His perky trumpet sounds only like himself.

Priester played articulately, but the standout soloist was Harper, whose memorable interpretation of *You Don't Know What Love Is* was modern ballad playing at its most logical. Tenor players really have to play tough nowadays and this young Texan is ready. He has a big solid sound and has acquired the knack of playing pretty with sufficient strength so that the other cats won't look down on him. "Play your horn! Get mad!" urged Blakey vehemently at the close, and Harper obliged.



Art Blakey: virile and vital

All the horns were given a chance on Slide Hampton's *Build A New World* which had little Hardman coming on like the original Messenger born, proving that there is no substitute for hard bop. Evans strummed out a heavy solo that bespoke a bright future for this young bassist. Then Blakey really got into his African bag, trading ideas with the maracas, tambourine and cowbell-toting sidemen in a call-and-response roar-up. I hope the Nigerians were listening to Big Daddy; he *knows*.

If Blakey is unharnessed energy personified, Max Roach is the lyricist of the percussive art. In a solo spot that lasted approximately 14 minutes, he played all the things that every drummer in the world would give his right arm to be able to play—if right arms were not essential to drumming. He is undoubtedly the most musical drummer in the instrument's history and his highly melodic 3/4 feature, *The Drum Also Waltzes*, is probably the nearest the art will ever come to perfection. After three masterly pieces from Roach, the indestructible Blakey joined

him for a drum battle which underlined each man's relative supremacy.

The new Elvin Jones Trio opened the third segment, playing faultless modern music without reaching their obvious potential. Joe Farrell played tenor and soprano saxophones expertly enough but something was missing in terms of feeling. Maybe he plays in too many bags to be completely believable; at any rate, he's a lucid spokesman for the new music.

Jimmy Garrison was, as ever, a beauty; a bass player with few equals in jazz today. Stretching out on a blues, he made the strings cry for him as he walked, strummed flamenco-style, and ran together double and triple stops and classical lines.

Jones himself was rather restrained during the three trio numbers, saving himself for his own workout. This was equally as artistic as Roach's had been, telling it like it is without battering the drum heads within an inch of their life. The unfortunate Sunny Murray walked on as Elvin's applause was dying away and his crucifixion is now history.

After 20 minutes, he gave up and was joined on stage by the other three drummers and their sidemen. Blakey produced expatriate Philly Joe Jones from the wings and proceeded to "umpire" this drummers' marathon. Jones was reluctant to sit in but Buhaina was forcefully persuasive. He showed that his exile has not daunted his skill.

The next night called itself *The Story Of Soul* and gave us Horace Silver, Muddy Waters, the Stars of Faith and a very sad singer named Joe Simon, whose reception was lukewarm to say the least. He might have made it on a rock 'n' roll package show in America, but in England, sandwiched between Silver's funky group and the plangent city blues of the Muddy Waters' band, he didn't stand a chance.

Simon's inclusion was a big mistake, especially as without him Silver would have had the entire first half to himself. As it was, we were given but a tantalizing taste of Mr. Filthy McNasty and it was not enough. The revelation of the pianist's tough new quintet was trumpeter Randy Brecker. Brash and forceful, he sizzled piping hot out of Silver's cookpot, spurred on by drummer Billy Cobham's happy backbeat. Brecker follows in the wake of a lot of fire, but he's burning; he could give many more-touted trumpet men a run for their poll-placings.

Tenor saxophonist Benny Maupin growled and snarled nastily on Silver's newest composition, *Psychedelic Sally*, which, rhythmically at least, owes more to the West Indies than it does to psychedelia. It's always a gas to hear Horace dig in, but it was an indignity to relegate his sidemen to supporting Simon. Cobham seemed to enjoy it, though. He really plays some swinging drums.

Muddy Waters had visited Britain on many occasions but this was the first time he brought a band. Some parts of his set were rather indifferent, due no doubt to the fact that his material has become too familiar, but on *Honey Bee*, Muddy really got evil with his ax, treating it and the music *mea*. We in Europe have tended to get blasé about Waters, but when he slipped

VALERIE WILNER



VALERIE WILMER

Ronnie Scott Band: (l. to r.) Chris Pyne, Kenny Wheeler, Scott, Ron Matthewson, Ray Warleigh, John Surman.

into *Hoochie Coochie Man*, which should be musically threadbare by now, I realized that I'd still rather hear him than anyone else in the blues game apart from John Lee Hooker. Waters' emotive power and that element of the sinister unknown make him king amongst bluesmen.

It was good to hear him do *Long Distance Call* again, easing out the most evil sounds imaginable. His half-brother, pianist Otis Spann, was still weak from a recent heart attack and it showed. He played and sang his usual slow blues but stuck to right hand fills only most of the time. Waters' potent lead guitarist, Luther Johnson, filled out his numbers nicely, then Muddy wrapped it up as only he knows how with the dramatic Eddie Boyd piece *Five Long Years*.

The Stars of Faith, who followed, have also visited England before. When they appeared with the great Marion Williams in Langston Hughes' *Black Nativity* they made many converts to the righteous sounds of Gospel. This night they attempted to do it again. Their approach to religion is a little too theatrical for some people, but I always find them musically stimulating. Led by the spry Henrietta Waddy, whose *Get Away Jordan* always cracks up the people, the five ladies offer a rich cross-section of the female Gospel voice.

The camp duet one of them sang with pianist Johnny Thompson was dispensable, though. Mugging and grinning like something out of *Amos 'n' Andy* is a drag. I would have liked instead to hear more of the resounding Frances Steadman who, like Miss Waddy, is one of the original Stars of Faith. Kitty Parham, the third original, whipped up the audience into passable religious fervor on *We Shall Be Changed*, her *Black Nativity* party-piece, that has her sweeping down into the congregation, singing and hand-clapping, hair-switch flying, happy religion personified. The Stars of Faith got the people on their feet for the first and only time in the week. They were a justifiable conclusion to the *Story of Soul*.

Two British bands appeared on Wednesday—the sextet led by Michael Garrick and the new octet of tenor saxophonist-clubowner Ronnie Scott. Garrick's men—Ian Carr, trumpet and fluegelhorn, reedmen Art Theman and Jimmy Philip, bassist Coleridge Goode and drummer John

Marshall—work well together within all eras of post-bebop music.

Garrick is often accused of an effete approach to jazz but this night he proved that he knows the blues, too. His slow, lilting *Webster's Mood* is a 12-bar piece dedicated to expatriate Ben Webster. It's just the kind of number you can imagine the saxophonist easing into, and the excellent Theman introduced a few Websterish phrases in his solo. Theman is a player you seldom hear in London unless you go looking for him, but when you find him it's a worthwhile discovery. He is one of the underground men.

The next set provided pleasant moments of nostalgia for fans of the Swing era. Veteran Red Norvo took his vibraharp on a happy journey, accompanied by the indefatigable bassist Steve Swallow and guitarist Jerry Hahn. All three musicians enjoyed the fun immensely, Hahn in particular establishing a rapport with the witty Norvo, kicking out beauties from his guitar and dueting cornily with the vibraharpist on a slap-happy, slap-mallets feature. It's good to see young cats *swing-ing* with the old timers; that give and take is what jazz is about.

Scott's octet features some of Britain's finest soloists. The most outstanding are Kenny Wheeler and John Surman, who had shone earlier in the week with the Westbrook men. Surman was well featured on Laurie Holloway's *King Pete*, playing the soprano saxophone as though his life depended upon it. Scott introduced him as "phenomenal" and he more than lived up to his reputation. Wheeler shone on an ethereal Donovan ballad, *Lord of the Reedy River*, a chart from the pen of the folksinger's excellent musical director, John Cameron. Behind Wheeler's poignant fluegelhorn, Ray Warleigh played some gentle flute, as beautiful as can be found in Britain.

Scott ended with Tadd Dameron's *The Squirrel* in a Jimmy Deuchar arrangement. The soloists followed hard on each other's heels, snapping at the tune in a way that recalled the heyday of the big bands. The excellent set concluded with a drum battle between regular Tony Oxley and substitute Kenny Clare. They made a lot of noise and showed off their technique but said none of the things told two nights previously by the untouchable partnership of Roach, Blakey, Jones and Jones, Inc.

Roy Haynes is another of the world's most excellent drummers. He is in the unique position of being "featured" with the Gary Burton Quartet and adding the finishing touches to an almost perfect musical conception. Followers of Burton's continually evolving combo initially bewailed the departure of the experimental Larry Coryell, but his replacement, Jerry Hahn, fills his shoes with expertise. He's not as daring, possibly, but he's more of a jazz player and makes a lot of music with his guitar.

Burton himself continues to grow, but somehow the group sounds so much more effective in a club. The previous week they had broken it up nightly at Ronnie Scott's Club with their bluesy *Country Roads*, but the applause for it at Hammersmith was merely polite. The weaving of lines that seem to slide in and out of each other on this piece is brilliant. Hahn and Burton excel at this, and through the entire set, Haynes was a strength all groups should be lucky enough to experience. Steve Swallow played electric bass for most of the set, but turned to his conventional instrument for a wiseful workout on *I Want You*.

Burton's unaccompanied *Chega De Saudade* really turns you around, though. The notes come pouring forth from his vibes like a cascading crystal waterfall, as he seems to be chasing a melody that somehow stays elusive. Melodic conceptions are rare in jazz today, but Burton combines prettiness with the contemporary sound of surprise. It's a marriage made in heaven.

Four great blues names headlined this year's *American Folk-Blues Festival*—John Lee Hooker, T-Bone Walker, Big Joe Williams and Jimmy Reed. I arrived a few minutes late and was amazed to discover that a lonely-looking Hooker had opened the show. For my money, he is the most powerfully persuasive blues voice around but he was curtailed abruptly just when he'd started to move into his thing. Maybe Reed has sold more records to a wider market than Hooker but he would have been a better choice to open the show. As it was, Hooker had a hard time warming up a very lethargic audience and the relaxed delivery of his songs was wasted on

/Continued on page 41



VALERIE WILMER

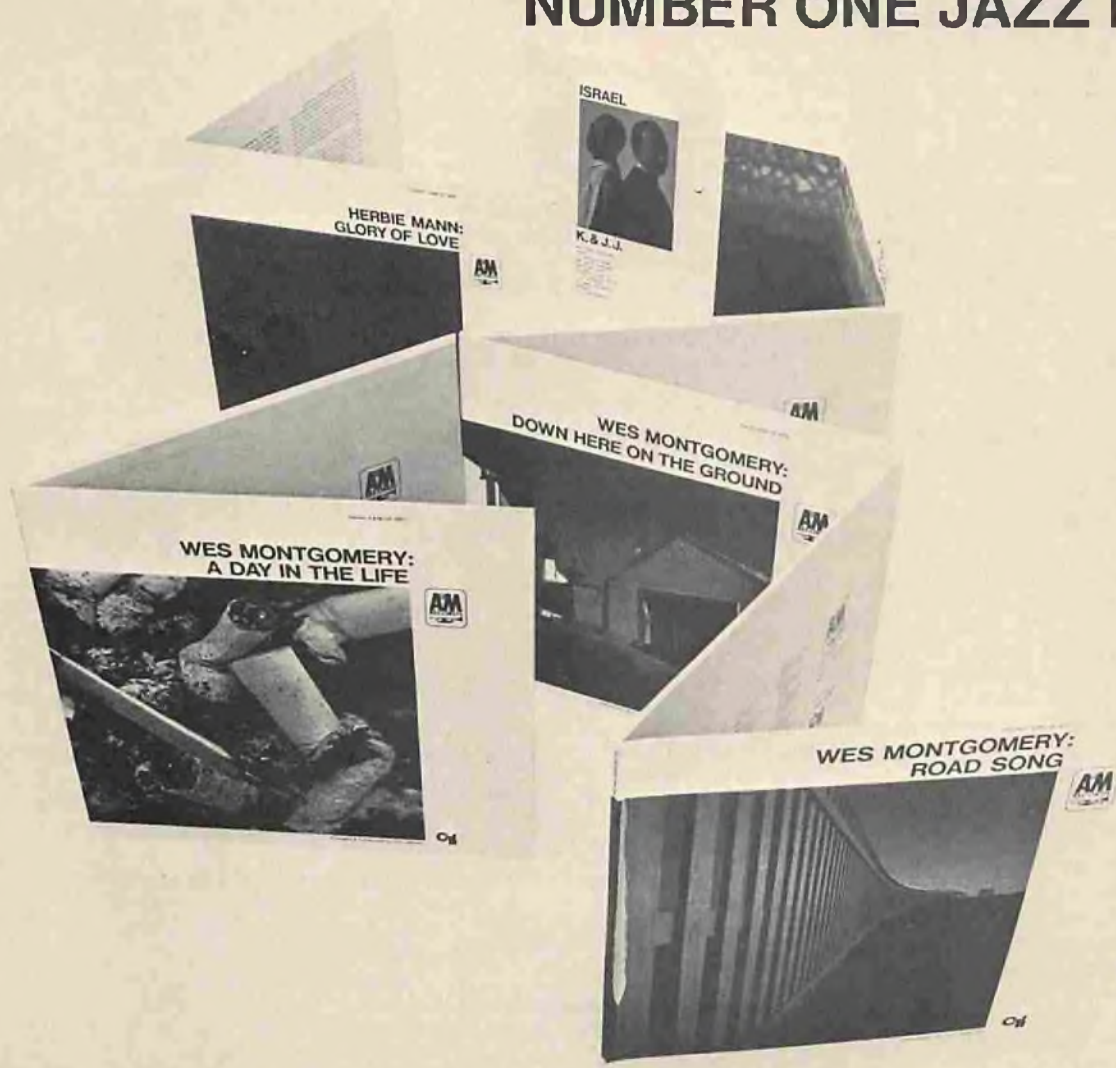
Benny Carter: Superlative

DOWNBEAT READERS POLL ELECTS:

**WES MONTGOMERY
TO THE HALL OF FAME**

**J. J. JOHNSON
NUMBER ONE JAZZ TROMBONIST**

**HERBIE MANN
NUMBER ONE JAZZ FLUTIST**



**HEAR THEM ON
RECORDS**



Record Reviews

Records are reviewed by Chris Albertson, Don DeMicheal, Gilbert M. Erskine, Ira Gitler, Alan Heineman, Lawrence Karl, John Litweiler, John McDanough, Marian McPartland, Dan Morgenstern, Don Nelsen, Harvey Pekar, William Russo, Harvey Siders, Carol Sloane, and Pete Welding.

Reviews are signed by the writers.

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

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

Gary Burton

GARY BURTON QUARTET CONCERT—RCA Victor 3985: *Blue Comedy; The Sunset Bell; Lines; Walter L.; Wrong Is Right; Dreams; I Want You; One, Two, 1-2-3-4.*

Personnel: Burton, vibraphone; Larry Coryell, guitar; Steve Swallow, bass; Bob Moses, drums.

Rating: ★★★★★½

A GENUINE TONG FUNERAL—RCA Victor 3988: *The End—Prologue (The Opening, Shovels, The Survivors); Events Leading to the End (Grave Train, Death Rolls, Morning Pt. 1, Lament, Intermission Music, Silent Spring, Mother of the Dead Man, Some Dirge, Morning Pt. 2, The New Funeral March); A Beginning—Epi-logue (The New National Anthem, The Survivors).*

Personnel: Burton quartet (as above); Mike Mantler, trumpet; Jimmy Knepper, trombone; Steve Lacy, soprano saxophone; Leandro Barbieri, tenor saxophone; Howard Johnson, tuba, baritone saxophone; Carla Bley, piano, organ, conductor.

Rating: ★★★★★

These two albums offer the latest evidence of Burton's continuing growth as a musician and artist. The first is a dashing set of almost carefree performances; the second is an extraordinary composition by Carla Bley, played superbly by the Burton quartet with orchestra.

The quartet had itself a fine time in the concert held last February at Carnegie Recital Hall, judging from the contents of the first album. The group was very much together, and the loose-limbed interplay among its members produced a well-knit but light texture of attractive sheen. In this set, the ensembles fairly bubble, speeding along as if on ball bearings. The solos are generally quite well done, though there are a few exceptions.

Burton is the outstanding performer. His convolute improvisations (in solo and accompaniment) are brilliantly executed and conceived, though sometimes uninteresting rhythmically. Burton, of course, has been a technical wonder for years, but now he evidently understands that musical glitter is not always musical gold. Though he's lost none of his speed, he uses it to better effect. (The only echo of his king-of-the-speedway days is heard on *Lines*, but this is a minor detraction from an otherwise dazzling performance.) Indeed, Burton has deepened his mastery of his instrument, not in speed but in control—e.g., listen to his deft use of the damper in *Bell* or, in other albums, his bending of notes by damping the bar with a mallet.

The high point of the album is Burton's unaccompanied *Dreams*, which, according to the notes, was an improvisation with no predetermined structure (a dangerous way to live in front of an audience). The solo flows effortlessly and hangs together. It is an absorbing piece of navel-gazing.

Coryell is quite good on *Walter L.*, a 24-bar blues, and *1-2-3-4*, in which he uses amplification distribution well. But when the chords are flying past, making it difficult for him to invoke the spirit of B. B. King or to indulge in electronic trickery,

Coryell plays somewhat mechanically, stringing together fast runs into meaningless solos. Surprisingly, the most glaring example of this comes in his own composition, *Wrong*. The pieces of his solo on this track fail to connect. Swallow, an old hand at playing sensible lines in a welter of chords, gets off a corker of a solo a little later in *Lines*. (The bassist is the featured soloist on Bob Dylan's *You* and gives it what-for throughout.)

The second album must stand as one of the outstanding musical achievements of 1968. It is a stunning example of what can be accomplished when everything falls into place.

Where to begin?

The composition: simple in its parts but multifaceted in its whole.

The composer: among the best of the "new" composers in jazz, judging not only from this major piece but from her many other compositions as well.

The theme: death, seldom dealt with in jazz, and only once before—Bill Evans' *In Memory of His Father*—nearly as well.

Range of effects: from somber and lamentative to sardonic and satiric.

Performance: interpretations and improvisations obviously true to the composer's intentions.

Points of particular compositional excellence: the quick wit of *Survivors*; the mawkish, Kurt Weillesque aura of *Grave Train* and *Mother*; the broad humor of *Morning*, so reminiscent of Charlie Mingus' work; the tongue-in-cheek pomposity of the low brasses on *Dirge*.

Points of particular instrumental excellence: Burton's melancholy, bent-note solo on *Mother*, like a chill wind across a grave; the quartet's flashing, freedom-call collective improvisation on *Anthem*; the Segoviaish duet by Swallow and Coryell in the beginning and end of *Spring*; Barbieri's mawkish crying on *Dirge* and his Coltrane-like writhing during *Anthem's* climactic turmoil; Johnson's upper register tuba work on *Grave Train*; Knepper's satanic smears on *Morning* and Salvation Army Band burlesque on *Dirge*; Coryell's stately playing on *Dirge*.

Advice to reader: get this album. Right now. —DeMicheal

Sonny Criss

SONNY'S DREAM—Prestige 7576: *Sonny's Dream; Ballad for Samuel; The Black Apostles; The Golden Pearl; Daughter of Coebise; Sauty and Nile.*

Personnel: Conte Candoli, trumpet; Dick Nash, trombone; Ray Draper, tuba; Criss, alto, soprano saxophones; David Sherr, alto saxophone; Teddy Edwards, tenor saxophone; Pete Christlieb, baritone saxophone; Tommy Flanagan, piano; Al McKibbin, bass; Everett Brown Jr., drums; Horace Tapscott, arranger, conductor.

Rating: ★★★★★½

THE BEAT GOES ON!—Prestige 7558: *The Beat Goes On; Georgia Rose; Somewhere My*

Love; Calidad; Yesterdays; Ode to Billie Joe.

Personnel: Criss, alto saxophone; Cedar Walton, piano; Bob Cranshaw, bass; Alan Dawson, drums.

Rating: ★★★★★½

The jazz audience has always judged Charlie Parker's disciples more harshly than Lester Young's, probably for reasons that have more to do with psychology than music. Perhaps because radical innovation was so essential to Bird's music, it seems a denial of his heritage to hail men who use his innovations for more conservative ends. Sonny Criss' achievements point up the unfairness of such an attitude. Of course "he wouldn't be playing that way if it weren't for Bird," but Parker's realm is broad enough for many voices and Criss' is one of the most powerful.

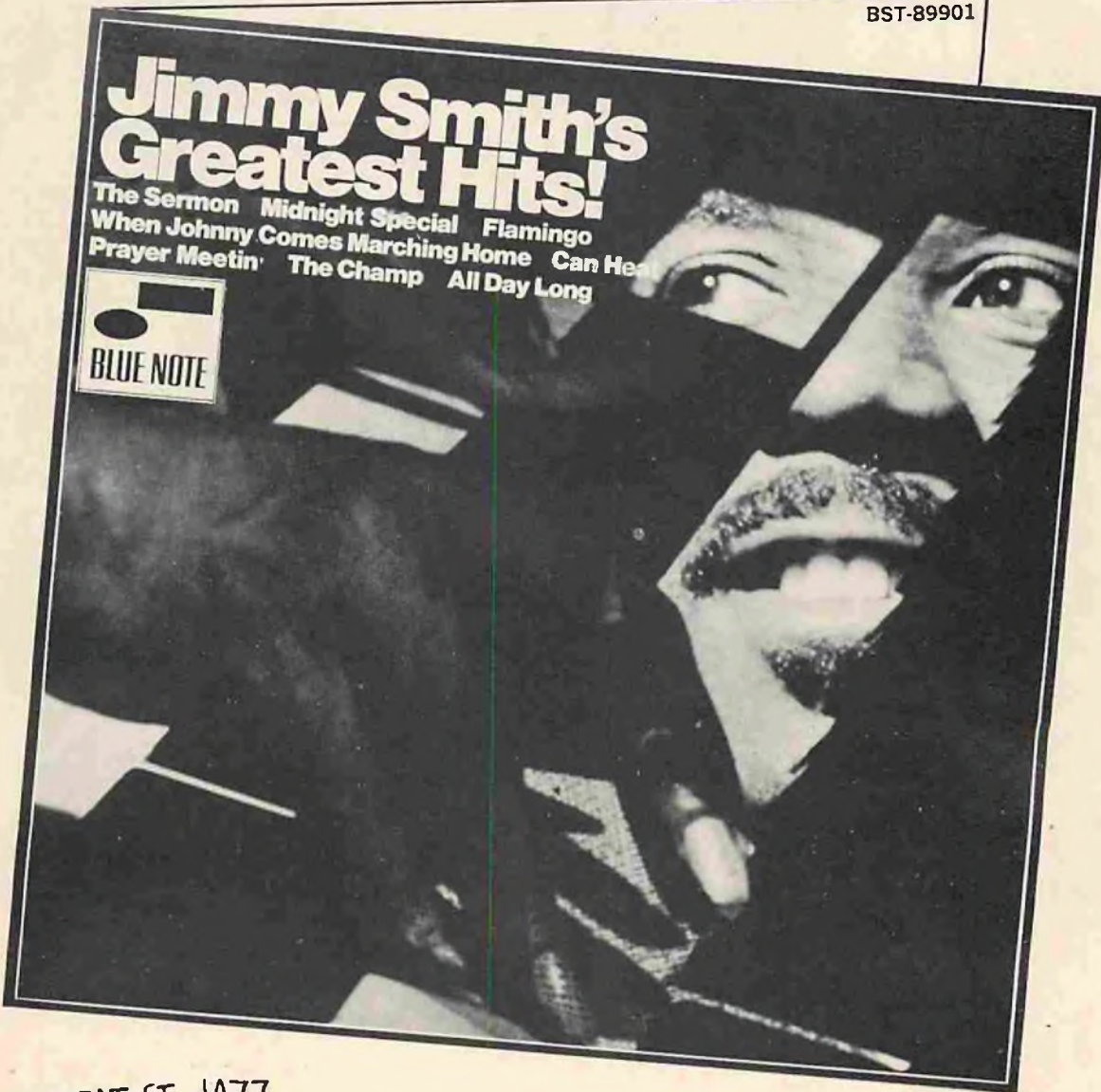
To begin, he isn't entirely derived from Bird. His rapid, "hot" vibrato seems to come from Willie Smith, while his use of space owes more to Lester Young and Wardell Grey than Parker. Influences aside, Criss has grown over the years and today he is playing with a spirit that few men of any era can match.

Sonny's Dream could have been amended to *Sonny and Horace's Dream*, since arranger-conductor Horace Tapscott is, to a large degree, responsible for the excellence of the album. His arrangements demand careful listening, because much of their substance lies in inner harmonic voicings. *Ballad* and *Golden Pearl* seem, at first, to be rather static modal compositions, but eventually one hears that the real musical points are being made by harmonic shifts inside the broad thematic outlines. The liner notes mention Tadd Dameron's influence, and, while Tapscott hasn't yet reached the sublimity of Dameron's final work, he shows a deep understanding of a way of making music that has been neglected since Dameron's death.

This kind of writing requires fine orchestral execution to be effective, and Tapscott receives it here. A glance at the instrumentation shows that he emphasizes the lower register horns, tuba and baritone saxophone, which are played impeccably by Draper and Christlieb. Listening to these lower voices is a good way to get inside Tapscott's compositions. Your attention will be repayed.

The rhythm section, too, meets the challenge, and McKibbin's work will be a revelation to those who have forgotten (or never heard of) this fine musician. Flanagan's playing makes me wonder again why this quiet master of the piano has not, with the exception of two now deleted albums on Prestige, been given the opportunity to record in a trio context. Perhaps it's because his subtlety requires concentration to yield its riches, but, if Bill Evans can make it, why can't

BST-89901



OF THE GREATEST JAZZ

2 RECORDS FOR THE PRICE OF 1

"JIMMY SMITH'S GREATEST HITS" is a collectors item that *everyone* will want to have! It contains the best works ever recorded by Jimmy...backed by such greats as Lou Donaldson, Stanley Turrentine, Art Blakey and many others. The price alone makes it an outstanding offer, but the sensational line up of personnel, plus the tremendous tunes make this the most exciting album Blue Note has ever released.

introducing
DUKE PEARSON'S
BIG BAND



Included in this current release, are "ANDREW" by Andrew Hill, and "INTRODUCING DUKE PEARSON'S BIG BAND," in which we hear the big, bold sounds of Duke's first BIG band—combined with the Jimmy Smith album, this trio of Blue Note recording Stars, truly makes Blue Note Records "A Taste For Everyone."

BST-84276

THE MUSIC OF ANDREW HILL
ANDREW!!!



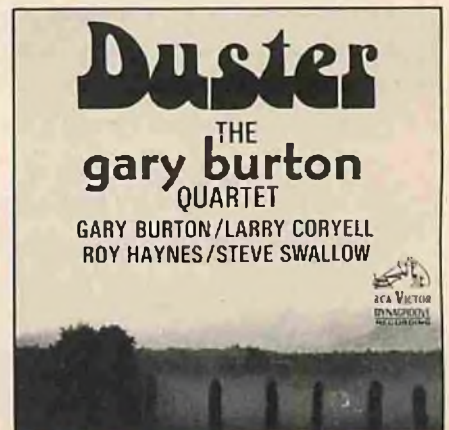
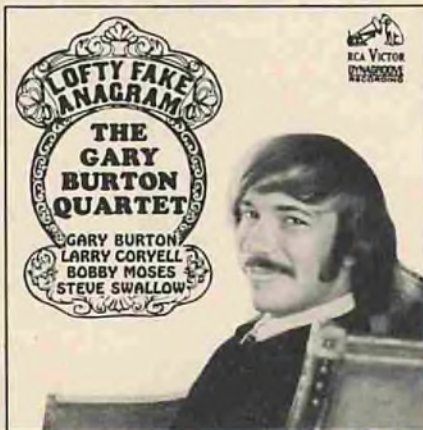
BST-84203

RCA



Jazzman of the year! Gary Burton

Copping Down Beat's 33rd annual readers' poll, Gary now joins the ranks of such top stars as: Coleman... Coltrane... Lloyd... Ellington. Double honors for Gary! He also got the vote as top Vibes player for 1968. Three of the reasons why:



* Available on RCA Stereo 8 Cartridge Tape

THE SOUND IS YOUNG



Youth wins out! Jazz Man Of The Year
Gary Burton on Musser Vibes
and Roy Haynes
on Ludwig Drums

THE VIBIST IS GARY BURTON & VOTED DOWN BEAT'S JAZZ MAN OF THE YEAR & THE VIBES ARE MUSSER

No other vibes can match Musser's winning combination. Wider, thicker, more resonant bars... the considerate quiet of a remarkably advanced, rheostatic-controlled motor... self-aligning pulsator shafts... arched-mitered resonators. Musser makes vibes for today's young



sounds and for the artistry of today's gifted young musicians: The Gary Burtons... the Charlie Shoemakes... the Gary McFarlands. Hear the young sound of Musser at your dealer's soon or send for free literature now.

One of the exciting young sounds of Ludwig Total Percussion.

Musser

DIVISION OF LUDWIG INDUSTRIES
1728 North Damen Avenue • Chicago, Illinois 60647



PRO LABELLA
Strings

GUITAR
LA BELLA HI-FI
No. 670
Flat wire wound
Stainless Polished
2 gauges Light and Standard

BASS
NUTONE
• LA BELLA • SWEETONE
Cut and Gut Wound
for
ELECTRIC BASS
and
BASS GUITAR

"LA BELLA No. 760"
Flat wire wound • Polished stainless
High Fidelity

Individually made for
every make instrument

LA BELLA
ROCK N' ROLL STRINGS
IN TWO GAUGES #780 - #780-S

MADE IN U.S.A. BY
E. & O. MARI INC.
38-01 23rd Ave.
LONG ISLAND CITY, N.Y. 11105

Flanagan? A&R men take notice.

Drummer Brown is a careful listener who is always aware of the compositional whole. I only wish that he had been somewhat freer and more assertive, since his unvaryingly even high-hat beat doesn't enable him to respond fully to the soloists. It's not that he can't, because on *Sandy* he does take a more prominent role, building excitingly with Criss. With his control and taste he could let go a little without stepping on toes.

Of course, this is still Criss' album, and his playing meets his own highest standards. On *Dream*, his two fiery solos have a quality that reminds me of Sidney Bechet—only afterwards can you think about what he has played; during the solos your response is entirely emotional. Criss plays soprano on *Ballad* and *Cochise* and I don't find it quite as gratifying as his alto, perhaps because so much of his music's effect is bound up in the sound he gets on alto. All of his alto solos here are excellent.

The inspiration and musicianship of this album are a credit to all concerned. Criss and Tapscott should be especially proud, and I hope that this band and Tapscott can be heard again.

The Beat Goes On! is the most recent in the series of blowing dates Criss has made for Prestige, and while its best moments are excellent, it doesn't quite meet the standard of *Up, Up and Away*, where Criss was joined by Tal Farlow.

None of Criss' solos are less than good, and he is excellent on *Somewhere*, a silly tune which somehow doesn't hamper him, and *Calidad*, which contains a superb double time passage. I was disappointed by Criss' theme statement on *Billie Joe*, a seemingly ideal tune for him. He adds a two or three note tag to each phrase of the melody, dissipating the drama of the descending final phrase. His blowing choruses, however, capture the character of the tune.

The rhythm section is serviceable, if little more than that, and Walton is burdened by a twangy piano which is miked much too closely. Engineer Richard Alderson gets a sound that is generally better than Rudy Van Gelder's larger-than-life distortion, but I hope he gets a new piano and records it with more aural space.

—Kart

Cap'n John Handy

VERY HANDY!—Jazz Crusade JC-2013: *Give Me Your Telephone Number*; *Easy Riding*; *I'll Always Be In Love With You*; *Golden Leaf Strut*; *Moonlight Bay*; *Chicken (Ain't Nothin' But A Bird)*; *Walkin' By The River*; *Mahogany Hall Stomp*.

Personnel: Clive Wilson, trumpet; Bill Bissonnette, trombone; Sammy Rimington, clarinet; Handy, alto saxophone; Bill Sinclair, piano; Dick Griffith, banjo; Dick McCarthy, bass; Arthur Puiver, drums.

Rating: ★½

NEW ORLEANS AND THE BLUES—RCA Victor LSP-3929: *Joe Avery's Piece*; *Cap'n's Blues*; *Bogalusa Strut*; *On the Sunny Side of the Street*; *Hindustan*; *Blueberry Hill*; *Mabel's Boogie*; *Sheik's Blues*; *Gattysburg March*.

Personnel: Kid Sheik Colar, trumpet; Clive Wilson, second trumpet; Louis Nelson, trombone; Noel Kaler, soprano saxophone, clarinet; Handy, alto saxophone; Bill Sinclair, piano; Chester Zardis, bass; Samuel Penn, drums.

Rating: ★★☆☆

Captain John Handy has been around for a long time, but has only recently

come to the attention of a wider audience through recordings, which have come late, but not too late.

These two new releases, recorded around the same time and with similar personnel, are of disparate quality. The superiority of the RCA set is due, in part, to the changes in personnel, and more notably to the fact that the date was obviously supervised by a man (Brad McCuen) who cared.

The Jazz Crusade album *does* contain some spirited work by Handy, but he is running an obstacle course. The rhythm section is a real drag and provides a sorry contrast to Handy's playing, which is often light and swinging. The ensemble work is incredibly sloppy and could undoubtedly have been improved if the players had been allowed a few more takes. Only on *Give Me Your Telephone Number*, the old J.C. Higginbotham number, does the group manage to maintain some sort of spirit and more or less stay together. Incidentally, Handy's playing is often reminiscent of Charlie Holmes with the old Luis Russell Band, while it at times also bears traces of a mid-'30s Hawkins (as on *I'll Always Be In Love With You*) and that horrid tone (on *Moonlight Bay*) which made Englishman Freddy Gardner popular ages ago.

Although the quality of Handy's playing is not even, he is more often good than not. One must admire the Connecticut Traditional Jazz Club for its work in bringing such men as John Handy to the trad-jazz-starved North East and, through the JC label to the rest of the country, but one must at the same time bemoan the fact that these people are presented with stumbling amateur bands.

McCuen wisely omitted the banjo from the RCA date, gave Clive Wilson's trumpet a back seat to the more seasoned Kid Sheik, and replaced Bissonnette's rudimentary trombone with that of Nelson, a veteran New Orleans musician who here gives some of his best recorded performances. The drums were turned over the N.O. veteran Sammy Penn, whose unusual style provides a pleasant spark.

Although the liner notes, which read like a bad tourist pamphlet, would have Noel Kalet playing the clarinet throughout, he actually switches to soprano saxophone on several selections and proves that New England *can* produce capable musicians.

Quite different from Handy's first RCA album, which featured a six-piece swing band led by Claude Hopkins, *New Orleans and the Blues* is equally interesting and deserves a place in any well-rounded jazz collection.

—Albertson

Jimi Hendrix—Curtis Knight

FLASHING—Capitol 2894: *Gloomy Monday*; *Hornet Nest*; *Fool for You, Baby*; *Happy Birthday*; *Flushing*; *Day Tripper*; *Odd Ball*; *Love, Love*; *Dan's Accuse Me*.

Personnel: Hendrix, lead guitar; Knight, vocals; others unidentified.

Rating: no stars

Everything about this record is shoddy: the lack of information about the performances (Capitol was ingenuous enough, however, to give the dates of the sessions—1965, 1966 and 1967), the repertoire, the brevity, the performances themselves,

the sound quality.

Cheapest of all, however, is the obvious reason for releasing it: let's make all the bread we can off a currently popular musician, even if all we have is very early and very bad.

The album becomes even less palatable when the listener becomes aware that there is extremely little noteworthy Hendrix on it—a couple of abortive fills on *Tripper* (which is emphatically a white song and suffers from the black soul treatment given it here), a dull excursion on the instrumental *Odd Ball*, a few nice wawa fills behind Knight's vocal on *Love*, and some good solid fills on *Fool*.

Knight, the leader, is now in probably deserved oblivion. As a vocalist, he can carry a tune and all, but that's about it. As a writer, he stinks; *Love* and *Birthday* would vie for an annual award as the most consummate combination of vapid words and uninteresting tune.

One thing that is notable: Knight's *Fool* foreshadows much of the later Hendrix stuff—erie bass line and muted vocal with heavy echo. It's notable but not very good. Still, it's the best in the album.

A word, too, is in order for the anonymous bassist, who gets off a nice solo on *Odd Ball* and plays some really innovative background for Hendrix on *Flashing*. Maybe his performance would be worth a half-star or so, but the record itself and the motives behind its release are so execrable that any credit due individuals is overshadowed by the collective tastelessness. —Heineman

Johnny Hodges—Earl Hines
SWING'S OUR THING—*Open Ears; Mean To Me; Doll Valley; Can A Moose Crochet?; One Night In Trinidad; Night Train In Memphis; Bustin' With Buster; Over The Rainbow; Do It Yourself; The Cannery Walk.*

Personnel: Cat Anderson, trumpet; Buster Cooper, trombone; Jimmy Hamilton, clarinet, tenor saxophone; Hodges, alto saxophone; Hines, piano; Jeff Castleman, bass; Sam Woodyard, drums.

Rating: ★★★★★

This set is the latest in a 32-year line of small-band dates by Hodges and the



third in a more recent series of sessions with Hines. The level of quality easily could be taken for granted here because,

like a performance by Spencer Tracy or a column by Walter Lippmann, there has been such a consistently high standard associated with this sort of institution over the years that one develops a sort of immunity to the impact one would feel if this were heard from a newcomer or a performer long silent.

My guess is that the reason for this consistent level of quality is that these graying titans of swing are musicians first and geniuses second. Thus, when the mystique of inspiration fails to possess their souls in the padded confines of a studio, the professionalism of their musicianship provides ample excitement to fill the vacuum.

Swing's Our Thing is 99 percent professionalism, which, where these men are concerned, means it's worth any buyer's attention.

Open Ears is a briskly swinging blues based on a riff similar to that used in *Once Upon a Time*, a track from the Hodges-Hines session of the same name in 1966. All horns get two choruses. Anderson struts; Hamilton's dry perfection sails easily; Cooper takes a spare, muted solo; Hines bounces freely, occasionally snatching off whole handfuls of notes at once; and Hodges is Hodges. Under it all, Woodyard places a supple rhythmic cushion. The opening riff returns to wrap it up.

Hodges and Hines have the two choruses of *Mean* all to themselves. The familiar melody receives a rather original interpretation by Hodges, who pinches and arcs the key ascending notes in the first chorus,

DEALERS • EDUCATORS • PLAYERS • SCHOOLS

Now available for the first time anywhere!

A collection of more than 3,000 listings of all in-print, published jazz music. The DB/MD is a unique reference book and buying guide to America's modern music.

Table of contents includes:

- Section I . . . Performance Material
Big Band/Combo/Orchestra/Concert Band/
Instrumental Solos & Duets.
- Section II . . . Methods & Practice Material
Ensemble & Section/Individual training
- Section III . . . Music Theory & Composition
Theory/Harmony/Arranging/Improvisation
- Section IV . . . Tape & Disc Recordings & Films
Music & Text packages/collations/recital
- Section V . . . Reference Materials
- Section VI . . . Composer/Arranger Index
- Section VII . . . Key to Publishers & Mfgs.

Listings are arranged alphabetically by title, cross referenced by author/arranger. Each listing contains: Title/Grade Level/Author-Arranger/Instrumentation/Score/Publisher/Price.

The DB/MD is printed on high-quality enamel paper in a convenient paper-back size, 5½" x 8½". Easy-to-read, large type, lies open easily.

First edition of the DB/MD is dated January, 1969, goes on general sale in December, 1968.

down beat MUSIC DIRECTORY

The full price for each DB/MD is \$5.00 (add \$1.00 for foreign addresses) which includes three supplements: Spring, available Feb. 10; Summer, available May 10; Fall, available Aug. 10.

Send for your advance copy today!

DOWN BEAT/MUSIC DIRECTORY
222 West Adams St. • Chicago, Ill. 60606

Please rush me _____ copy(s) at \$5.00 each of the 1969 DOWN BEAT/MUSIC DIRECTORY. I understand that I will be sent the three supplements as they become available at no extra charge.

Remittance enclosed Bill Me Bill School

Name _____

Address _____

City _____ State _____ Zip _____

12-268

It's nothing earth-shaking but a slightly different way of approaching the melody, different like his *Sunny Side of the Street* with Lionel Hampton in 1937. Hines takes the first release. Roles are reversed in the second chorus, Hines opening with a cluster of runs.

Doll Valley, a 32-bar original without a release, has Hodges playing with half-tones briefly as he opens his rocking chorus, punctuated occasionally by the punching virility of Cooper's trombone in the background. Hines takes a lightly swinging turn before we are treated to Hamilton's chorus on tenor.

The most unusual thing about *Moose* is its title, while *Trinidad* is a lyrical Hines ballad with sensitive ensemble passages. *Night Train* is another slow blues played with a marvelously sinuous ensemble and strong rhythm. Anderson descends from his customary position on a tonal asteroid

to lay down a shimmering blues, and Hodges takes a closing chorus of considerable beauty.

Bustin' features Cooper for two choruses. He's a real stylist who customarily plays hard-hitting, clipped phrases with a lot of bluster. He's supported by shuffle rhythm from Woodyard. Hines is all over the keyboard again for another chorus, and Hamilton is effective in playing tenor over the ensemble ride-out figure, sounding strikingly similar to Coleman Hawkins.

Cooper is up again for *Rainbow*, which he punctuates with some extremely sharp, jabbing, upward loops that hit the listener like electric shocks.

Yourself is an Anderson arrangement with overtones of the twist in it. It is distinguished by the most wonderfully eclectic tangle of tones that Hines contributes to the album. It's a shorty, though—only 2:14. *Cannery* is another 32-bar

original, which ends the session in a swinging mood.

One final comment: I think it's about time that record companies stopped asking \$5 and \$6 for LPs with 14 and 15 minutes of music to a side. The second side of this set was timed at 14:11, with the grooves spread so widely one actually can count them. An LP should offer at least 40 minutes to the listener. —McDonough



Armando Peraza

WILD THING—Skye 5D: *Wild Thing; Momy, Momy; Souled Out; Funky Broadway; Red Onions; Viva Peraza; Al Bajar el Sol; Granny's Samba.*

Personnel: Garnett Brown, trombone; Johnny Pacheco, flute; Sadao Watanabe, flute, alto saxophone; Sol Schlinger, baritone saxophone; Mike Abene, piano, electric piano; Chick Corea, piano; Bobby Rodriguez, bass; Chuck Rainey, electric bass; Donald MacDonald, drums; Peraza, congas, bongo drums; Tommy Lopez, Cal Tjader, percussion.

Rating: ★★

As long as it's apparently necessary in this best of possible worlds for jazz and jazzmen to be subservient to the needs of "commercial music", then I am pleased that on a label such as Skye (musician-operated) the musicians participate much more directly in the presumed ends of commercial music. So I hope this set enjoys some popular success.

For jazz listeners, however, the album doesn't have much going for it. It is primarily a program of modern Latin dance music, skillfully performed and competently conceived, but it has little in the way of great jazz content. The sole exceptions would appear to be a pair of deft and sinewy piano solos—presumably by Corea—on *Wild Thing* and *Viva Peraza*.

Trombonist Brown's participation is limited almost wholly to ensemble work, as is Schlinger's. Watanabe gets off twice on alto (*Granny's Samba* and *Funky Broadway*), but the results are not particularly distinguished, being more energetic than anything else.

The flute work by Pacheco and Watanabe is adequate, though marred from time to time—as on *Red Onions*—by intonation problems. There is an interesting electric piano solo on this number, too, though whether by Corea or Abene I am not able to say. It *sounds* like Corea, but the liner notes specify that Abene is heard on the amplified instrument. Whoever is responsible, he turned in a well-conceived improvisation.

The bulk of the arrangements—by Gary McFarland and Abene—are workmanlike Latin ones that pit the flutes against trombone-baritone saxophone in antiphonal passages (I presume multitracking was done, since the ensembles often sound quite a bit larger than the instrumentation the liner notes indicate). There are several exceptions to this format: the orchestrations to *Souled Out* and *Al Bejar*, both Tjader compositions, are much more impressionistically conceived and colored than the other pieces. I presume that these are McFarland orchestrations, for they suggest his approach.

This is good, solid, contemporary-styled Latin dance music, with a few jazz overtones. —Welding



What's so classic about Yamaha Classic Guitars?

The design. The fine woods that are used. The special finish. And the end product — the tone. You won't find better. Even the price is right.

Each Yamaha Classic Guitar reflects the quality and fine craftsmanship that has made Yamaha a leader since 1887.

So if you're interested in classic guitars, shouldn't you show some interest in Yamaha? Like visiting your local Yamaha dealer or writing:

SINCE 1887
YAMAHA
 INTERNATIONAL CORPORATION
 7733 TELEGRAPH ROAD, MONTEBELLO, CALIF. 946-5135
 EASTERN BRANCH: 200 WEST 57TH STREET, NEW YORK, N.Y.

Gibson Strings

the
workingman's
string

Grady Martin



Johnny Rivers



Tony Mottola



Johnny Smith

Quicksilver Messenger Service

QUICKSILVER MESSENGER SERVICE—Capitol 2904: *Pride of Man; Light Your Windows; Dina's Song; Gold and Silver; It's Been Too Long; The Fool.*

Personnel: John Cipollina, guitar; Gary Duncan, guitar; David Freiberg, bass; Greg Elmore, drums. Strings, vocalists unidentified.

Rating: ★★☆☆

This is the perfect record to lay on skeptics who think lyricism and beauty are incompatible with genuinely hard rock. This group is uncompromising and solid; yet, in passage after passage, the only appropriate descriptive adjective is "lovely."

The subtlety and understatement of the quartet is such that the listener's initial response is likely to be "so what?" But this album grows and grows on you; the fine musicianship of each of the players, their expert interplay and their dense but never-cluttered texturing of apparently simple tunes become clearer with each hearing.

The two long tracks are the most interesting. Both stress the sound of the ensemble (there are some effective and unobtrusive strings on *Fool*) rather than being showcases for soloists. *Gold* opens with a rhythmic and melodic figure similar to the basic riff of *Take Five*—except it's in 3/4.

Duncan's electrified acoustic guitar states the melody with few embellishments and then Cipollina's conventional electric box improvises from it, using implied quarter tones to good effect. They chord together for a while, relaxing the tension established by Cipollina, who then solos again in a stronger hard-rock vein, relying chiefly upon high-note tremolos. There is then another breather, followed by a Duncan solo, highlighted by an unusual inversion—a drone on an upper string with ascending and descending figures on the lower ones. Highly moving, and the solo passages are impressive largely because of the interplay among all four musicians.

The tune continues with the guitars in counterpoint, Elmore throwing in some nice single-stroke fills, and it ends with a fine Freiberg chorus against Cipollina's controlled feedback. (A minus mark: Cipollina's gratuitous slide as the tune fades out.)

It would be interesting to see the arrangement for *Fool*. The quartet with quiet strings states the theme, and then the strings lay out during some counterpoint done either as a duet or, more likely, with Cipollina double-tracked. The two guitars are more easily distinguished in the next section, which has mostly chords but has interesting accents—sometimes the second beat in 4/4, sometimes an overlay of twelves. Cipollina follows with a toneless, eerie line, using the wawa pedal with feedback before moving into a chordal solo that retains the wawa. There is a false ending, and then voices enter unexpectedly and move into the lyrics. The new melody line ascends very steeply, and the lead singer, like Paul McCartney, gives the impression he'll never make the next change. Like McCartney, he does, perfectly.

The tune moves to 3/4 on the bridge, and the singer chants the lyrics. Then it comes back to 4/4 for a Cipollina solo, backed by strings and an organ. It's a 12-minute performance, quite an extended

The Great Coltrane

impulse!



Cosmic Music

AS-9148



OM

AS-9140



Expression

AS-9120

A PRODUCT OF ABC RECORDS, INC.
A SUBSIDIARY OF AMERICAN BROADCASTING COMPANIES, INC.

CAMCO the Aristocrat of the drum world

TERRY CLARKE
now with
The Fifth Dimension

send for
FREE
catalog today

CAMCO DRUM CO. / 9221 South Kilpatrick Ave. / Oaklawn, Illinois

Attention Music Educators!

Special School Year Subscription Offer

In order for music educators and musicians to best use the Music Workshop, DOWN BEAT is making an unprecedented special school year subscription offer at less than half of its regular newsstand price.

Here's what you get . . .

- A minimum of four copies of DOWN BEAT sent to you at one address every other Thursday for 19 consecutive issues for only \$13.32 (17½¢ per copy versus 35¢ per copy on the newsstand). Additional copies, sent at the same time to the same address, only \$3.33 for 19 consecutive issues.

- Free regularly published issues of the MUSIC WORKSHOP GUIDE which spells out in detail how best to use the methods and techniques published every issue in DOWN BEAT's MUSIC WORKSHOP plus school festival calendar and scholarship information. Edited by George Wiskirchen.

Here's how you order . . .

Music Workshop/DOWN BEAT

222 West Adams Street • Chicago, Illinois 60606

Yes, start immediate delivery of your Special School Year Subscription which I understand to consist of four (4) copies of DOWN BEAT sent to the below listed address every other Thursday for 19 consecutive issues for total price of \$13.32. Please send _____ additional copies at the same time to the same address @ \$3.33 for 19 consecutive issues.

Total number of copies to be sent each issue: _____ Total cost: \$ _____

Remittance enclosed

Bill me

Bill school

Authorized by _____

Address _____

City _____
MW 10178

State _____

Zip _____

Date: _____

period for a group with no overpowering soloist to stretch out on, but the piece is fascinating and all the players do fine jobs.

It is a measure of the excellence of Quicksilver that even this fine first session was greeted with a bit of disappointment by those in the San Francisco area who have heard the group often. But there is no bad track on it. —Heineman

Archie Shepp

LIVE AT THE DONAUESCHINGEN MUSIC FESTIVAL—Saba SB 15 148: *One for the Trane* (Parts 1 and 2).

Personnel: Grachan Moncur III, Roswell Rudd, trombones; Shepp, tenor saxophone; Jimmy Garrison, bass; Beaver Harris, drums.

Rating: ★ ★ ★

Archie Shepp's star, if such a term can accurately be applied to any free jazzman, has waned of late while another generation of musicians has appeared and his own music has proceeded along essentially static if sometimes quite rewarding lines. Simply because of his presence in the company of today's inspirational players (Taylor, Cherry, Coltrane, etc.), Shepp has been important to jazz. More, some remarkable musicians have worked under his leadership, the outstanding recent one being Wilbur Ware.

But among important free jazz figures, Shepp has had the least influence on the evolution of the music. In fact, only Oliver Lake, the strong St. Louis multi-saxist, comes to mind as one who seriously incorporates Shepp's personal ideas (actually, Lake has taken decisive steps beyond Shepp). One reason might be that Shepp's recording career has been contemporaneous with Albert Ayler, middle-to-late-period Coltrane, and a handful of other significantly stronger, more lyrical players. Another may be Shepp's very personal rhythm, an outgrowth of, if anything, the most sophisticated r&b tenor styles. A high percentage of his improvising demonstrates a striking lack of rhythmic variety—an especially critical factor in today's jazz.

Certainly this LP (and Shepp's last half-dozen American productions) have not fulfilled the promise of his earliest work. The 1960 Cecil Taylor *Lazy Afternoon* (Candid, deleted) was Shepp's debut for most of us, and the controlled subtlety of his long solo forecast the energy of his later work. The ironic contrast of line and statement in the Bill Dixon-Shepp *Somewhere* (Savoy), and Shepp's solo in that same piece suggested a rare expressionist-surrealist talent (we shall see what eventually became of this tendency in Shepp's thinking). And the atmosphere of vitality and successful experimentation that characterized the New York Contemporary Five led Shepp to some of his very finest improvising.

In all of these performances, Shepp appears a passionate artist, often notably responsive to his musical mates and his material, creator of a uniquely flexible sound, and possessed of the emotional strength to explore his ideas with care. For my own taste, only moments of *Mama Too Tight* and other scattered works recall the power of his earlier playing. *One for the Trane*, like too much other late Shepp recordings, suggests a diminution of power.

This piece is a variation on the earlier *Portrait of Robert Thompson* (Impulse)

and is, in fact, quite superior. It opens with Garrison's flamenco solo—yes, that one—then continues with some very urgent tenor playing. Shepp's ideas, initially dramatic and lyrically inclined, become finely varied one-man call-answer patterns. By the time both trombones join in, improvising in the background, Shepp has erupted into stuttering figures, series of slight variations on short phrases, and fanfares followed by scales. All of this is repetitious to the degree that much of the impact of his high energy is negated.

After the time is halved into a jouncy medium, Shepp enters in a rhythmic monotone to produce a series of sequences organized around little climaxes, all of it in a rush, each sequence quite disassociated from the others. In lieu of any overall development, this culminates in an a cappella section which at least introduces more varied phrasing. A brief r&b line then kicks off Moncur's solo, Shepp urging him along with honks and brief phrases.

That line is repeated, *Shadow of Your Smile* is introduced, and a third line is used to frame Shepp's brief improvisation over a fast trombone riff. In *Shadow*, the trombones play harmony while Shepp mutters uninvolved comment. The potential irony of this very slow pop song is dissipated altogether by the group's emphasis on the tempo and chords and by Shepp's very fragmented playing.

As implied above, the unifying factor in this performance is the omnipresence and energy of Shepp's tenor. Certainly the placement of solos, themes, and tempo changes guarantees the performance's strong impact (the recording concludes with three minutes of applause), but in fact, such structures and group empathy no longer seems, to new music fans, as rare or difficult as they once did.

Throughout the work, Shepp's attention is given entirely to projecting urgent energy and contrasting those fleeting segments. This is a difficult program for any musician to attempt to fulfill, and the great length of his statement—given his failure as a melodist—foreordains the total work's only partial success. His highly structured segments are a product of instinct, I think, though their disassociated quality is something that has grown in the years since he began leading his own groups. All this indicates a musical crisis, shared in varying degrees by other free jazzmen with programmatic intentions—some of them every bit as talented as Shepp—and the fundamental nature of post-Ornette Coleman jazz demands some kind of resolution.

This LP then, is yet another Shepp tour de force, and though his tours de force have by now become quite like each other, this one has moments of inspired playing and, as indicated above, nicely organized emotional impact. Rudd and Moncur are subordinate throughout. Moncur's brief solo is stately and placid; Rudd's is busy, and in Shepp's manner, energetic. Neither trombonist tells us anything new or vital about himself. Harris' drumming is very free, in every possible sense, and though its quality necessarily varies during this long work, his aggression and wild spontaneity make his performance quite the most fulfilling in this quintet. —Litweiler

Various Artists

RAMBLIN' ON MY MIND—Milestone 3002: *Hear That Whistle Blow* (Johnny Young, vocal, mandolin; Walter Jacobs, harmonica; Jimmy Walker, piano); *Standing at the Greyhound Bus Station* (Carl Hodges, vocal, guitar); *She Caught The M&O* (Leroy "Country" Dallas, vocal, guitar); *Pea Vine Whistle* (Jimmy Brewer, vocal, guitar); *Highway 61* (Honeyboy Edwards, vocal, guitar); John Lee Henley, harmonica); *Ramblin' On My Mind* (Big Joe Williams, vocal, guitar); *Key To The Highway* (Blind Connie Williams, vocal, guitar); *Hobo Blues* (Dr. Isaiah Ross, vocal, guitar, drums); *My Home Ain't Here* (John Lee Granderson, vocal, guitar; Bill Foster, guitar); *Freight Train Blues* (Bill Jackson, vocal, guitar); *Cryin' Won't Make Me Stay* (Elijah Brown, vocal, guitar); *Mean Old Train* (W.B. "Piano Bill" Bryson, vocal, piano).

Rating: ★ ★ ★

Here is another blues sampler from the Pete Welding and Norm Dayron tape collections, surely two of the more worthwhile documentary enterprises these days. The tracks are interestingly selected and programmed, and in fact, part of the pleasure of this LP is the presentation itself. The subtitle is "A collection of classic train and travel blues." Most of the songs are indeed familiar, and actually these performances tend to suffer in comparison with better-known ones.

Perhaps the most striking track is *Key*. Blind Connie Williams sings and plays in the very orderly, eclectic mid-east-coast style, a mixture of traditional blues and old-time mountain ballads—a style, I suspect, with origins deep in the history of American Negro music. An easy-going, even rather pretty performance, with a little guitar intro to each chorus and dance-like playing throughout, it suddenly shocks you with the hoarsely shouted "just" in the line "Just going away, baby." The rest of the song contrasts increasingly more harrowing shouted lines with the formal ones, a most curious and moving performance. For a different approach to basically the same style, Bill Jackson sings probably the most familiar of all these songs in the most relaxed, peaceful manner imaginable.

The title track is a typical one, with Big Joe's intense singing and completely free-form guitar lines operating as separate entities, meeting in a dramatic stop-and-go performance. Henley's harmonica in *61* certainly strengthens an otherwise ordinary performance, and, even better, Little Walter's busy, aggressive playing lends order and energy to the fine Johnny Young song, which also includes some effective piano work. And in *Mean Old Train* Bryson's out-of-tune piano accompaniment evokes early-'30s blues-boogie piano most skillfully and effectively.

I shouldn't turn this brief review into a comprehensive catalog, but *My Home* and especially *Pea Vine*, with its rather unique imagery and forceful vocal-guitar union, should be noted as strong performances. Inevitably, there are weaker tracks—for instance, I find *Hobo* just a mite slick—but the overall quality of the record is quite high. —Litweiler



IMPORTANT FOR DRUMMERS! COORDINATED INDEPENDENCE



Max Roach says—"Jim teaches the drummer to play all figures with the left hand and bass drum while the right hand keeps rhythm on the cymbal."

"ADVANCED TECHNIQUES

FOR THE MODERN DRUMMER"

A complete method of progressive exercises to develop independent control of hands and feet against the cymbal rhythm.

Send check or money order.
Postpaid in U.S.\$3.50

JAMES F. CHAPIN

50 Morningside Dr. New York 25, N. Y.



BRILLIANT • RESONANT • RESPONSIVE

PASHA!

SUPERSONIC

The sound today's drummers want. Superior Turkish type. Compare with the ones that cost twice as much. See your favorite dealer.

TROPHY MUSICAL PRODUCTS

1278 West 9th Street, Cleveland, Ohio 44113

Wm. S. Haynes Company

MAKERS OF

BOEHM FLUTES AND PICCOLOS

12 PIEDMONT STREET
BOSTON, MASS. 02116

TEL. 617 482-7457

A DIFFERENT KIND OF RECORD CLUB



with a Special Membership Plan...
Featuring JAZZ

Also, Popular, Folk, Classical, etc. No purchase obligations—No list price purchases. Virtually all labels and artists available. Choose from catalog of over 25,000 albums. Write for free details...

CITADEL RECORD CLUB

Symphonette Square Deal, D. Larchmont, N. Y. 10538

Coming
JANUARY 9 ISSUE
of Down Beat
SCHOOL JAZZ FESTIVAL
and CLINIC DIRECTORY
on sale
DECEMBER 26

DAVE HOLLAND/BLINDFOLD TEST

One evening last summer, Miles Davis ambled into Ronnie Scott's club in London, where he was vacationing. His attention was immediately transfixed by a bass player who was accompanying a singer.

Two weeks later a call came from New York to the bassist, 21-year-old Dave Holland. He was informed that he had only four days to prepare to join the Miles Davis Quintet. On Oct. 1, he celebrated his 22nd birthday as a member of the world's most respected modern jazz combo.

"How long did it take you to decide you wanted him?" I asked Davis. "Just one evening?"

"Less than that. Just one *tune*."

Holland, born in Wolverhampton, England, played ukulele at four, spent four high school years as bass guitarist in a rock group, and then moved along to London jazz, the Guildhall School of Music, and the bass in 1964.

"Being around Miles is a fantastic experience," said the tall, blond-bearded Holland. "He's the kind of man who comes along once in a generation. Playing with him and these other great musicians, I feel like I've entered an institution of higher learning."

Holland was given no information about the records played for his first *Blindfold Test*.
—Leonard Feather



1. MARTIAL SOLAL. *Caravan* (from *On Home Ground*, Milestone). Solal, piano; Gilbert Ravere, bass; Charles Bellonzi, drums. Recorded in Paris.

It sounds fairly typical of what little groups seem to be doing now. They're in between playing freely and playing on changes as well.

I don't know if it's American, even. The recording quality isn't American standard. . . . It's somebody like an early Paul Bley record or maybe even Denny Zeitlin. The bass player I'm not sure of; could be Steve Swallow or maybe Charlie Haden.

As I say, it just doesn't sound settled. The thing they're trying to do could be done maybe a lot easier if they just started dealing with material of a different kind. They seem to be just playing around with the changes but not sure whether they're playing freely. I'd rate it two.

2. LEE KONITZ. *Variations on Alone Together* (from *The Lee Konitz Duets*, Milestone). Konitz, alto, tenor saxophones, Varitone; Karl Berger, vibraharp; Eddie Gomez, bass; Elvin Jones, drums.

It was definitely Eddie Gomez on bass. The drummer had a slight Elvin influence in his playing. It seems like they have each of these sections where the tenor played with each instrument. It was like he was talking to them as to what he wanted them to do, and then they all happened in the end. The thing didn't seem to add up to anything as a positive statement. It seemed to be very much on one level the whole time. I didn't feel there was a particular climax. . . . It seemed to be watery in some places.

The time seemed to be superfluous in places. The drummer was keeping the time going fairly steadily in that last part, whereas the other instruments didn't seem to be using it. . . . They seemed to be on another thing. I didn't feel tremendous excitement from it. The vibe player was doing some interesting things. Vibe players have a tendency to overplay, but he was very tasteful. I don't suppose it was Gary Burton. . . .

I don't know who the tenor player was. . . . I suppose I should. I'd give it three stars.

3. YUSEF LATEEF. *Get Over, Get Off, and Get On* (from *The Blue Yusuf Lateef*, Atlantic). Lateef, tenor saxophone; Hugh Lawson, composer. In 7/4 time.

I don't know who that was. If you took away that time signature and played the same thing, it would sound so bad, because they're just playing blues phrases over a different time signature. It was in 6/4, wasn't it?

I'd give it one star. It really didn't say anything at all for me. They were just blues clichés; they were being played 20 years ago.

4. GARY BURTON. *Silent Spring* (from *A Genuine Tong Funeral*, RCA). Burton, vibraharp; Steve Swallow, bass; Carlo Bley, composer.

Wow, very mysterious! Some of the writing was nice, but the voicings were very similar most of the way through.

It's something like when you're flying, you look down on some clouds and that—and you can imagine that music . . . that unknown thing in the clouds. It gives you a floating sort of feeling.

I liked it, yeah. The bass player sounded very, very good. I'd like to hear some more of what the group is doing. I just felt that was a little section of what was happening. That's what's so difficult about these sort of things . . . to be able to judge on just one piece—that's just one way they look at the thing. I'd give it a four.

5. SUN RA. *A House Of Beauty* (from *The Heliocentric Worlds of Sun Ra II*, ESP). Ronnie Boykins, bass.

Well, I thought it was Sun Ra at first, because I heard him at the Dom in New York, and he was using electric piano. . . . The sounds are very similar to what he was using, especially when the whole group was playing; but the bass was very prominent, so I'm not sure whether it would be him or not. It was a bit like his cosmic music . . . it's very difficult on this first hearing to really get into what the music was.

I did like it, though, for the textures that were involved, they were interesting . . . contrasting textures. It was real weird, you know, some of it . . . it's difficult to explain. Three stars.

6. MILES DAVIS. *Ah-Leu-Cha* (from *Miles & Monk at Newport*, Columbia). Davis, trumpet; Cannonball Adderley, alto saxophone; John Coltrane, tenor saxophone; Paul Chambers, bass; Jimmy Cobb, drums; Charlie Parker, composer. Recorded 1958.

Wow! There's a lot of things to say about Miles there. I don't know which group that would be. There was a group in between the one that he had with Philly. . . . Was it George Coleman on tenor?

I liked it, though; I don't know when it was made . . . maybe the early part of the '60s? Miles sounds very modern—if that is Miles—against what the other guys are playing. . . . It's a live recording again; I couldn't hear the bass player, which would have given me a clue to when it was made. I liked the tenor player very much and the trumpet player. The drummer was Jimmy Cobb or somebody. I'd give it four.

7. DON ELLIS. *Freedom Dance* (from *Live in 3 2/3 4 Time*, Pacific Jazz). Tom Scott, saxello. In 7/4 time.

That's *Freedom Dance*—Don Ellis. I saw the band in London and was very impressed with the musicianship of the band, but the solo quality wasn't that impressive . . . which is often the case in big bands. I've got sort of mixed feelings about it. Some of the things I do enjoy that he does.

I think his preoccupation with time signatures is a bit of a gimmick. There's a record I heard where he does these very slick announcements about it . . . "Now, ladies and gentlemen, we'd like to do a little old thing in 12 3/4 . . ." and it seems he's so knocked out with that that maybe he's losing sight of what music really is.

The whole thing was a very showy thing, which again is okay, as long as he doesn't detract from the music, which I think he does in a lot of cases. . . . That's what I mean—you sit there trying to figure out what time he's playing in, and you're not noticing what's happening musically. I'd give it three.

I didn't recognize the saxophone soloist, but he sounded good.





AMPEG Amplifiers are engineered to reproduce the true sound of your instrument without distortion or noise. Though each amplifier varies somewhat in its special effects, all AMPEG equipment is produced with the ultimate standards based on exacting electronics engineering to suit the demanding criteria of the professional musician. AMPEG attains the ultimate in sound!



The Grammer Guitar

Bill Grammer is convinced he is currently producing the finest flat-top guitar in the world today. Using craftsmen in the Nashville area with its long musical heritage, the finest materials available and uncompromising standards, the GRAMMER GUITAR Company has a professional instrument that has a distinctive crisp tone and an absolutely accurate fingerboard. The hand-built workmanship and sound quality of this instrument is so high that AMPEG offers a lifetime guarantee with each guitar!



ALTEC LANSING has long been the ultimate in professional sound reproduction . . . AMPEG is proud to offer a portable sound system using component parts of the famous "The Voice of the Theatre" system for the professional musician. With power and flexibility to fill the smallest room or the largest hall, this system is unparalleled in efficiency and lack of distortion. The large full power speakers are supplemented by console driven column speakers used primarily for monitoring playback to the group. The dynamic range, superb coverage, and unequalled power (585 watts peak music power) enhances the professional line of AMPEG sound equipment.



THE ULTIMATE IN SOUND!

Roy Eldridge—Richie Kamuca

Half Note, New York City

Personnel: Eldridge, trumpet, fluegelhorn; Kamuca, tenor saxophone; Dave Frishberg, piano; Russell George, bass; Gus Johnson, drums.

The trip downtown to the Half Note was partly because of hunger (I find the Italian food there much to my taste), partly because it's my favorite club, but mostly because Roy Eldridge was there, alive and well.

The group is about 15 minutes into the night when I get there, coasting along, relaxed, not really sweating over anything. Roy is using a cup mute for the most part, Kamuca is tasting as much as playing; the rhythm section is relaxed, feeling each other to see what kind of night it is going to be. Roy plays some nice melodic things on the group's theme, *Little Jazz*, but that's about all that goes beyond the highly competent before intermission.

During intermission, Eldridge sits back of the stand with a friend, softly playing along with jukebox in between conversations. Getting his lip up or something.

The second set begins with the blues, and things start to swing a little harder. Man next to me tells Sonny the barkeeper that he'd been listening to the records Roy made with Art Tatum and decided to come down to hear the surviving member in person. Sonny looks pleased. So does the man. Roy gets into *Willow, Weep for Me*. Warm, getting hotter. Now he's eager to play a bossa nova, *Ricardo*, and old Gus Johnson, secret smile and twinkling eyes lighting his face, lays a rocking b.n. behind Roy's climbing-for-the-stars solo.

Richie jumps into *Them There Eyes*, and Lester Young lives again. Frishberg weaves to and fro as he strings out a remarkably relaxed set of choruses. Roy going after



GIUSEPPE PINO

Roy Eldridge
Nothing Better Anywhere

all kinds of notes and hitting them. Johnson, grinning; George, fixed stare.

Coleman Hawkins wanders in during intermission. In feisty mood. All greet him with affection; he puts them all on. Retires

to the bar. Doesn't want to play.

Richie jumps on the stand before Roy and begins playing *Melancholy Baby*. *Melancholy Baby*? Roy grabs his fluegelhorn and gives *Melancholy Baby* three kinds of hell. Richie very much into Pres by this time. Frishberg swinging like a pendulum—physically and musically. Johnson is Buddah.

The rest of the set is for Hawkins, who is affecting an air of indifference but who nonetheless chuckles at the particularly good phrases he hears. Some good-natured kidding of Hawk by Roy, and the group swings into *Bean and the Boys*, which is Hawkins' line on *Lover, Come Back to Me* changes.

Roy is playing better than I've heard him in a long time (maybe I haven't been listening as often as I should). Next, Roy does *Talk of the Town* (Hawk's ballad feature with Fletcher Henderson, 80 years ago) and it's mellow—round, sweet and firm. The set ends with Hawkins' *Stuffy*, a fitting climax to a rather remarkable set.

There couldn't have been anything better happening anywhere this night. It's so good, so absorbing, I forget to eat, which, all considered, is one of the strongest testimonies I can give anything.

—Don DeMicheal

Buddy Rich Orchestra

Basin Street West, San Francisco, Calif.

Personnel: Al Porcino, Dave Culp, Bill Prince, Ken Faulk, trumpets; Jim Trimble, Rick Stepton, Peter Greaves, trombones; Charlie Owens, Don Menza, Pat LaBarbera, John Laws, Bob Ferrara, reeds; Joe Azarello, piano; Walt Neumuth, guitar; Gary Walters, bass; Rich, drums.

How drums sound depends on two things only: the way they're played, and the way they're made.



The first problem is yours. Forget the second when you play Premier.

The dynamic Sam Woodyard once said: "You get out of your drums just what you put into them".

Which is true of course.

But whether you're a beginner or one of the greats' like Sam, you'll get a better sound from a Premier outfit.

Why?

Because specialist craftsmen, backed by the most advanced technology in the world, build that solid driving sound

right into every drum.

For a catalog of Premier's full range and the name of your nearest dealer, just send 10c (cash or stamps) to:

USA Premier Drums, 825 Lafayette St., New Orleans, La. 70116

Canada Premier Drums, 130 Bates Road, Montreal 8, Quebec

Premier

Fine drums made by English craftsmen

"The All New" Series L-100 AMPLIFIERS



featuring:

- Silicon solid-state professional equipment with built-in, foot-controlled HARMONIC DISTORT, "REVERB" and "VIBROLO".
- JBL speakers ~~standard~~ equipment. Other brands available on special order at lower prices.
- Choice of speaker complement—either four 12", two 12" and one 15", or two 15". All sizes choice of lead or bass speakers.
- Pre-amp controller has two separate Pre-amp circuits—lead and bass. Will drive multiple speaker-power units, makes future expansion economical since you add more power-speaker units only.
- Choice of true two-channel stereo, dual pre-amp monaural and twin-circuit bass (natural and dist.). Flat response for non-fretted use available on special order.
- Power-speaker units contain built-in amplifier. Enclosure of one-piece vacuum-formed ABS reinforced with acoustical rigid foam to provide monolithic unit—beautiful in appearance and ruggedly resistant to wear.
- LIFETIME Guarantee.

for



by

Lawrence

For details see your music dealer or write:

the Lawrence company

Division of NCO—Sherold Crystal Products. ● 619 VERMONT AVE.—LAWRENCE, KANS. 66044 (913) 843-0813

Hohner's great new electronic keyboards give you all the great new sounds.



If any guy in your group plays the piano, he can play all Hohner's electronic keyboard instruments.

Which gives you a lot more versatility, because Hohner makes more kinds than anyone else in the world.

Like the Clavinet. An electronic clavichord with electric guitar, harp, spinet, or harpsichord effects. About \$500.

The Pianet. An electronic piano. Reeds guaranteed not to break or go out of tune. About \$430.

The Cembralet. Sounds like electronic vibes or percussive piano. 3 sound variations. Guaranteed reeds. About \$430.

The Electravox. A no-bellows electronic accordion without foot pedal, so you can move around. About \$1,300.

The Melodica®. A wind instrument with electronic pickup. Plays chords. Makes a great jazz harmonica sound. Professional model, with pickup, about \$110.

All these instruments are fully portable. And can be amplified through Hohner's Orgaphon p.a. system.

Visit your Hohner dealer and try out some of these great new electronic sounds yourself. Or write M. Hohner, Inc., Hicksville, N.Y. and ask for our keyboard catalogs.

Hohner

Hicksville, New York 11802



Plaudits hung as heavy as a cigar haze around the birth of this band, its early appearances and record cuttings. The praise was fulsome. Behind the congratulatory veil, there waited an only average bouncer. Now it's a prodigy that would tighten the wrinkles out of the most extravagant compliments.

There's no strange bubbling of experimental pots, but talented alchemy in arranging, in the sections, and among the soloists make gold from the old formula. This is big band swing that comes across beautifully. Rich may be the polished pivot around which the band revolves, but it's no one-man show.

There were fuel burners galore, such as *Away We Go* and *Chicago* (a few, such as *Sister Sadie* had more speed than substance) that the band took at a fast, juggernaut clip that never lost precision. Trumpets, founded on the rock of Porcino's lead, blazed like comets. What raised the band to zenith point were the solos.

Prince's trumpet set a coolly eloquent tone, a muted leisurely strolling that never lost its savoir faire when the attack was blistering. The reed solos were all passion. Owens' alto was faultless in control and poised and quicksilver cresting on the beats. Menza was a giant. Ex-Maynard Ferguson, ex-Stan Kenton, freshly returned from a four-year European absence, he took the tenor from A to Z, ranging from a full-blooded romanticism on *I Can't Get Started* to fiery somersaulting on *Channel One*.

Out of a book that cooks came *Mr. Lucky*, with a strong trombone flavor to its quasimarch introduction; a bold blasting through the theme; on solos, Prince, muted and relaxed, and, in contrast, Menza, double-timing all the way except for a tranquil last chorus.

Lucky, with its rousing climax and a coda of fast Walters bass, was arranged by Phil Wilson, who pens and arranges most of the jazz-rock hybrids that Rich favors and often features. *Wack, Wack; Ode to Billie Joe; Mercy, Mercy, Mercy*, and that sort all heavily sprinkled with the "now" essence, the jerky swagger of rock, the leader laying it down thickly, meaty guitar solos from Neumuth mod-cled after Wes Montgomery's octave leaps, and a brassy lambasting of the rock motifs veined with good solos.

The arrangement of *Willow Weep for Me* was far from wistful. It was a brassily vehement version, with soaring Owens' alto. *New Blues* and *Group Shot* were the work of Don Piestrup, an intriguing architect of jazz whose talents are finally surfacing. *Blues* had pensive Azarello piano, restrained Menza, and a melancholy swell to it that surged into exuberant brass bursts. *Shot* had a theme strong enough for a vigorous building behind alto-tenor-trumpet solos to an exciting top. Piestrup writes with a nice combination of guile and the straight-ahead.

Behind, between, and in front, Rich was a wonder. On *Diabolus* and *Channel One* his solos—10 to 15 minutes long—were magnets of sight and sound. He can relax comfortably in the coils of his own ego. He might be, as he blandly asserts, El Supremo.

—Sammy Mitchell

the late arrivals. Harmonica player Walter (Shakey) Horton and Reed's sidemen joined him for a casual *Maudie* and a slow, evil *Boom Boom* with Walker sitting-in at the piano. Hooker has a voice that is both grave and velvety, but it takes him a while to get into his stride. He vacated the stage prematurely, leaving it to Horton.

Horton's *Hard Hearted Woman* was more notable for Eddie Taylor's singing guitar than his own harmonica. Taylor, who has worked alongside Reed for some time, is an excellent guitarist who exercises more control over his instrument than is usual in the blues. He knows when to play and when to lay out and did a couple of worthy numbers on his own.

Then it was Reed's turn. A greying, unhappy figure of a man, he spent half his allotted time getting mad with the height of the microphone. J.C. Lewis, a fine blues drummer, laid down a heavy backbeat on Reed's well-known 16-bar blues *It's A Sin* and Jerome Arnold set up some insistent bass patterns, yet the thing never quite got off the ground.

Reed's rhythms are repetitive but repetition is not a sin of which you could justly accuse Big Joe Williams—unless you count singing more than one number that sounds like *Baby Please Don't Go*. Williams couldn't play the same thing twice if he tried all night, what with his decrepit old 9-string guitar, unorthodox tuning and self-taught method of playing. You sometimes wonder whether he'll ever make his instrument say what he has on his mind but it always turns out fine in the end. Big Joe never fails to move you.

It seems that everything has to keep up with the times and the country blues is no exception. The 1968 Big Joe is *amplified*—by the simple yet efficient method of pushing an old hand microphone into his guitar's sound-hole. Wearing steel on his little finger for some numbers, Williams slid his hand up and down the frets, making the notes scream. He made to leave three times but the crowd would not let him go. He played three encores to a rapturous reception, hunched over his old guitar.

From the unrivaled sound of the country blues at its coarsest and most primitive, the spotlight turned to the more sophisticated Curtis Jones, an exponent of Chicago-style piano blues. Jones, who has been resident in Europe since 1963, is best known for his *Lonesome Bedroom Blues*. He started by singing to his own guitar accompaniment—a newly brushed-up skill—and the high-pitched voice remembered from the records came whining through. He also did two piano numbers, but he is a low-key bluesman with none of Big Joe's ability to get to the people.


T-Bone Walker closed the show. He strode briskly on stage and immediately pushed aside the chair where Jones had sat, showing that he meant business. Walker is flashy and spectacular, true, but an excellent city-blues-jazz guitarist. He did all his familiar tricks, but failed to move the lethargic audience. Even when aided and abetted by Jerome Arnold's Tamla

Anatomy of a Sonor Drum.



Two of the best who demand the most: MJQ's Connie Kay, and The Monk's Ben Riley play Hohner Sonor Drums.

See your dealer for free 20-page color catalogue. Or write M. Hohner, Inc., Hicksville, N. Y. 11802.

Exclusive U.S. Distributor for Sonor Drums. **Hohner** 

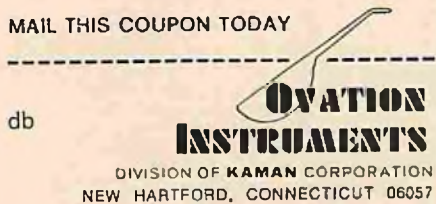
Who makes
the world's
most powerful
single commercial
sound projector?



OVATION

This new "Voice Emphasizer," added to any amplifying unit, lifts the voice above instruments amplified full volume and projects it as much as a block with clarity and fidelity. Sound is focused more precisely toward an audience, with uniform dispersion over approximately 60 degrees on a horizontal plane with less than 2 db variation. Now vocals can be amplified on an equal basis with instruments. It creates a new, Third Generation of amplifiers! In amplifiers, acoustic guitars and electric guitars, Ovation is doing fascinating things with sound. And the Ovation sound is getting 'round.

MAIL THIS COUPON TODAY



Please mail me, quick, an Ovation catalog telling the fascinating things Ovation is doing with sound.

Name _____

Address _____

City _____

State _____ Zip _____

42 DOWN BEAT

bass-line on the pronounced sock-it-to-me beat of his closer, he was fighting a losing battle. Ironically, as the supporting band on Horst Lippman's annual package gets slicker with each year, the old men of the blues score stronger. It was Big Joe Williams' night.

Friday was nostalgia night, with George Wein's All Stars and the Earl Hines Octet on hand to make familiar music for the mainstream followers. It was also the longest concert of the series—too long even for fanatics—and could have done without the incredibly unadventurous pianist Roy Budd, whose trio offered Jeff Clyne on bass but little else. The otherwise excellent Salena Jones could also have shortened her set. Miss Jones, known in New York as Joan Shaw, has lived in England for the past couple of years but is only just starting to be recognized as one of the few singers who sounds like no-one but herself. Accompanied by an unusual five trombone-four rhythm lineup, Miss Jones gave faultless readings of numbers as varied as *Morning Dew*, *A Couple Of Losers* and *Alone Together*. She did justice to Ed Harvey's charts, never hitting a wrong note or singing an ugly phrase.

Pianist-impresario Wein united his regular sidekick Ruby Braff with Red Norvo, Barney Kessel and Benny Carter this year, and Carter's lucid alto saxophone on *Body and Soul* turned out to be one of the festival's better moments. As he himself said, it invited comparison with the Hawkins *tour de force*, but the comparison was favorable. Carter's playing may have lost some of its impact over the years but he is still one of the outstanding ballad players, never getting over-sentimental, always staying warm. His jazz is always vital and, considering how rarely he plays, far from rusty.

Braff's cornet slurred and crackled on a gentle *Don't Blame Me*, and every note he played was jazz at its mellowest. He is a natural. Kessel, of course, is one of the guitarists' guitarists. He plays well within a swinging context and does all the right things, but for sheer feeling he and Norvo were overshadowed by the perky Braff and the superlative Carter.

The Hines octet was preceded by an oddly short set from Alex Welsh's hard-working mainstream crew, and then proceeded to give short measure themselves. Hines played *Sometimes I'm Happy* and a medley from *West Side Story*, accompanied by bassist Bill Pemberton and the constantly stimulating drummer Oliver Jackson, then brought on the hornmen the fans had come to hear.

Bobby Donovan's alto saxophone was featured on a rollicking *Second Balcony Jump*, then Harold (Money) Johnson blew enthusiastic trumpet on *I Can't Sit Down*, erroneously credited to him by the leader. *Cavernism* showcased Booty Wood's bouncy, throaty trombone, and Budd Johnson's feature was on a rather boppish Hines line. The tenor saxophonist really went to town on this one; he continues to improve with every year. *Bernie's Tune* had a strong Pemberton solo before the stage was left to Jackson to demonstrate his truly skillful drumming. He used mallets, brushes, hands—the lot, and then,

incredibly, it was over. Just one solo all round, a fair helping of Hines' never-faltering piano and no chance to hear the eight men play as a *unit*. No wonder that this year the complaints were directed at the *number* of British groups on the bill! Without them we could have had much more of the mighty Hines, who, it should be noted, is still playing more with one hand than most other pianists with two.

The last night of the festival was predictably well-attended and well performed but produced no fireworks. From the two big-bands—Stan Tracey's local lads and the Count Basie Orchestra—the only moment of excitement came when Eddie (Lockjaw) Davis leapt down the trail after *Cherokee*, and even that was fairly predictable.

Tracey's band only gets together occasionally, so some of the soloists sounded rather tired, yet the leader's writing is always imaginative and good to hear and the band plays his music well. His own piano on the lyrical *Fantasies In Bloom* was quite haunting, so different from his more characteristic Monk-like manner. But that style, added to Bobby Wellins' sinewy tenor saxophone on *Afro-Charlie Meets the White Rabbit*, conjured up a Monk-Rouse feeling in its mutual understanding if not its frame of reference.

The Basie band, of course, is still rather out of favor with some of the jazz fanciers in Europe. It will probably remain so as long as it continues to play the same old material and add weak new charts. One thing they will never lose is the ineffable Basie swing—at least as long as Freddie Greene is aboard. A sign of the times, maybe, but the guitarist's amplifier was turned up very loud for this concert so that the lilting swing became even more obvious.

Eric Dixon and Al Aarons continue to grow, and Dixon's *Blues For Eileen* put them through their dueting paces in the Thad Jones-Frank Wess tradition. Aarons produced a nice sound on muted trumpet, but it was the newest soloist who packed the most punch. He's Oscar Brashear, a fine, logical trumpeter who keeps his power in check and knows just when to move. He blew strongly on what was a rather surprising selection, *A Night In Tunisia*, well backed up by the searing lead trumpet of the mighty Gene Goe.

Trombonist Richard Boone is making quite a name for himself these days, and not only for his corny vocal spot, but the featured singer is Marlena Shaw. In spite of an over-abundance of Nancy Wilson mannerisms, she is a fine lady when it comes to swinging. She had some enviable charts, too; they wrapped the band around her like a sensuous catsuit.

Last year, the Archie Shepp group closed the show and left the theater filled with cheering, controversy and frayed tempers in their wake. This time the promoters played it safe by letting the swingers ease the proceedings down the line, but I, for one, would have preferred an ending more appropriate to 1968. Nevertheless, the Basie band proved one salient point: whatever the new breed of musicians may say, swinging's still in. Ten to one it will be next year, too.

CB

AD LIB

(Continued from page 14)

Sunday big band bashes, the **Bill Hood-Med Flory Band**, with Flory's wife Joan featured on vocals, played the first one, followed by **Louis Bellson** for the next three . . . After a long, long stay at the Parisian Room, the **Kenny Dixon Trio** closed and made way for the **Henry Cain Trio**. With Cain on organ and **Clifford Scott**, tenor saxophone, and **Frank Butler**, drums. Dixon moved to the nearby Caribbean Lounge where he plays on Monday nights, with tenorist **Red Holloway** fronting the trio. Organist **Art Hillery** is the third man. **Leon Haywood's** combo is featured the other six nights . . . A new "leaderless" group has made its appearance in this area: the **Los Angeles Jazz Quintet**. With no front man per se, the combo consists of **Richard Davis**, trumpet; **Stanley Roberson**, reeds; **Charles Wright**, piano; **Tommy Williamson**, bass; **Archie James**, drums. One of their recent gigs was at Manual Arts High School. Their book is made up entirely of originals . . . **Irene Reid** followed her return engagement at Memory Lane with a week at the Bill of Fare, backed by the **Dave Holden Duo**. The **Sisters Love** (new name for the old **Raelets**) were held over at **Redd Foxx's**, where their backing was furnished by **Dave Walker's Trio** . . . A recent meeting of the **Southern California Hot Jazz** took the form of a picnic-jam session at Sycamore Grove Park. Among the veterans taking part in the orgy of traditionalism were **Barney Bigard**, **Caughie**

Roberts, **Teddy Edwards**, and **Alexander**, **Ray Barrios** and **Ed (Tudie) Garland**.

San Francisco: The **Blackhawk** reopened recently as a jazz club, returning to the fold after a decade of other heresies, with \$20,000 in new decor and ambitious plans for small-group jazz. The slight has been short, the club of late suspiciously still, and chances are that there's nothing ahead but cobwebbed silence . . . **Letta Mbulu** was at the **Trident** in Sausalito, and **Big Black's African Rhythm** at the **Both/And** (**Owen Marshall**, trumpet; **Chet Washington**, tenor; **Ron Johnson**, bass; **Benny Parks**, drums; **Big Black**, conga) . . . **Thelonious Monk's** quartet and **Jimmy Marks Afro Ensemble** played a Sunday afternoon concert at the Palo Alto High School Auditorium . . . **Eddie Harris** followed **Monk** at the **Jazz Workshop** . . . The hoped-for duo of **Carmen McRae** and the **Dizzy Gillespie Quintet** that **Basin Street West** had slated for November didn't materialize, but **Carmen** did; also there in November was the **George Shearing Quintet** (**Charlie Shoemaker**, vibes; **Dave Koonse**, guitar; **Andy Simpkins**, bass; **Bill Goodwin**, drums) . . . The **Modern Jazz Quartet** was to follow **Vince Guaraldi** at **El Matador** for a month's engagement, and after them **Cal Tjader**. The **George Duke Trio's** **Fridays** and **Saturdays** at **El Matador** are getting good attention (**Duke**, piano; **John Heard**, bass; **Alan Checci**, drums). **Duke** has connections with the **Ente Sisters** (**Georgina**, **Regina**, **Jamie Ann**, **Stephanie**

and **Jody**, ages 12-18), who were among the better things at this year's **Monterey Festival**. **Duke**, **Flip Nunez** (the girls' uncle) and **Mike Montana**, pianist for comedian **Jack E. Leonard**, have crafted a book of original vocals and arrangements for the **Entes**. Resident in S.F. and styling themselves the **Third Wave**, they have taped **Jonathan Winters Show** and **Hollywood Palace** appearances. They stood in for the **Stan Getz Quartet** when it didn't make a **Trident** gig last September. The **Trident** wants them for a month's booking, but the context of liquor license and the girls' ages present problems . . . There was another well-attended **Don Piestrup** big band concert at the **Casuals** in Oakland in November. The next in the regular monthly Sunday afternoon series was scheduled for Dec. 15 . . . **Jules Broussard**, altoist with the **Piestrup** band, leads a trio (**Tom Coster**, organ; **Dick Whittaker**, drums) at the **Off-Plaza**, with singer **Roxanne Duncan** . . . **John Handy**, teaching **Jazz Improvisation** at **San Francisco State College**, kept up the practical end and brought in a traditional group consisting of **Burch Smith**, cornet; **Bob Mielke**, trombone; **Jack Wyart**, clarinet; **Pops Foster**, bass; **Thad Vandon**, drums. **Handy** sat in on saxello. With **Mike Nock**, piano; **Mike White**, violin; **James Leary**, bass, and **Larry Hancock**, drums, he played a concert at **San Jose State**.

Chicago: **Duke Ellington** gave a performance of his sacred concert at the **Auditorium Theater** Nov. 3 under the aus-



**When you go on TV
you'll come face-to-face
with many of
America's top sound
engineers.
Most of them prefer
E-V microphones.
Find out why
at your Electro-Voice
dealer's today!**

Electro-Voice
A SUBSIDIARY OF QULTON INDUSTRIES, INC.
microphones • high fidelity • musical instrument
loudspeakers • sound reinforcement products

ELECTRO-VOICE, INC., Dept. 1282DB
654 Cecil Street, Buchanan, Michigan 48107
Please send me the Electro-Voice microphone brochure.
 I'm also interested in E-V musical instrument loudspeakers.

Name _____
Address _____
City _____ State _____ Zip _____

Berg Larsen Reeds



COULD THEY REALLY
MAKE A DIFFERENCE?

You may own more
horn than you thought
you bought! One way
to find out is with
Berg Larsen Reeds.
More expensive! Yes.
But what a difference!

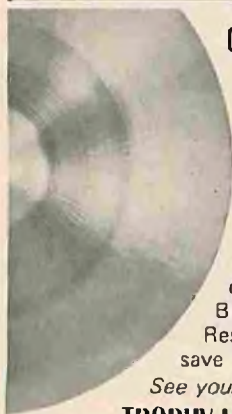
All-cane French reeds
for every mouthpiece.

YOUR DEALER HAS THEM NOW!

For Clarinet,
Alto, Tenor, Baritone
Saxophones

BERG LARSEN REEDS

Ideal Musical Merchandise Company
889 Broadway, New York, N.Y. 10003



Compare
with the ones
that cost
far more.
PASHA!

Here's the sound to-
day's drummers want.
Brilliant. Resonant.
Responsive. Priced to
save you big dollars.

See your favorite dealer.

TROPHY MUSIC CO.

1278 West Ninth Street, Cleveland, Ohio 44113

Percussion Center of America



Maurie Lishon

Everything in percussion
instruments, accessories, and
literature at all times.

226 S. Wabash Ave., Chicago, Ill. 60604
4th floor MArrison 7-8440 — WAbash 2-1300

pices of the Unity Church. The chorus was led by long-time Ellington associate **Tom Whaley**. Trumpeter **Willie Cook** is back in the band and new tenorman **Harold Ashby** did an excellent job with the demanding clarinet parts written for **Jimmy Hamilton** . . . *Down Here on the Ground*, a musical revue featuring **John Robinson Jr.** and the **Paramounts** premiered a three-day engagement at Abraham Lincoln Center Nov. 22. The production, directed by **Craig Campfield**, was also seen in preview performances at the Club Tejar during the two weeks before its official opening . . . Reedmen **Joseph Jarman** and **Roscoe Mitchell** teamed up again for a concert at DePaul University Nov. 8 . . . The **Charlie Byrd Trio** also appeared on campus in concert Nov. 9 at the Illinois Institute of Technology. The event was sponsored by Union Board, who will present **Oscar Peterson's** trio at the school Feb. 15 . . . Bluesmen **Magic Sam** and **J.B. Hutto** each recorded new albums for Delmark . . . Trombonist **Tommy Gekler**, son of a Chicago *Sun-Times* photographer, joined **Bill Reinhardt's** houseband at Jazz Ltd., replacing **Jim Beebe** . . . **Dizzy Gillespie's** group (**James Moody**, flute and reeds, **Mike Longo**, piano; **Paul West**, bass, and **Candy Finch**, drums) opened at the London House Nov. 12 for a three-week engagement. **Oscar Peterson** followed Dec. 3 and will be on hand through Dec. 22 . . . **Pauline Alvin's** Sunday afternoon sessions at the Edge Lounge on Paulina Ave. continue to draw traditional fans. On Nov. 17, trumpeter **Nappy Trotter**, trombonist **Dave Rasbury**, clarinetist **Jimmy Granato**, pianist **Art Hodes** and drummer **Tony Bellson** performed.

New Orleans: The Udi Shankar company of dancers and instrumentalists from India performed at Municipal Auditorium in early November. Sitarist **Ravi Shankar** will appear in concert at the auditorium at a date to be announced soon . . . The chorus at the **Duke Ellington** sacred concert here in mid-November was made up of students from Dillard, Loyola, Southern, Tulane and Xavier universities . . . A landmark on the local jazz scene, the Dew Drop Inn, dropped its live entertainment policy after almost 30 years. Artists like **Ornette Coleman**, **John Coltrane**, **Arthur Prysock** and **Al Hibbler** worked the club over the years. In recent times the club had featured floor shows and was the site of impromptu jam sessions . . . Reed man **James Rivers** is playing Wednesday nights at the VIP lounge in Mason's Motel. Tenor saxophonist **Alvin Tyler** recently rejoined the regular houseband led by drummer **June Gardner** after undergoing surgery. Promoter **Clinton Scott** continues as emcee at the club . . . Trumpeter **Porgy Jones** has replaced drummer **James Black's** combo in week-end sessions at Club 77. Jones' sidemen are **Ed Frank**, piano; **Gerry Green Jr.**, bass, and **Herb Taylor**, drums. Vocalists at the club are **Eddie Perkins** and **Robert Swanson** . . . Bassist **George French's** combo played for the opening of a new uptown club, *Conchetto South* . . . An out-of-season jazz concert in celebration of the seventh anniversary of the Jazz Mu-

seum was held last month at the Royal Orleans Hotel, with veteran trumpeter **Sharkey Bonano** and his combo as the main attraction . . . Pianist **Emile Vinet**, who has been heard with a number of avant garde groups locally, is working with drummer **Joe Fox** and his trio at singer **Frankie Ford's** Backstage lounge in the French Quarter . . . Guitarist **Ernest McLain** recently returned to New Orleans for a visit and sat in with **David Laste's** combo at the Off Limits.

Detroit: When bassist **Rod Hicks** and tenorist **Donald Walden** went back on the road with singer **Aretha Franklin**, their places in pianist **Harold McKinney's** quintet were taken by **Ernie Farrow** and **Leon Henderson** for Concert II, presented by the Detroit Creative Musicians' Association. Another personnel change found **Ike Daney** on drums in place of **George Davidson**. For the same concert, **Danny Spencer** played drums in pianist **Dave Durrach's** ensemble, not **Doug Hammon** as previously reported. McKinney's group also act as houseband on CPT, Detroit's soul TV show on Channel 56 . . . Bassist **Farrow** and guitarist **James Ullmer** acted as co-leaders of a quintet assembled for Halloween night festivities at the Drome. Other members included trumpeter **Marcus Belgrave**, pianist **Teddy Harris** and drummer **Ed Nelson** . . . **Farrow's** place with pianist **Marian Devore's** trio at the Ivanhoe was temporarily taken by **Willie Green** . . . Drummer **Greg Williams' quintet** (**Doug Halliday**, trumpet; **Arnold Moore**, tenor; **John Dana**, bass; **Kirk Lightsey**, piano) gave a repeat performance at *Flint Junior College* in November . . . When hours are late and crowds are small, the cocktail music of pianist **Jim Voorheis** and bassist **Dick Wigginton**, currently appearing at the Vineyards in suburban Southfield, takes on a strong jazz flavor . . . Guitarist **Ron English** has returned to drummer **George McGregor's** trio at the Frolic, replacing **Dennis Coffey** . . . Drummer-disc jockey **Bud Spangler**, who hosts Detroit's only all jazz radio show, is keeping different hours. He can now be heard on Monday nights at 7:30 and Saturdays from 5 to 8 p.m. on WDET.

Baltimore: Bluesette, a discotheque which has been hosting afterhours jazz sessions on Friday and Saturday nights for a couple of years, has been catching on with visiting jazz musicians as well, including **Roland Kirk** and **Horace Silver** who sat in during their recent appearances in town at Henry Baker's Peyton Place. Jazz bagpiper **Rufus Harley** played Peyton Place the first week in November . . . The Left Bank Jazz Society brought in the **Yusef Lateef** and **Al Cohn-Zoot Sims** groups in late October, and on the first Sunday in November featured the **Bobby Hutcherson-Harold Land Quintet**. LBJS president **Leon Manker** led a contingent of 26 jazz society members to New York for the Second Annual Eastern Jazz Conference Nov. 8-10. The conference was sponsored by 10 non-profit jazz societies including the Baltimore and Washington chapters of the Left Bank Jazz Society . . . There is now a "Right Bank Soul

Society" which has started Monday night sessions at the Famous Ballroom where the LBJS holds forth on Sunday afternoons. Walter Jackson and Tiny Tim appeared at the first one Nov. 11 . . . The Jack McDuff group played a recent weekend at the Alpine Villa . . . Guitarist Laurindo Almeida played a concert Nov. 7 at Mount St. Agnes College that included works by Bach, Debussy, Chopin, Gluck and Villa Lobos along with some original compositions and bossa novas.

Philadelphia: Kid Haffey, well known Philadelphia jazz vocalist, has been picked for a special program of his own on WHYY-TV. The show was slated to be taped at Peps Musical Bar. Bill Hollis and his New Sounds Trio were slated to back Haffey for the show, which was programmed for Nov. 27. Haffey's singing has played an important role at many Philadelphia jazz spots, including the Pearl Theater, the Blue Note Club, the Music City jam sessions and currently, AFM Local 274, where Haffey often joins the sessions in the clubroom on weekends. Haffey recorded with Al Cohn and Zoot Sims on the LP *Either Way*, recorded on this writer's "Fred Miles Presents" label . . . Pianist Bruce Mills has been held over again at the Passport Club in Rochester, N.Y. with his trio. Bruce is playing most of the rooms using jazz in Rochester, and the Al Grey group reported that Bruce had joined them for an exciting session during their recent engagement in Rochester. The Progressive 20 social club booked the Grey group for their show at the Blue Horizon Ballroom Friday Nov. 29 . . . Vocalist Norma Mendosa has been working steadily at the Flying W Ranch in Mt. Holly, N.J. with the Johnny Walker Trio featuring John Lamb, bass, and Chuck Lampkin, drums . . . Philly's 52nd St. has been active with Jimmy Heath and Cedar Walton at the Aqua Musical Lounge; trumpeter Johnny Lynch, saxophonist Vance Wilson, and vocalist George Townes at Drews Rendezvous, and vocalist Betty Carrol with Mathew Childs' combo at Scotty's Lounge . . . The Show Boat Jazz Theater went back to a six-night policy early this fall, with Bobby Timmons' group featuring saxophonist Sonny Red closing out the weekend policy . . . Former Louis Jordan vocalist Dottie Smith has taken over management of the Sahara Hotel's Desert Room, where vocalist Betty Green and the Gerald Price Trio have been held over week after week . . . The Kaleidoscope offered the James Cotton Blues Band with Josh White Jr. Oct. 25, Odetta and the Arthur Hall Afro-American Dancers Nov. 9, Tim Buckley Nov. 16, Blood, Sweat & Tears Nov. 23, Charles Lloyd and Mandrake Memorial Nov. 29 . . . Attractions slated for the Aqua Lounge in November included Roland Kirk and Freddie Hubbard . . . Marcus Brown and Teddy Powell had their *World Series of Jazz* booked at the Spectrum for Sunday Dec. 1, with Count Basie and his Orchestra, Nina Simone, Arthur Prysock, O.C. Smith, Gloria Lynne, Eddie Harris and his group, Sonny Stitt, Don Patterson, Eddie (Lockjaw) Davis, and comedian Irwin C. Watson . . . Evelyn

Simms left the Blu North for two weeks at Sonny Driver's First Nighter Supper Club and then returned for another extended run. Others to appear at the First Nighter recently included Sid Simmons' trio, vocalist Liz Coleman, Ernie Banks and the Gerald Price group . . . Al Steele, the former Elliott Lawrence tenorist and one-time leader of the famed old Down Beat Club, is now working with the Nick Wayne Trio, featuring Harrisburg's John Anthony on drums, at the Host Farm in Lancaster, Pa. (a posh resort hotel). Steele has added alto saxophone, clarinet, flute and singing to his bag of talents . . . A show advertised as the *Caravan of Stars* with Nancy Wilson, Miles Davis, Olatunji, Clark Terry and his big band, Jimmy Pelham and emcees

Del Shields and Jimmy Carter was slated for Convention Hall . . . Trumpeter Charles Chisholme has formed another rehearsal big band for some Sunday fun at Dan Jones' studio. Jones has also been holding weekend sessions with reedman Byard Lancaster and vibist Bill Lewis.

Pittsburgh: There was a disappointing crowd of 1000 for the first of the Fall-Winter Jazz Workshops sponsored by pianist Walt Harper at the Hilton Hotel Nov. 3. Trumpeter Hugh Masekela and his quintet charmed the people who were there but the attendance was one of the smallest in the two-year-old series, which usually has a capacity house of 3000 and some turnaways. The Harper quintet, however, continues to be one of the most



We found the sound, man.



Fantastic sound. The kind you get from quality instruments—but at prices we could afford. We shopped around. You know how it is. And we ended up with a great group of instruments...all of 'em Yamaha. But that's not all. We even got Yamaha's amplifier with the revolutionary "natural sound" speaker. We found the sound that turned us on. And you can, too. Right at your Yamaha dealer's. (Now all we need is a name for the group!)

YAMAHA 

INTERNATIONAL CORPORATION • Since 1887
7733 Telegraph Rd., Montebello, California
Please send me full details, prices and new
color catalog for _____ Electric Guitars
_____ Drums _____ Combo Organ _____ Amplifiers

name _____
address _____
city _____
state _____ zip _____

Rates (minimum ten words per insertion): one insertion, 65¢ per word. Special multiple insertion schedules: three times, 60¢ per word; seven times, 57¢ per word; 13 times, 55¢ per word; 26 times, 50¢ per word. Full payment and copy for each issue must be received 23 days prior to "on sale" date. Address: Down Beat Music Shop, 222 West Adams, Chicago, Illinois 60606. (Send for special display advertising rates.)

BOOKS

AFTER HOURS POETRY: Send \$1.00 to Jako Trussell, Box 951, Kingsville, Texas 78363.

INSIDE OUTSIDE: Substitute Harmony in Modern Jazz and Pop Music. 102 pages \$4.95. Reese Markewich, 5700 Arlington Avenue, Riverdale, New York 10471.

GENERAL METHODS

Arranging-Harmony \$5.00; Piano Originals \$2.50; Jazz Originals \$4.00; Improvisation \$1.50; Progressions \$2.00; 1st & 2nd Endings \$1.50; Music Primer \$1.00; Veni, Vidi, Non-Vici (prose pamphlet) 50¢. Adolph Sandola, 243 Rambling Way, Springfield, Pa. 19064.

HUMOR

35,000 PROFESSIONAL COMEDY LINES! Forty speakers' joke books plus Current Comedy, a topical humorous service period. Catalog free. Sample selection \$5. John Rain Associates, Inc., 232 Madison Avenue, New York City 10016.

IMPROVISATION METHODS

JAZZ PLAYERS—Our books are guaranteed to make you HEAR PROGRESSIONS, PLAY BETTER JAZZ LINES through the POLYTONAL RHYTHM SERIES . . . For ALL instruments. **THE CYCLE OF FIFTHS** . . . \$1.50 each. **THE III V PROGRESSION** . . . \$2.50 each. **THE BLUES SCALE** . . . \$2.00 each. **THE DIMINISHED SCALE** . . . \$2.00 each. **THE DORIAN MODE** . . . \$2.00 each. **THE TRITONE CYCLE** . . . \$2.00 each. **THE IONIAN MODE** . . . \$2.00 each. **THE POLYTONAL GUITAR** . . . \$2.00 each. Send check to EDC PUBLISHING, 1611 Kennedy Blvd., No. Bergen, New Jersey 07047.

PRACTICAL IMPROVISATIONS by BOB TILLES

A new modern harmony book for all instruments. Contains playing and writing exercises for improvising, chord and progression alterations, blues, bridges, intros, turnarounds, modulations, standard progressions, etc. . . . \$3.00

BOB TILLES

6153 N. Claremont Chicago, Ill. 60645

INSTRUMENTAL METHODS

John La Porta: **STAGE BAND COURSE** (22 vols)—\$75.00
 Joe Viola: **SAXOPHONE SCALE STUDIES; SAXOPHONE CHORD STUDIES**—\$4.00 each. Lateef: **BLUES FLUTE SOLOS**—\$2.50. Mann: **FLUTE JAZZ**—\$2.95. Kobylca/Viola: **TRUMPET CHORD STUDIES**—\$4.00. Panlco/Wiskirchen: **STAGE BAND TRUMPET MANUAL**—\$4.00. Phil Wilson: **TROMBONE CHORD STUDIES**—\$4.00. Progrs: **BERKLEE KEYBOARD PROGRAM, VOLS. I, II, III, IV**—\$4.00 each; **MUSIC EDUCATION SUPPLEMENTS**—\$3.50 each. Bill Evans: **PIANO SOLOS; JAZZ TRIO THEMES**—\$2.50 each. Heftli: **PIANO ORIGINALS**—\$2.50. Billy Taylor: **JAZZ TRIO SKETCHES**—\$2.50. Dawson/DeMichael: **MODERN DRUMMERS MANUAL**—\$4.00. Lalino: **DRUM SIT-IN (Parts/LP)**—\$4.98. Perry: **DRUMMER'S JAZZ READING (Music/LP)**—\$5.95. Curtis: **MODERN STRING BASS METHOD**—\$4.00. Leavitt: **BERKLEE MODERN GUITAR METHOD**—Vols. I, II—\$4.00 each. Almeida: **GUITAR TUTOR**—\$5.00. Charlie Christian: **ART OF JAZZ GUITAR**—\$2.50. Mairants: **FLAMENCO GUITAR**—\$10.00. Chierici: **2400 GUITAR CHORDS**—\$5.95. Burrell: **JAZZ GUITAR CLASSICS**—\$2.50. Palmer/Hughes: **R & B GUITAR COURSE (Book/LP)**—\$4.95; **IMPROVISE LEAD GUITAR (Book/LP)**—\$5.95; **ROCK GUITAR COURSE (Book/LP)**—\$5.95; **ROCK COMBO ORGAN COURSE (Book/LP)**—\$6.95. 48 PAGE CATALOG—\$1.00 or free with order **FREE POSTAGE ANYWHERE, TODAY'S MUSIC**, Box 169-D, Libertyville, Illinois 60048.

MANUSCRIPT OFFERED

ICKA-DELICK-MUSIC (piano-voice-guitar chords) "Gentle On My Body". \$1.00. P.O. Box C, Chicago Ridge, Ill. 60415.

MISCELLANEOUS

JAPAN PRODUCTS SERVICE. U.S. \$5. per inquiry or U.S. \$30 yearly. Intercontinental, CPD 1717, Tokyo, Japan.

RECORDS & TAPES

FAST RELIABLE JAZZ record service—many rare items—foreign orders welcome—send for **FREE LP sale list.** HARRY FROST, Box 4935—4930 DELMAR, ST. LOUIS, MO. 63108.

SCOTCH RECORDING TAPE, lowest prices, Tape Center, Box 4305, Washington, D.C. 20012.

JAZZ BY SABA/PRESTIGE. Outstanding German Jazz Albums, International Artists. SABA USA—Allentown, Pa. -18102.

RENT STEREO TAPE—75¢ week. Catalog 25¢. Art's Tape Service, P.O. Box 27815, Hollywood, Calif. 90027.

WHERE TO STUDY

DRUMMERS!

From Loring Air Force Base, Maine

Paul Pinoff writes —

Dear Stanley Spector:

I think that the study I have done with your recorded Home Study Course has revolutionized my listening habits for one thing. Before studying your method I just did not know what to listen for. Now I feel I am on the right track because I can relate what I have learned in your method to what my favorite drummers are playing on records. I can see that the drummers I idolize are doing no more than what is in your method. It has pulled the curtain of mystery aside to let me take a peek inside the real problems of playing drums, and I do notice that I have more confidence.

HOW CAN A GOOD DRUMMER GET TO PLAY BETTER? For further information about our recorded Home Study Course, write to the

STANLEY SPECTOR SCHOOL OF DRUMMING

200 West 58th Street (at 7th Ave.) Dept. 201 New York, New York 10019 Phone: CI 6-5661 Foreign inquiries invited. This Home Study Course is certified by the United States Information Agency as being of an International Educational Character. This means that under International Agreements it will enter most foreign countries Duty Free.

NEW SOUNDS IN MODERN MUSIC

Free Catalog—Free Postage

- Joseph Schilling: **ENCYCLOPEDIA OF RHYTHMS** \$7.50; **KALEIDOPHONE** \$3.50
- Dr. Donald S. Reinhardt: **ENCYCLOPEDIA OF THE PIVOT SYSTEM** \$7.50
- William J. Bell/Winston Morris: **ENCYCLOPEDIA OF TUBA LITERATURE** \$7.50
- Mancini: **Complete Virtuoso Method (trpt)** \$7.50
- Ernest S. Williams: **MODERN METHOD FOR TRUMPET** \$7.50
- Dr. Chas. Collin: **COMPLETE TRUMPET METHOD** \$7.50
- Laurindo Almeida: **GUITARIANA** \$2.50
- Walter Stuart: **ENCYCLOPEDIA OF JAZZ** \$6.95
 - ENCYCLOPEDIA OF AD LIB** \$6.95
 - ENCYCLOPEDIA OF IMPROVISATION** \$6.95
- "Bugs" Bower: **CHORDS & PROGRESSIONS TREBLE OR BASS complete** \$2.95
- Walter Stuart: **FAKE BOOK FOR THE CLUB DATE MUSICIAN** \$7.50
- Angelo Dellaira: **CREATIVE ARRANGING** \$7.50
- Pee Wee Irwin (record included) **TEACHES YOU TO PLAY THE TRUMPET** \$6.95

New Sounds in Modern Music

315 W. 53rd St., New York City, N.Y. 10019

Lowest Prices In The U.S.A.



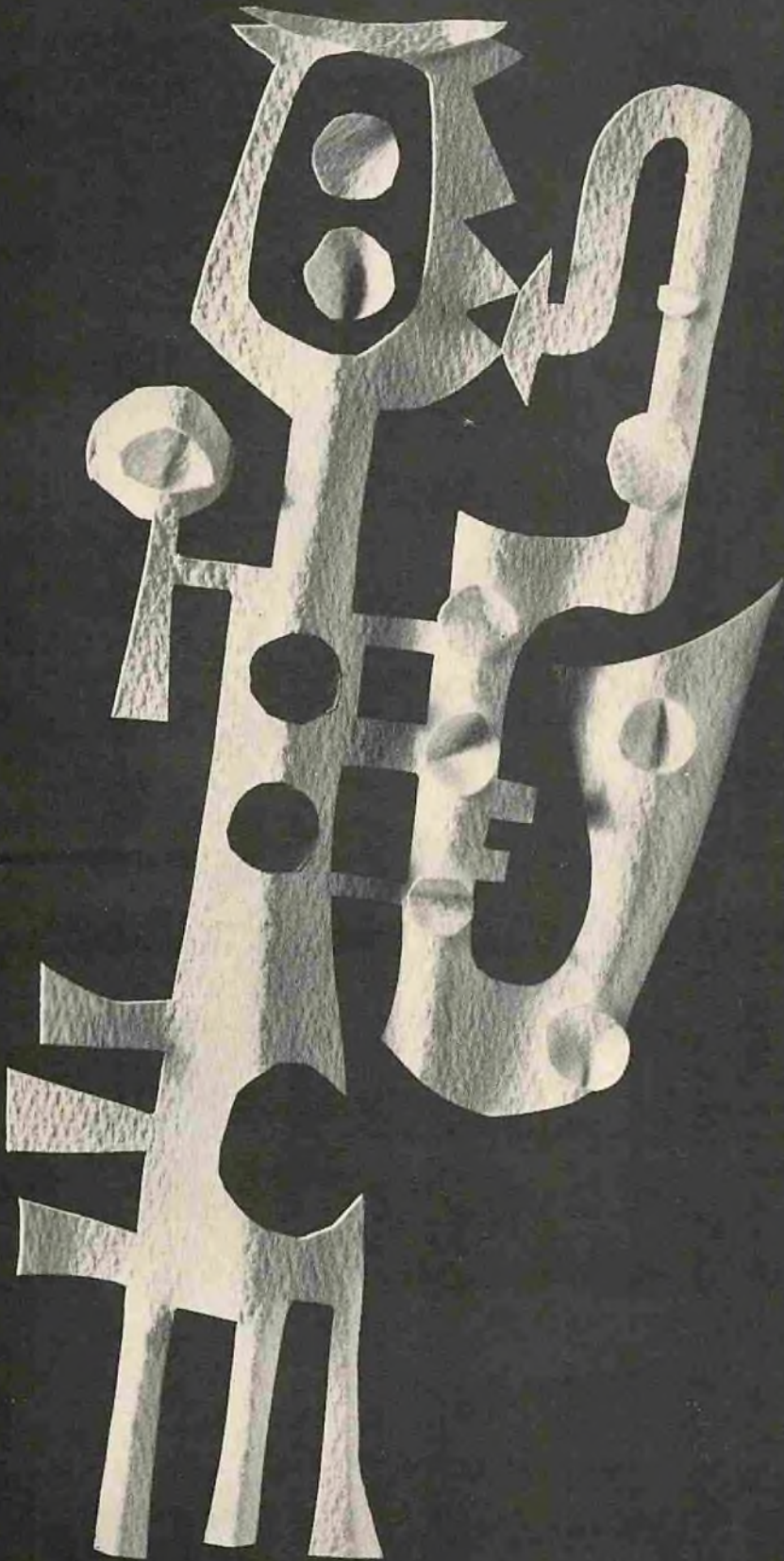
**ALL BRANDS
 GUITARS • DRUMS • PA'S
 HORNS • ORGANS • AMPLIFIERS**

Write In For Literature & Prices

**MUSIC UNLIMITED, 523 COVENTRY RD.,
 Baltimore, Md., 21229 Phone 744-9632**

popular combos in Pittsburgh. The Board of Education has signed them for a program of 30 jazz lectures in city high schools, inaugurated in early November at Fifth Avenue High . . . The town's musicians are still talking about the fine performance and capacity crowds which filled Trinity Cathedral twice in October for Duke Ellington's sacred service . . . Veteran pianist Chuck Maurice has returned to the Gaslight Room in Shady-side . . . The town's disc jockeys have flipped over guitarist Joe Negri's new album . . . Organist-combo leader Bobby Jones was honored recently at a special *Evening With Bobby Jones*, set up by his friends at the Hollywood Club in Clairton. The Jones trio is currently playing at the R House in Bethel Park . . . Early November saw the Lonnie Smith organ trio followed by Gene Ludwig's organ group at the Hurricane bar . . . Versatile trumpeter, pianist and guitarist Horace Turner is becoming quite popular at the Aurora Lodge Club, where disc jockey Bill Powell conducts a Sunday jazz session that is particularly slanted to appeal to musicians. Mrs. Turner sometimes sits in on drums.

Japan: The Miles Davis Quintet is firmly inked for a Japanese tour in January 1969. Davis reportedly will bring Wayne Shorter, Chick Corea, Dave Holland, and Jack DeJohnette . . . The Gary Burton Quartet was due here in December. The promoter (Japanese Victor) is billing the group as *Space Age Pops* . . . Jimmy Witherspoon was very well received during an October tour of U.S. military clubs in and around Tokyo . . . Ray Eberle, ex-Glenn Miller vocalist, cut his tour short after bombing on his first two or three appearances. Alerted clubs called for an unconditional cessation of bookings. The Miller sound as dispensed by Buddy DeFranco and the Glenn Miller Orchestra got a much warmer reception. Every concert, booked mostly by the Onkyo music societies, was a sellout . . . Before The Monkees' personal appearance tour here in early October, Tokyo's most popular all night rock record show, *All Night Nippon* (JOLF, 1-5 a.m.) received hundreds of requests nightly for their records. In the two weeks following their five concerts in Tokyo, not one request was received for a Monkee record . . . The Werner Muller Orchestra from West Germany, featuring the Gunther Maier-Noris Trio, toured Japan in October and November . . . The illness of Harry Mills of the Mills Brothers brought a last-minute cancellation of their tour here in November . . . Hiroshi Okazaki and the Stargazers (named after Tokyo Hilton's Star Hill Club, where they're the houseband), were set to release their second album for Japan Columbia. Group is an instrumental-vocal octet, with vocal work a la Four Freshmen-Hi Lo's . . . The Ronnie Fray Trio, with bassist-guitarist Alan Clark and drummer Clay Highley has just wrapped up a second sensational tour of the Far East in as many years. The jazz-folk-rock-c&w group booked out of Detroit received standing ovations from nearly every audience they entertained in Japan.



Most Poll-Winning Jazz Composers license their music through BMI

NELSON, SHORTER, MONK, SCHIFRIN,
HANCOCK, JOBIM, BRUBECK, EVANS and
innumerable other composers who make
jazz an expression of emotion and
imagination have elected to license their
music through BMI.

We pay tribute to them and to the many
other poll-winning composers whose
talent brings credit to us and to thousands
of their fellow affiliated composers in
all fields of music.

All the worlds of music
for all of today's audience.



BROADCAST MUSIC, INC.

SOUND PIECE II By Oliver Nelson

Arranged by GENE PERLA

Trpt. Alto Piano Bass Drums

OPEN BASS SOLO

ST. TIME

A

CUE

rit. rit. rit. rit. rit.

mp A TEMPO mp A TEMPO A TEMPO mp A TEMPO A TEMPO

Trpt. Alto Piano Bass Drums

B

EXPRESSIVE

Trpt. Alto Piano Bass Drums

C

FREE SOLO

NO BAR LINES

FREE COMP.

FREE COMP.



The "PEER" of Guitars ... IMPERIAL, of Course!



702, 702V
Semi-Acoustic
Guitar Prices
Range from
\$205. to \$239.50

MODEL 702, 702V ACOUSTIC ELECTRIC

Another fine thin-body guitar,
playable with or without amp
... Has some features as
Model 502. In beautiful sun-
burst finish in red or brown.
A true professional instru-
ment, available with or with-
out vibrato.

MODEL 502
List Price \$190.

MODEL 502V
with Vibrato
List Price \$215.



MODEL 502, 502V ACOUSTIC ELECTRIC

This thin hollow-body guitar
can be played with or with-
out an amplifier. Rosewood
fingerboard, reinforced neck,
two pick-ups, tone and vol-
ume controls. Red sunburst
or blonde, with and without
vibrato.



MODEL C-120
List Price \$42.

This deluxe guitar for studio
work, lime tested, accurate
frets. The finest steel rein-
forced adjustable neck. Ex-
cellent tone compares with
models priced higher. C-120
attractively priced at \$42.00
list.

Write: Information and
brochures on complete
lines in Imperials various lines.



MUSICAL INSTRUMENT COMPANY
2622 W. Fifty-Ninth Street
Chicago, Illinois 60629



Area Code (312) phone 476-4702

Trpt.
Alto
Piano
Bass
Drums

EXPRESSIVE
SOLO
COMP. FREE
MALLETS
COMP. FREE

Standel wall of sound



NITTY GRITTY DIET BAND
SUNSHINE CO.
GRASSROOTS
RASCALS
FOUR FRESHMEN

for Additional Information Contact Your Local Standel Dealer or Write: STANDEL, P.O. BOX 709 - EL MONTE, CALIF. 91734

Trpt. Alto Piano Bass Drums

Handwritten musical score for the first system, measures 1-4. It includes staves for Trumpet, Alto, Piano, Bass, and Drums. The Piano part has a "Piano solo 31 BARS" box. The Drums part has a "TIME" box. There are various musical notations including notes, rests, and dynamic markings.

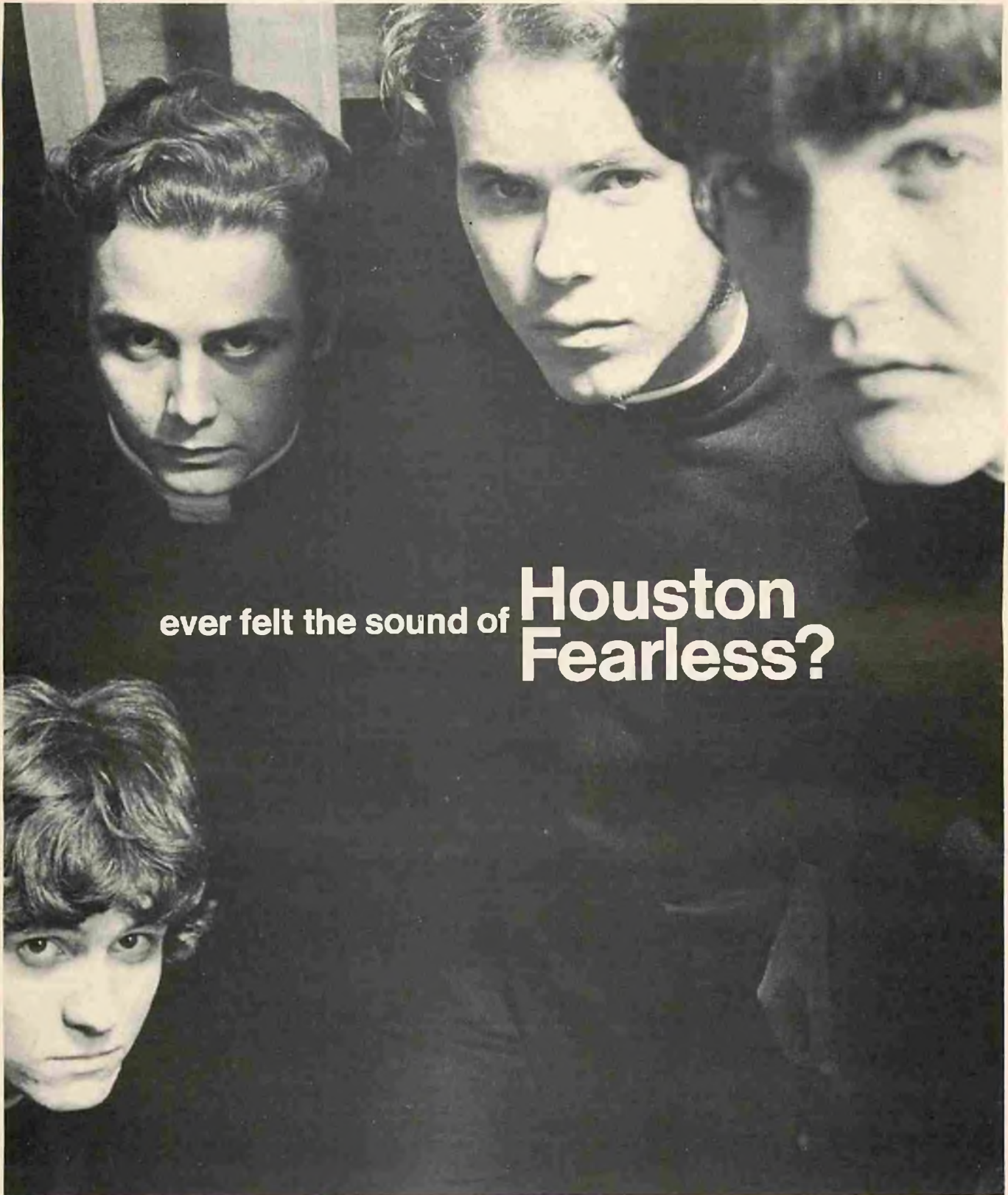
Trpt. Alto Piano Bass Drums

Handwritten musical score for the second system, measures 5-8. It includes staves for Trumpet, Alto, Piano, Bass, and Drums. The Piano part has a "Piano solo 31 BARS" box. The Drums part has a "SNARE" box. There are various musical notations including notes, rests, and dynamic markings.

Trpt. Alto Piano Bass Drums

O NO I. D.

Handwritten musical score for the third system, measures 9-12. It includes staves for Trumpet, Alto, Piano, Bass, and Drums. The Piano part has a "Piano solo 31 BARS" box. The Drums part has a "SNARE" box. There are various musical notations including notes, rests, and dynamic markings.



ever felt the sound of **Houston
Fearless?**

A deep new groove is being etched in sound by the Houston Fearless! When they want to lay down a unique, heavy sound, how do they make it?

With Sunn! It's a natural. Sunn provides a sound basis of rugged reliability, soaring power, dazzling clarity and exacting reproduction. That's total sound! It's also the beginning of your expansion into new realms of music.

Many great groups, like Houston Fearless, rely on the total sound of Sunn amps and sound systems. Why don't you? See your nearest Sunn Sound Dealer.

sunn 

After Such Knowledge

BY DICK WELLSTOOD

I AM NOT gifted with total recall. Memories of musicians I have worked with flicker in my mind briefly, incoherently, always the same worn-out footage, run through a faulty projector.

Bunk Johnson is frozen forever in the act of turning, as he once did, to beat time for a recalcitrant drummer by holding his trumpet in both hands parallel to the floor and pumping up and down vigorously, as if to raise the compression level and get the tempo back to where it had started. That's all I remember. Not the time, the place, the other musicians or whether the pumping worked.

I have James P. Johnson sitting at the spinet in the backroom of the Riviera in the Village one night in 1949. He had just returned from a revival of his show *Sugar Hill* in Los Angeles. I was working the Riviera (for \$45 a week) opposite Willie the Lion and Chippie Hill when James dropped in, and he and Willie played until closing. At one point the lone customer (lucky man—I hope he appreciated what he was getting) asked James what he was playing. In my mind I see and hear him, turning with a smile, the light from the tiny kitchen playing on his face and his voice, rich but with a metallic resonance, saying, "that's Fats' *Wildcat*."

Excunt omnes.

Playing the Stuyvesant Casino in 1949 in Hot Lips Page's band, I solo. Lips hangs over the piano and listens closely.

"Kid," he says, "nobody appreciates you, but you kick the _____ outta the piano!" At last it can be told. Thanks, Lips, *Oran Laborum Ferventium!*

When I joined Conrad Janis' band at Child's Paramount in the fall of 1953, I was excited because the clarinetist was Gene Sedric, who had made almost all of the records with Fats Waller. I couldn't wait to spring all my stride licks on Gene. I wondered what he'd say. I knew what

he'd say. "Boy," he'd say, "where did you learn to play like *that!*" That's what he'd say, and I'd blush modestly. "Fastest left hand since Fats!" he'd say, and I'd feel all proud inside.

So we started to play the first number, and when Gene's chorus came, I really tore out, pushing him the way I'd heard Fats do on the records, romping, rollicking. Wow! Just like the record! Sedric finished, and the trumpet solo began. I kept rollicking a little but waited, proud, for the compliments.

"Man," he said, making a face in annoyance, "don't play all that Waller stuff behind my solo!"

Sometimes Gene would get to feeling good and insist on singing a little song, which went approximately:

*He talks like my man,
Wears that same old diamond ring,
Smiles that same old foolish grin—
He walks like my man,
He talks like my man—*

He mus' just be my man from Alabam.

That's all there was to it. I remember him doing a little shuffling dance up to the microphone to sing it, his arms flapping like the wings of some great ungainly tropical bird, drawing the puzzled applause of a tough Brooklyn Irish crowd (Wednesday night in Bay Ridge, 1957).

Gene was always a courteous gentleman and true professional. Even though he was a master of the put-on and had a hearty appreciation of other people's odd behavior, he moved easily in any company, in Bay Ridge or anywhere else.

Sidney Bechet walks toward me at the old Ryan's. "What do you say, old man?" he asks. "Hi, Sidney," I quaver, struck dumb by the irony contained in his greeting—me with pimples, an old pajama top under my Army field jacket, my bare 19 years of middle-class nonexperience punctured instantly by the impact of confronting jazz. Came up the river, hair turned white in a French jail, knew Bolden, Tallulah and Ansermet. And he calls me "old man."

And lectured me several years later at Jazz Ltd. in Chicago when he caught the drummer and me in the back room during intermission playing hockey with two brooms and an ice cube. Bechet, the toast of Paris, became Bechet the 19th century schoolmaster.

"When you boys come off that bandstand," he said, "you ought to come back here and sit and think about the mistakes you made, bad as you sound, instead of playing games like a couple of girls."

He stormed out. We grinned ashamedly and hung around, the hockey game spoiled.

His pianist in New York had been having marital troubles and frequently came in drunk or late or both. On one such occasion I happened to be in the club, and Sidney made me play the first set. When the regular pianist showed up, Sidney bawled him out publicly and made him give me \$5 for filling in. I took the money, of course, but—may God forgive me—I kept it!

Sidney's last job in New York was in a short-lived joint in the next basement to the north of Birdland, called the Band-box. In addition to Sidney's band (Joe

Thomas, Herb Fleming, Panama Francis, and myself) there were the bands of Earl Hines and Muggsy Spanier. It was an ambitious operation, complete with a girl emcee dressed in satin who was billed as the *Satin Doll*. She was much better looking than Pee Wee Marquette but not much more useful. Sidney would get half a load on and introduce her to the audience as "the *Satin Brown*." And he'd chuckle, feeling good inside. "That scaly alligator," he'd mutter.

Kaiser Marshall was a small, neat, frequently puzzled man. He could play great brushes at medium tempos, and I stood in awe of him because, among other things, he had reportedly invented the hi-hat.

One afternoon in 1947 he and Bob Wilber and I were rehearsing for a trio gig in Boston. We had a pretty tight trio, with arrangements of lots of Jelly Roll Morton and Willie (The Lion) Smith originals, and there was quite a bit of rehearsing to do. I used to noodle on the piano during the lulls (a rotten habit I still have), and this one time I noodled a few bars of *The Original Jelly-Roll Blues*. Kaiser turned around, his eyes bright.

"You remember that?" he asked incredulously, pleased and surprised.

"Yeah," I said, not knowing how to tell him that I had only just learned it, had only just heard it for the first time one day before. But such was the strength of the music for him, the associations, the time, that I felt that for a moment he assumed that I, too, was a part of the time gone, that, like him, I must have learned it from Jelly in 1926 (where else—and hung out at the Rhythm Club afterwards, listening to Jelly brag about his pool game).

Kaiser and many of his generation had a beautifully existential approach to life, which allowed them to accept a piano player as being just a piano player, good or bad, without regard for his face, age, or previous condition of servitude.

Next film.

A theater in Buenos Aires before our concert. Krupa is upstairs talking business. I am in some underground hallway trying not to get dirt on my tuxedo while Eddie DeHaas dickers with a concessionaire for some coffee cups (antique and lovely, Eddie thinks; old and cracked and dirty, his opponent thinks, but sells them dear anyway).

I am approached by the local Jazz Presence, a tall, neat, cultured man with bad teeth, French in the same way that Buenos Aires is Parisian. He is impressed to meet me, knows my name. I preen, fail to remember his, and my pride tumescent, acknowledge his applause graciously, conscious that the reward of 21 years of piano playing in public is a worldwide reputation, reaching now to the edge of the pampas. We chat of jazz, politics, Bechet, Beethoven. I refer to an incident early in my career. He frowns.

"I must confess," he says, "that I've never heard a note of your music. You play saxophone, don't you? But I did so enjoy the record reviews you wrote for *The Jazz Review*."

Detumescence. Now you see where it's at.

DICK WELLSTOOD has been a professional pianist since 1946, when he made his debut with Bob Wilber's Wildcats. Since then, he has worked with a multitude of leaders, including Sidney Bechet, Roy Eldridge, Wild Bill Davison, Red Allen, Rex Stewart and Gene Krupa. Though his affiliations have been mainly in the traditional and mainstream fields, his musical affections range widely. His favorite pianists include James P. Johnson, Thelonious Monk, and Cecil Taylor. His writing has appeared in *Jazz Review* and *Sounds&Fury*. Wellstood has recorded under his own name for Riverside and Prestige, and as a sideman with Wilber, Davison, John Letman, Odetta, Marty Grosz, Tony Parenti, and others. He is currently co-leading a cooperative group with Kenny Davern, Ed Hubble, Jack Six and Al McManus. His column will be a regular feature in *Down Beat*.

"Why
do I say
Slingerland
is the
NOW
percussion?"



- 1. It's engineered** for today's sound, today's projection. And that's what I'm mainly concerned about — how a drum projects, how it gives out to the crowd.
- 2. The response is great.** When I tap these drums, the sound is THERE!
- 3. The snare drum sings**, with pure snare sound.
- 4. I like the great sound** of brass you get with the solid brass chrome-plated hoops on Slingerland drums.
- 5. There's no choking up** to hem me in — and the drums are always with me.

6. Slingerland gives me the finest tuning with infinite shading variety.

7. It gives me a range as wide as all outdoors. Whether I'm playing it soft and easy with a small group or with full band complement, Slingerland gives me exactly what I need — how and when I want it.

8. There's nothing richer than the deep resonance of this 24-inch bass. I recommend it for the bigger, fuller sound of today's music.

"So there you have it—and what I'd like to see is every serious drummer playing Slingerland—to me, it's the hip thing to do!"

Buddy Rich

Slingerland
is percussion



SLINGERLAND DRUM CO.;
6633 N. MILWAUKEE AVE.; NILES, ILL. 60648



AVEDIS ZILDJIAN HALL OF FAME

AVEDIS ZILDJIAN takes great pride in presenting America's foremost drummers . . . all players of AVEDIS ZILDJIAN cymbals exclusively.

AVEDIS ZILDJIAN cymbals are the ONLY cymbals made ANYWHERE IN THE WORLD by Zildjians and their 344 year old secret process.

always look for this trademark

AVEDIS
 ZILDJIAN CO.
 GENUINE
 TURKISH CYMBALS
 MADE IN U.S.A.



1st Column: 1. Gene Krupa. 2. Max Roach. 3. Don Lamond. 4. Sonny Payne. 5. Alvin Stoller. 6. Grady Tate. 7. Jack Sperling. 8. Kenny Clarke. 9. Lionel Hampton. 2nd Column: 1. Buddy Rich. 2. Roy Haynes. 3. Jo Jones. 4. Frank Butler. 5. Stan Levey. 6. Sonny Igoe. 7. Gus Johnson. 8. Barrett Deems. 9. Ray Bauduc. 3rd Column: 1. Louis Bellson. 2. Roy Burns. 3. Connie Kay. 4. Louis Hayes. 5. Sol Gubin. 6. Rufus Jones. 7. Jake Hanna. 8. Sam Woodyard. 9. Joe Cusatis. 4th Column: 1. Shelly Manne. 2. Alan Dawson. 3. Vernel Fournier. 4. Ed Shaughnessy. 5. Carmelo Garcia. 6. Dannie Richmond. 7. Larry Bunker. 8. Cozy Cole. 9. Chico Hamilton.