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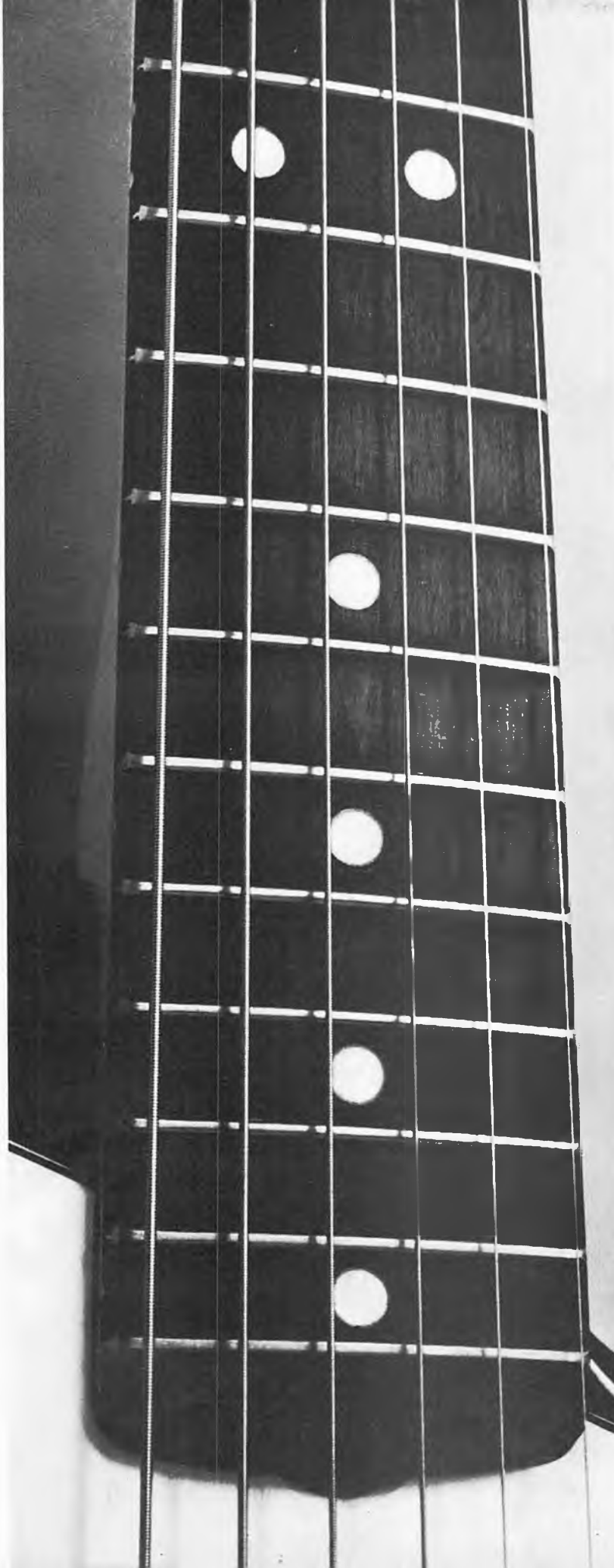
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ON COLUMBIA RECORDS AND TAPES

## the first chorus

By Charles Suber

It seems that everyone in the business of music is milling about waiting for a SIGN. It isn't as if there aren't signals flying—there are many—but no one signal is clear enough to indicate a TREND. And nothing makes the music business more nervous than the lack of a clear, money-making TREND.

Although warnings of a change in music tastes and music buying have been visible for the past three to four years, some music business men are just getting the message the hard way, via their profit and loss statements. The instrument companies, particularly the guitar and guitar equipment companies, felt the young play-it-yourself market sharply decelerate over two years ago. (Most suppliers have recovered quite well from that shock and are moving ahead into the consumer and educational music markets with good instruments and new concepts of merchandising that include teaching methods and related materials.)

The record companies are just beginning to realize how much of their market has changed and shifted. (You would think that they would be close enough to their buyers to know what is happening, but higher echelons of record companies are like the higher echelons of any big business or government—they believe what they want to believe. And they didn't choose to believe that rock isn't what it was, and that two-fers and Bill Haley revivals will not turn back the clock.) Now they are taking some positive steps to regain control of record distribution by taking away the "censorship" power of the rack jobbers, and encouraging more retail record outlets that will stock (and sell) something else besides the top heavy forty. (The record companies haven't come to grips with all of reality yet; most radio programmers still can't get new jazz releases for love or money.)

The publishers—at least most of those in New York and L.A.—are still too busy merging and playing corporate checkers to hear the tolling of the bell. They are still commissioning the likes of Johnny Warrington to arrange rock band epics while carefully hoarding their vault of musical standards. (You still can't buy any Gershwin to play except in simplified Song Books your Aunt Jenny buys for Christmas.)

*Consumerism* and *Accountability* are words that are causing furrows in the brows of business men and educators. The increasingly critical mood of the public is being felt in music and music education as it has already been felt in other consumer areas. In music, *Consumerism* is revealed in the attitude toward hype and labels—much of rock music has been hype, and the public is either fed up or bored with it; young consumers increasingly resent labels on their music (or their persons) dreamed up by "them"; many consumers of all ages actively resent false labeling and false claims made for music or musical products. *Accountability* is the new measure of success of a school program. In music it translates into such questions as: Will students learn music from the program? Will it have a traceable effect on other academic disciplines? Can enough students benefit from the program to warrant increased expenditures and bond issues?

*Nostalgia* is a fad that will last about a year while *Time-Life* brings back Benny Goodman (but not Fletcher Henderson), the Aragon Ballroom in Chicago brings back Wayne King and His Golden Saxophone, and Broadway brings back *The Follies*. It's all part of yearning for something called the "good old days" by those who have forgotten what it was really like, and part camp-escapism similar to what the movies were like during the depression of the thirties.

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Elvin's wife, Keiko, contributed *Shinjitu*, one of the most interesting attempts at combining Eastern and Western musics. Wilbur Little turns in the finest of his many solos on this LP here. Foster's tune, *Simone*, is a true jazz waltz—truly jazz and truly a waltz. And beautiful.

In fact, the whole record is beautiful; a fine blowing session with plenty of space for everybody to stretch out. The two tenors and the drummers interact with each other rather than trying to cut each other.

It is a record of a band in flux. There have been changes since this LP was recorded, and there will be other changes. Yet we can be glad to have this record of Elvin to freeze certain moments in time for all time.

—Klee

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PRESIDENT

JACK MAHER

PUBLISHER

CHARLES SUBER

EDITOR

DAN MORGENSTERN

MANAGING EDITOR

JAMES SZANTOR

CONTRIBUTING EDITORS

I. LEONARD FEATHER

HARVEY SIDERS

BUSINESS MANAGER

L. A. POWELL

PRODUCTION MANAGER

GLORIA BALDWIN

CIRCULATION MANAGER

D. B. KELLY

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WEST COAST OFFICE: 11571 Wyandotte St., North Hollywood, CA. 91605, (213) 875-2190. Harvey Siders, Editorial. Martin Gallay, Advertising Sales. 14974 Valley Vista Blvd., Sherman Oaks, CA. 91403, (213) 461-7907.

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# chords and discords

## Neglectful Giants

Please, someone, record modern-day Ellington more often. *New Orleans Suite* and the *Second Sacred Concert* are not enough. And give us the Basie band live from its natural environment, the night club. Please recognize the aging giants like Roy Eldridge, Ben Webster, Wild Bill Davison (in his own inimitable way), and Sarah Vaughan. And give us Buddy DeFranco, Pat Martino, Oscar Peterson, Phineas Newborn, Tal Farlow, Jimmy Raney, Don Friedman, Kenny Davern, Dick Wellstood, Bobby Hackett, Hampton

Hawes, Don Ewell, and Lee Konitz. They are heard either too seldom or not at all.

Large American record companies are guilty of neglect. They drive us to Europe for the pirate albums and the legitimate releases by neglected American jazz players. Surely, somewhere in those enormous budgets there is more room for the true artist. Let's not depend completely on the small and underground labels for good jazz.

Asbury Park, N.J.

Don Lass

## Debunking Green

Re: *Stan Getz In London* (db, May 13): Contrary to what Benny Green believes,

the great measure of the "Free Form brigade" is driven by *spiritual* factors. And nobody is "insulated" from *those* factors like an "18th century villager", which must be one of the most far-fetched copouts ever devised.

And why does Stan Getz have to be praised at the expense of certain unnamed avant garde musicians (or, for that matter, they at his)?

James Roman

Pemberton, N.J.

## Pleasants Prompts Protest

Please permit me to proffer pointed protest against Professor Pleasants pedantic proclamation positing a paucity of proper "perspective" among present-day performers (db, May 27). "Poppcock!" you say? Really, some of us *do* read, if only the dictionary.

And I don't think that all of us have no respect for our musical elders, either. Has



anyone heard (for instance) a Beethoven symphony played by any good college orchestra lately? If these people know little or nothing about prior performance practices, how do these performances evolve? If putting students through Beethoven's Ninth (or whatever) isn't teaching the "history of music in performance", what is? Pleasants asks that young musicians learn more about the "social and cultural circumstances" which bear upon the "conventions which governed the music they play at the time of composition". The existence of those "conventions" is the best evidence of those "conventions". We need to learn more about the social and cultural circumstances bearing on this music at the time it is being performed.

But it's not only "classical" music that is being performed. Why, out here in Iowa (!) in the course of a few months one can hear everything from Indian classical music to the Grateful Dead. And if we can't get it live, we've got radio, TV, records. Norman Mailer once said that in listening to a recording "you're getting something that has a psychological reality but not an existential reality". Interesting — a representative sample of the entire history of music from anywhere in the world served up as a "psychological reality", a consumable object available at your favorite discount store. That may be something to think about while we learn to "listen systematically . . . to old records".

As for the jazz musician, how does his music reflect a basic grasp (or lack) of proper historical perspective? I mean, if Bix was influenced by MacDowell but never heard of Ives, if Brubeck studied with Milhaud but Monk never wrote a fugue, if Doc Severinsen can play Haydn but Miles cannot, if Ornette writes a very "square" string quartet (I could go on), where does that leave us? If we're not careful, things will get so mixed up that the Mothers of Invention will be playing with the L.A. Philharmonic. Presumably such things wouldn't happen if these people knew where

*Continued on page 41*

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# down beat NEWS

Word of the death of Louis Armstrong reached us as we went to press. The world is a lesser place without this great and good man. For now, we can only join the millions whose lives he enriched in mourning his passing and celebrating his immortal legacy.

## LENNIE'S GUTTED BY FIRE, CLUB WILL REOPEN

Lennie's-on-the-Turnpike, one of the best-liked jazz clubs in the U.S., was gutted by a fire that broke out in the early morning hours of May 31.

The club, located on Route 1 near Peabody, Mass., was opened by owner Lennie Sogoloff in 1951 and became a full-time jazz spot in 1963. A dedicated jazz fan, Sogoloff saw to it that an atmosphere conducive to listening was maintained at all times, and it was not unusual for noisy customers to be politely but firmly ejected from the premises.

Lennie's was among the very few clubs invariably mentioned favorably by musicians who had performed there, and these include many of the biggest names in jazz, as well as a large number of lesser known but deserving performers.

Sogoloff said that he received many calls from all over the country as the sad news spread. His plans were indefinite at presstime, but he said that the club was insured and that there is no doubt he will reopen somewhere in the Boston area. The clubowner said he was grateful for the many expressions of sympathy received from friends and wellwishers, to which we add ours.

## RECORD INDUSTRY NEWS

### Fantasy Buys Prestige

Fantasy Records has acquired the U.S. and Canadian rights to the entire Prestige catalog under a sub-license from Regency Record Co. Ltd., a British firm which recently purchased Fantasy.

Thus Prestige, one of the last remaining independents among major jazz labels, starts a new chapter in its 21-year history.

According to Saul Zaentz, president of Fantasy, the present Prestige distribution setup will be retained, and "with Bob Weinstock (founder-president of Prestige) and the help of the rest of the Prestige staff . . . we hope to expand Prestige's activities, lend greater weight to the line, and diversify the product." He added that the label would "retain its separate identity."

Bob Porter will remain as chief producer, and new sessions are planned with the label's roster of active artists, including Gene Ammons, Charles Earland, Houston Person, Rusty Bryant, Idris Muhammad, Mel Sparks and the recently re-signed Dexter Gordon.

Prestige has always had an extensive reissue program, and this policy will continue, with emphasis on heavy names (Miles Davis, Coltrane, etc.) and a new two-for-the-price-of-one packaging approach. Sales and merchandising activities will be coordinated from Fantasy headquarters in Berkeley, Calif., and recording activities will move from Bergenfield, N.J. to New York City.

### Mainstream Upsurge

Fast-talking, energetic Bob Shad, a veteran producer with such jazz credits as the EmArcy line and the Sittin' In label of early

bebop days, is getting his Mainstream label back into jazz at full steam.

"There's a big market for jazz," Shad says, "but it has been underplayed and mishandled, especially in the areas of promotion and distribution."

Shad is servicing underground radio stations with product and is getting his line to the "one-stop" distributors who seldom handle jazz.

Mainstream has already released 14 LPs, including new albums by such artists as Roy



Red Garland: Back on wax

Haynes, Blue Mitchell, Harold Land, Dave Hubbard, and Charles Williams, and reissues by Carmen McRae, Maynard Ferguson, Lightnin' Hopkins, and Sonny Terry and Brownie McGhee.

Shad has signed a number of artists, including Charles Kynard, Dave Young, Hadley Caliman, Gloria Coleman, and singer Maxine Weldon. He hopes to release 50 albums by December, and veteran arranger-saxophonist Ernie Wilkins has been retained as a&r man and talent scout.

Shad is more than pleased to be back on the jazz track. "Jazz has always been my thing," he said, "but in this business you can't always do what you like." He's back doing it now, and says he won't be holding back on recording quality, packaging, and full promotion.

### RCA Reviews Vintage Series

The dormant Vintage jazz, blues and personality reissue series has been revived by RCA, and Don Schlitten, who recently quit Prestige after a 10-year association, has been put in charge of producing the line.

First release of six LPs is now in the works and will have albums of Lionel Hampton (the '30s sessions in chronological order), Hot Lips Page, and small-band swing classics, plus vintage blues by Big Boy Crudup, Lil Green, and Washboard Sam. The albums will have a new look, and the policy of ungimmicked sound will be retained.

In addition, Schlitten recently produced a

Jimmy Rushing album for RCA with all-star jazz backing and a program of standards rather than blues. Ray Nance, Zoot Sims, Al Cohn, Budd Johnson, Milt Hinton and Mel Lewis were on hand, and pianist Dave Frishberg did the fine arrangements.

Schlitten has also contracted with the German MPS label to produce jazz albums here. His first effort was a memorable one, bringing pianist Red Garland back to the studios in trio and quartet settings; the former with bassist Sam Jones and drummer Roy Brooks, the latter with tenorist Jimmy Heath, bassist Peck Morrison, and drummer Lennie McBrowne. Schlitten says he's also available for other free-lance assignments.

### Buddah Adds Jazz Line

Buddah records is introducing a new jazz label with Joe Fields in charge of policy and production.

The first release will include a Richard Davis set with Chick Corea and Grant Green, and an album by the late blues giant Elmore James.

## FINAL BAR

Band leader-drummer Ben Pollack, 67, committed suicide by hanging himself in his Palm Springs, Calif. home June 7. He left two notes indicating despondency related to financial and personal problems.

Chicago-born, Pollack joined the New Orleans Rhythm Kings in 1923 and was present



on the band's important recordings for Genett. In 1925, he organized his own big band in California. By 1928, it had become one of the country's best jazz-flavored dance bands and had in its ranks such stars-to-be as Benny Goodman (who joined in 1926), Jack Teagarden, Glenn Miller, Bud Freeman and Jimmy McPartland.

The band recorded prolifically (often under pseudonyms for contractual reasons), was headquartered at New York's posh Park Central Hotel, and appeared in Broadway musi-

cal. In 1929, Pollack hired Ray Bauduc to handle drum chores and confined himself to fronting and occasional forgettable vocals. The band's fortunes declined during the Depression years, and in 1935 he was forced to disband after most of his key men had left. (These included Bauduc, Gil Rodin, Yank Lawson, Eddie Miller, Matty Matlock, Charlie Spivak and others who formed the nucleus of the Bob Crosby Band.)

Though Pollack soon reorganized and by 1936 had gathered such promising newcomers as Harry James, Shorty Sherock, Irving Fazola and Freddy Slack, he quickly lost these men to higher-paying leaders and never regained his former prominence. Soon after Muggsy Spanier left him in 1938, Pollack gave up leading big bands for good.

He remained active in music, however, putting together an excellent band for Chico Marx in 1941, operating his own record label, Jewel, for which Kay Starr made her first own dates, and in the '50s frequently leading small Dixieland combos in which his solid drumming was heard again.

Pollack's later years were spent running a restaurant in Hollywood, and, finally, a night club, Easy Street North, in Palm Springs. He appeared as himself in the film *The Benny Goodman Story*.

Trumpeter August (Chet) Ferretti, 37, died of a heart attack in New York City March 4. Born in Dorchester, Mass., he first gained prominence with Herb Pomeroy's band and soon established himself as a first-rate lead player, working with, among others, Lionel Hampton, Maynard Ferguson, and Woody Herman. In 1965, he became a music teacher in the Freeport, Long Island school district but continued to tour during summer vacations, often working with prominent singers and entertainers. Good examples of his work can be heard on Ferguson's *Roulette* LPs.

John Levine, 68, owner of the Lighthouse in Hermosa Beach, Calif., died of a heart attack May 31. The son of a rabbi, Levine was born in Canada and was operating the Lighthouse as a restaurant when ex-Stan Kenton bassist Howard Rumsey persuaded him to try Sunday jam sessions. By the early 1950s, the spot had become a full-time jazz club. Two days before Levine's death, the Lighthouse celebrated its 22nd anniversary, making it the club with the longest continuous jazz policy in California. His son, Ross Levine, will continue to operate the club in conjunction with Rumsey.

Don Haynes, 64, personal manager of Glenn Miller from 1930 until Miller's enlistment, died June 4 of a heart attack. After his years with Miller, he managed Tex Beneke, Hal McIntyre, Claude Thornhill, Charlie Spivak and Bob Crosby.

## potpourri

Sonny Rollins, inactive for almost two years, appeared at the Kongsberg Jazz Festival in Norway, held on the last weekend of June. Also featured were Dizzy Gillespie with a specially assembled big band, George Russell, Don Cherry, Johnny Griffin, Mal Waldron, and Kenny Drew.

The fourth annual Hampton Jazz Festival, held June 25-26, was the most successful in the event's history. Performers included Les McCann and Eddie Harris, Cannonball Adder-

ley, B.B. King, Dave Brubeck and Gerry Mulligan, and Rahsaan Roland Kirk on the first night, and Erroll Garner, Billy Eckstine, Buddy Rich, Roberta Flack and Herbie Mann on the second.

The University of Minnesota is sponsoring a series of free blues concerts and workshops this summer. The first performers were Luther Allison (June 30) and Jimmy Dawkins (July 9). Fred McDowell will be on hand July 22, John Koerner and Deadend July 30, and Mance Lipscomb Aug. 11.

The deadline for U.S. entries in the World Popular Song Festival, held in Tokyo Nov. 25-27, is Aug. 31. Audition winners get an expense-paid trip to Japan, and the grand prize is \$3,000. Brochures containing full information may be obtained from Yamaha Foundation for Music Education, c/o Yamaha International Corp., P.O. Box 6600, Buena Park, Calif. 90620.

Count Basie and Ella Fitzgerald have been booked for opening night of the 3rd Annual Concord Summer Festival, set for two consecutive weekends in August (6-8 and 13-15). For further information, write Concord Summer Festival, P.O. Box 845, Concord, Calif. 94522 or call (415) 682-6770.

Carmen McRae is the first artist booked for this year's Monterey Jazz Festival, set for Sept. 17-19. There will be three evening and two afternoon performances.

The African-American area of the World Music Program at Wesleyan University (Middletown, Conn.) has been reorganized and expanded. Visiting Artist Clifford Thornton has been named Assistant Professor. Saxophonist-composer Sam Rivers will replace Thornton, and three part-time Visiting Artists will augment the program through a matching grant from the National Endowment for the Arts. They are: bassist Jimmy Garrison, pianist Freddie Simmons, and drummer Ed Blackwell. Ghanaian masters Abraham Adzenyah, drums, and Emmanuel Duodo, dance, complete the African-American area faculty. Bill Cole, down beat contributor, is administrative coordinator of the program.

Gary Burton has been appointed to the faculty of the Berklee College of Music, his alma mater. The vibist will teach advanced improvisation, composition and scoring, mallet instruments, and small-group workshops.

Lester Bowie, Malachi Favors, Joseph Jarman and Roscoe Mitchell, collectively known as the Art Ensemble of Chicago, are back home after almost two years in France. Their first Chicago concert was SRO. The four musicians are members of the AACM, which now has available a brochure explaining its aims, scope and philosophy. It can be ordered from AACM, 1059 West 107th Place, Chicago, Ill. 60643.

## strictly ad lib

**New York:** Clark Terry's new big band, which includes a number of veterans from the

last edition, has been packing them in at the Half Note on Monday nights. Trumpets: Bob McCoy, Charles Sullivan, George Triffon, Sinclair Acey; trombones: George Matthews, John Gordon, Dick Leib, Harold Cook; reeds: Frank Weas (lead), Chris Woods, Al Gibbons, Ernie Wilkins, Joe Temperley; rhythm: Boss Townsend, piano; Victor Sproles, bass; Moussey Alexander, drums. A Monday in early June proved that New York has plenty of big band fans: Terry was near-SRO at the Half Note, the Village Vanguard drew its usual capacity crowd for Thad Jones-Mel Lewis (the band was directed by Jerome Richardson in the absence of the co-leaders), and Woody Herman had two full houses at Barney Google's... The Apollo had a fine, entertaining show recently with Cannonball Adderley's group. Joe Williams, Roberta Flack, and Donnie Hathaway (the latter, though receiving bottom billing, got the biggest response). The show opened and closed with all the participants gathered on stage, and the night we attended, guests in the house Quincy Jones, Grady Tate and Rev. Jesse Jackson joined in for the finale. Aretha Franklin, who headlined the following show, did sensational business at the Harlem landmark—the last remaining place of its kind in the world... Drummer Al Dreaars led an excellent group June 28 at St. Peter's Auditorium, with Charles Sullivan, trumpet; Frank Strozler, alto, flute; Lou Forresteri, piano, and Vic Gaskin, bass. The Jazz Vespers at St. Peter's continue to swing. In June, pianist Bill Rubenstein's trio, singer Ona Truth, the Jay Chasin Quartet featuring Carmen Leggio, Betty Roche, Cecil and Dee Dee Bridgewater, and trumpeter Charles McGhee's quintet performed. The July schedule is Harold Ousley (4), Ray Armando Septet (11), Pete La Barbera Quartet (18) and Vera Auer Quartet (25)... Tenorist Bobby Brown led a quintet of Richard Williams, trumpet; Harold Mabern, piano; Bob Cunningham, bass, and Clyde Lucas, drums a June 26 concert at the New School Auditorium also featuring singer Ruth Brisbane in her new repertoire of classic blues... Jaki Byard's group at a June Jazz Inter-actions Sunday session had Buddy Terry on soprano, alto and tenor saxes and flute; Gator Rivers, bass, and Augie diMauro, drums. Byard doubled alto sax with Skip White filling in at the keyboard. Byard's and Terry's young sons, aged 10 and 11, performed on drums. Other recent JI sessions have had Howard McGhee and singer Joe Carroll, the New York Bass Violin Choir, and singer Joe Lee Wilson and his band... The Jazz Adventures Friday noon session at the same venue (57 West 57th St.) featured two sprightly new quintets in June: one co-led by Ernie Wilkins and Chris Woods, with Ray McKinley, piano; Roland Wilson, bass, and the effervescent Walter Perkins, drums; the other led by Joe Newman, with Al Gafa, guitar; Roland Hanna, piano; Earl May, bass, and Al Foster, drums. Howard McGhee's big band and the Barry Miles Trio (Stanley Bobrowski, bass; Terry Silverlight, drums) also were heard in the series... Just prior to taking up permanent residence on Cape Cod, Bobby Hackett guested with Balaban&Cats at Your Father's Moustache. Other June guests included trombonist Benny Morton and the redoubtable Wild Bill Davison... New Orleansians Waldron (Frog) Joseph and Freddie Koblan visited with the Galvanized Washboard Jazz Band June 25 at a Connecticut Traditional Jazz Club session in Darien... Red Gar-

*Continued on page 44*

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# INTERNATIONAL JAZZ CRITICS POLL

The primary conclusion to be drawn from the results of our 19th International Critics Poll is that established musical values still rule the roost.

This is symbolized by Roy Eldridge's simultaneous ascension to the Hall of Fame and selection as trumpeter most deserving of wider recognition. Though this may seem contradictory, it pinpoints a number of important facts about jazz: that it is not a music of passing fads and fancies; that great artists retain their greatness, and—unfortunately—that the general jazz public is not as aware as it should be. (How many of our young readers, for instance, are familiar with the artistry of Vic Dickenson, double trombone winner in the poll? He placed 10th in the 1970 Readers Poll.)

We do not contend, however, that jazz is primarily a veterans' art. Dickenson shares his first place in the Talent Deserving of Wider Recognition division with Bill Watrous, a brilliant young trombonist, who is also not nearly well enough known. But the poll results do reflect that jazz is a continuum.

And that is as it should be in a critics poll as opposed to a readers poll. The latter is a kind of hip popularity contest; the former

should be considerably more than that. We like to think of ours as the most relevant reflection of informed opinion in the world of jazz, though, of course, a poll is a poll, not an absolute.

Speaking personally, some of the things that please us about this poll are that a living artist was voted into the Hall of Fame (sharing the honor with the immortal Django Reinhardt); that Dexter Gordon copped tenor honors (for the first time); that a couple of famous players who'd been winners despite their relative or absolute inactivity were replaced by active peers (Gordon and Vic Dickenson being cases in point); and that for once the winners would make a very compatible all-star band.

A few rule changes were made this year. Violin now has its own category, a logical consequence of the instrument's increasing popularity (as a result, the Miscellaneous Instrument TDWR category drew such widely scattered votes that the winner had less than 10 points). The restriction (introduced in 1961) that a TDWR winner could not be voted for again in this category for five years was abolished. It

seemed to us that it was unfair; winning the poll does not, unfortunately, assure instant wider recognition.

Few winners this year need to be introduced to our readers. An exception is Russ Whitman (bass saxophone TDWR Misc. Inst.), a young man active on the Chicago scene who also plays fine clarinet and is a doctoral candidate in physics; he handles the huge horn with a sound and flexibility reminiscent of Adrian Rollini. Somewhat better known is TDWR guitar winner Dennis Budimir, a Californian who has recorded with Gerald Wilson. Bud Shank, Dizzy Gillespie and under his own name (on Revelation). French organist Eddy Louiss, who also won TDWR organ in 1968 (tied with Odell Brown) is currently with Stan Getz. TDWR baritone winner Pat Patrick has been with Sun Ra for many years and recently played tenor with Thelonious Monk; he is also a talented arranger-composer.

Some new critics have been added this year; others no longer active in jazz were dropped; still others declined to vote, and some were delinquent with their ballots. For reasons of space, voters were asked to eliminate their comments. —D. M.



## hall of fame

- 13 Roy Eldridge
- 13 Django Reinhardt
- 7 Clifford Brown
- 7 Fletcher Henderson
- 6 Benny Carter
- 6 King Oliver
- 5 Charles Mingus



## record of the year

- 9 Duke Ellington New Orleans Suite
- 4 Miles Davis Jack Johnson
- 4 Bill Evans Alone

### DUKE ELLINGTON/ NEW ORLEANS SUITE



## reissue of the year

- 22 Bessie Smith Series
- 4 Clifford Brown Quartet In Paris





**band**

- 115 Duke Ellington
- 63 Thad Jones-Mel Lewis
- 35 Count Basie
- 26 Sun Ra
- 18 Clarke-Boland
- 18 Buddy Rich
- 17 Woody Herman
- 10 Stan Kenton

**trumpet**

- 79 Dizzy Gillespie
- 50 Miles Davis
- 31 Clark Terry
- 27 Freddie Hubbard
- 26 Roy Eldridge
- 24 Don Cherry
- 10 Lester Bowie
- 10 Bobby Hackett
- 10 Cootie Williams

**alto saxophone**

- 69 Phil Woods
- 56 Ornette Coleman
- 25 Lee Konitz
- 23 Cannonball Adderley
- 15 Jackie McLean
- 14 Paul Desmond
- 11 Sonny Criss

**clarinet**

- 50 Russell Procope
- 25 Jimmy Hamilton
- 21 Tony Scott
- 21 Benny Goodman
- 17 Rahsaan Roland Kirk
- 16 Buddy De Franco
- 14 Rolf Kuhn
- 13 Eddie Daniels
- 13 Bob Wilber
- 10 Jimmy Giuffre

**composer**

- 114 Duke Ellington
- 18 Wayne Shorter
- 16 Joe Zawinul
- 13 Oliver Nelson
- 12 George Russell
- 12 Charles Mingus
- 11 Gil Evans
- 11 Herbie Hancock

**trombone**

- 50 Vic Dickenson
- 44 Roswell Rudd
- 33 J. J. Johnson
- 21 Grachan Moncur III
- 18 Albert Mangelsdorff
- 15 Urbie Green
- 12 Al Grey
- 11 Garnett Brown
- 10 Carl Fontana

**tenor saxophone**

- 47 Dexter Gordon
- 40 Sonny Rollins
- 26 Stan Getz
- 24 Paul Gonsalves
- 18 Zoot Sims
- 17 Don Byas
- 17 Archie Shepp
- 16 Pharoah Sanders
- 14 Ben Webster
- 14 Joe Henderson
- 12 Gene Ammons
- 11 Johnny Griffin

**flute**

- 63 James Moody
- 54 Rahsaan Roland Kirk
- 48 Jeremy Steig
- 28 Yusef Lateef
- 21 Norris Turney
- 16 Joe Farrell
- 16 Frank Wess
- 15 Herbie Mann
- 14 Hubert Laws

**arranger**

- 84 Duke Ellington
- 43 Gil Evans
- 39 Thad Jones
- 28 Quincy Jones
- 22 Oliver Nelson

**combo**

- 55 Miles Davis
- 36 World's Greatest Jazzband
- 24 Phil Woods
- 22 Herbie Hancock
- 19 Modern Jazz Quartet
- 18 Oscar Peterson
- 13 Charles Mingus
- 11 Earl Hines
- 10 Art Ensemble of Chicago
- 10 Weather Report

**soprano saxophone**

- 66 Wayne Shorter
- 44 Bob Wilber
- 29 Budd Johnson
- 19 Joe Farrell
- 19 Lucky Thompson
- 16 Steve Lacy
- 15 Jerome Richardson
- 14 Gary Bartz
- 13 John Surman
- 12 Cannonball Adderley
- 10 Pharoah Sanders

**baritone saxophone**

- 85 Harry Carney
- 66 Gerry Mulligan
- 56 Pepper Adams
- 27 John Surman
- 20 Cecil Payne

**violin**

- 94 Jean-Luc Ponty
- 50 Ray Nance
- 44 Joe Venuti
- 34 Michael White
- 26 Stephane Grappelli
- 20 Sugar Cane Harris



Opposite page: top row (l to r): Ellington, Davis, Gillespie, Dickenson, Gordon. Center: Shorter, Woods, Procope, Ponty, Carney, Bottom: Moody. This page, top row: Kirk, Hines, Jones, Burrell. Center: Davis, Hutcherson, Fitzgerald, Smith. Bottom: Armstrong, King.

## misc. instrument

- 79 **Rahsaan Roland Kirk**, ms
- 51 **Yusef Lateef**, ob
- 24 **Toots Theilemans**, hca
- 10 **Sun Ra**, Moog/kb

Legend: ms-manzello/stritch; ob-oboe; hca-harmonica; kb-keyboards

## guitar

- 84 **Kenny Burrell**
- 44 **Jim Hall**
- 21 **B. B. King**
- 20 **John McLaughlin**
- 16 **Barney Kessel**
- 15 **Freddie Green**
- 13 **George Benson**
- 11 **Larry Coryell**
- 11 **Sonny Sharrock**

## male singer

- 63 **Louis Armstrong**
- 42 **Ray Charles**
- 30 **Leon Thomas**
- 24 **Jimmy Rushing**
- 20 **Mel Torme**
- 14 **Joe Williams**

## piano

- 56 **Earl Hines**
- 41 **Bill Evans**
- 32 **Cecil Taylor**
- 27 **Oscar Peterson**
- 24 **Erroll Garner**
- 22 **Herbie Hancock**
- 17 **Jaki Byard**
- 17 **Joe Zawinul**
- 16 **Chick Corea**
- 14 **Duke Ellington**

## bass

- 85 **Richard Davis**
- 49 **Ray Brown**
- 42 **Ron Carter**
- 28 **Charles Mingus**
- 23 **Charlie Haden**
- 23 **Milt Hinton**
- 18 **Miroslav Vitous**
- 10 **George Duvivier**

## female singer

- 90 **Ella Fitzgerald**
- 49 **Sarah Vaughan**
- 26 **Carmen McRae**
- 24 **Aretha Franklin**
- 16 **Sheila Jordan**
- 14 **Cleo Laine**
- 13 **Roberta Flack**
- 10 **Karin Krog**

## vibes

- 81 **Bobby Hutcherson**
- 68 **Milt Jackson**
- 65 **Gary Burton**
- 50 **Lionel Hampton**
- 17 **Red Norvo**
- 17 **Karl Berger**
- 12 **Roy Ayers**

## organ

- 64 **Jimmy Smith**
- 57 **Khalid Yasin (Larry Young)**
- 32 **Wild Bill Davis**
- 16 **Shirley Scott**
- 15 **Jimmy McGriff**
- 14 **Groove Holmes**
- 11 **Sun Ra**
- 10 **Clare Fischer**

## drums

- 62 **Elvin Jones**
- 32 **Buddy Rich**
- 27 **Jo Jones**
- 23 **Tony Williams**
- 21 **Max Roach**
- 20 **Roy Haynes**
- 14 **Jack De Johnette**
- 10 **Art Blakey**

## blues/r&b group

- 50 **B. B. King**
- 37 **Muddy Waters**
- 21 **Blood, Sweat&Tears**
- 10 **Ike&Tina Turner**

# talent deserving of wider recognition



## band

- 21 Sun Ra
- 15 Gerald Wilson
- 13 Duke Pearson
- 12 Brotherhood of Breath
- 11 Univ. of Illinois
- 10 Chase
- 10 Clarke-Boland
- 10 Clark Terry

## arranger

- 16 Herbie Hancock
- 12 Gil Evans
- 11 Frank Zappa
- 10 Alan Broadbent

## soprano saxophone

- 24 Budd Johnson
- 16 Jerome Richardson
- 15 Bob Wilber
- 14 Joseph Jarman
- 14 John Surman
- 12 Pharoah Sanders
- 11 Joe Farrell
- 10 Roscoe Mitchell

## baritone saxophone

- 21 Pat Patrick
- 15 Ronnie Cuber
- 15 Sahib Shihab
- 14 Budd Johnson
- 11 John Surman
- 10 Jerome Richardson

## composer

- 20 Carla Bley
- 19 Joe Zawinul
- 13 Alan Broadbent

## trumpet

- 14 Roy Eldridge
- 12 Lester Bowie
- 10 Bill Chase
- 10 Clifford Thornton

## alto saxophone

- 20 Frank Strozier
- 18 Norris Turney
- 15 James Moody
- 14 Marion Brown
- 12 Gary Bartz

## clarinet

- 17 Bob Wilber
- 14 Frank Chace
- 13 Eddie Daniels

## combo

- 22 Art Ensemble of Chicago
- 17 JPJ Quartet
- 17 World's Greatest Jazzband
- 13 Bobby Hutcherson-Harold Land
- 12 Herbie Hancock
- 11 Circle (Chick Corea)

## trombone

- 17 Vic Dickenson
- 17 Bill Watrous
- 14 Clifford Thornton
- 13 Julian Priester
- 12 Al Grey
- 10 Slide Hampton

## tenor saxophone

- 15 Harold Ashby
- 14 Budd Johnson
- 12 John Klemmer
- 12 Zoot Sims
- 11 Dewey Redman
- 10 Billy Harper

## flute

- 27 Norris Turney
- 20 James Spaulding
- 19 Hubert Laws
- 14 Jerome Richardson

Top row (l to r): Sun Ra, Art Ensemble, Wilber, Strozier, Center: Watrous, Eldridge, Hancock, Carla Bley, Pat Patrick. Bottom: Johnson, Ashby, Dickenson, Turney.





## violin

- 25 Michael White
- 19 Joe Venuti
- 17 Sugar Cane Harris
- 13 Leroy Jenkins
- 11 Stephane Grappelli
- 10 Ray Nance

## vibes

- 25 Roy Ayers
- 25 Karl Berger
- 18 Dave Pike
- 17 Mike Mainieri
- 11 Lynn Blessing
- 11 Gunter Hampel

## guitar

- 19 Dennis Budimir
- 14 John McLaughlin
- 12 Attila Zoller
- 11 Billy Mackel
- 11 Marty Grosz
- 10 George Benson

## male singer

- 17 Richard Boone
- 13 Eddie Jefferson
- 12 Grady Tate
- 11 Mel Torme
- 11 Joe Turner
- 10 Leon Thomas

Top Row: White, Vitous, Budimir, Flanagan Johnson. Center: Ayers, Carter, Byard, Boone Bottom: Soft Machine, Berger, Whitman Louiss.

## piano

- 25 Jaki Byard
- 25 Tommy Flanagan
- 12 Dave Burrell
- 11 Art Hodes
- 10 Sun Ra

## bass

- 20 Miroslav Vitous
- 14 Dave Holland
- 12 Niels-Henning Orsted Pedersen
- 10 Rufus Reid

## female singer

- 18 Betty Carter
- 17 Roberta Flack
- 16 Karin Krog
- 16 Jeanne Lee
- 14 Maxine Sullivan
- 14 Norma Winstone
- 10 Cleo Laine
- 10 Helen Merrill

## misc. instrument

- 7 Russ Whitman, bs
- 6 Malachi Favors, perc
- 5 Ron Carter, ce
- 5 Benny Maupin, bcl
- 5 Clifford Thornton, sh
- 5 Han Bennink, ta
- 5 Julius Watkins, fr
- 5 Michel Portal, reeds
- 5 Eberhard Weber, ce

Legend: bs-bass saxophone; perc-percussion; ce-cello; bcl-bass clarinet; sh-shenai; ta-tabla; fr-french horn.

## organ

- 21 Eddy Louiss
- 16 Keith Emmerson
- 12 Milt Buckner
- 10 Sun Ra

## drums

- 14 Gus Johnson
- 13 Harold Jones
- 11 Alan Dawson
- 11 Oliver Jackson
- 10 Barry Altschul
- 10 Pierre Favre

## blues/r&b group

- 9 Soft Machine
- 8 Mothers of Invention
- 6 Farmer Brown
- 6 Son House
- 5 Jason&The Everyday People
- 5 King Crimson
- 5 Santana

# HOW THEY VOTED IN THE 1971 CRITICS POLL

Below, in alphabetical order, are listed the individual critics' choices for the 19th International Jazz Critics Poll. Some critics did not cast votes in all categories, and where fewer than three names appear in a category, the critic made no other choices. Talent Deserving of Wider Recognition choices are listed in parentheses. Numbers following the names represent the points assigned by the voters. In each category, critics were allowed a total of nine points, to be distributed as desired among up to three choices, with the restriction that no single musician could receive more than five points per category. In the Hall of Fame and Record categories, each critic was allowed three choices, worth one point each.

## JOACHIM E. BERENDT

Editor, *Jazz Calendar*; Radio/TV SWF (Baden-Baden)

**Band:** Sun Ra-4; Ellington-3; Jones-Lewis-2; (Sun Ra-5; Chris McGregor-4). **Combo:** M. Davis-4; C. Taylor-3; Woods-2; (Art Ensemble of Chicago-3; Keith Tippett-3; Soft Machine-3). **Composer:** Ellington-4; Sun Ra-3; Cherry-2; (Cherry-4; Mike Ratledge-3; Zawinul-2). **Arranger:** G. Evans-4; T. Jones-3; G. Wilson-2; (Tippett-3; Bowie-3; C. Bley-3). **Trumpet:** Cherry-5; Davis-3; Shaw-1; (Bowie-5; Jerumasa Hino-3; Marc Chatig-1). **Trombone:** Mangelsdorff-3; Rudd-3; Hampton-3; (Nick Evans-3; Paul Rutherford-3; Thelin-3). **Soprano:** Shorter-5; Surman-2; L. Thompson-2; (Sanders-4; Jarman-3; R. Mitchell-2). **Alto:** Woods-3; Coleman-3; Tchicai-3; (Tchicai-4; Elton Dean-3; Marshall Allen-2). **Tenor:** Rollins-3; D. Gordon-3; Sanders-3; (Klemmer-3; Brotzman-3; Allen Skidmore-3). **Baritone:** Surman-4; Carney-4; (Patrick-4; Brigolano-4). **Clarinet:** Hamilton-4; Daniels-3; Bobby Jones-2; (Breuker-3; Michel Pilz-3; Hampel-3). **Flute:** Steig-5; Kirk-3; Shihab-1; (Spaulding-4; Cherry-3; Chris Hinze-2). **Misc. Instrument:** Sun Ra-5 (Moog/keyboards); Kirk-2; Silva-2 (cello); (Elton Dean-4 (saxello); Wolfgang Dauner-3 (electronics); Leroy Taylor-2 (ob. bsn). **Vibes:** Hutcherson-4; Berger-3; Burton-2; (Ayers-5; Frank Ricotti-2; Hampel-2). **Piano:** C. Taylor-5; Jarrett-2; Corea-2; (Masuhiko-3; J. Kuhn-3; Dauner-3). **Organ:** Sun Ra-5; Louiss-4; (Louiss-5; Pete Robinson-4). **Guitar:** Hall-4; King-3; McLaughlin-2; (Terje Rypdal-4; Toto Blanke-3; Volker Knegel-2). **Bass:** R. Davis-4; Haden-3; Vitous-2; (Peter Warren-3; B. Phillips-3; J.F. Jenny-Clark). **Drums:** E. Jones-5; T. Williams-3; Billy Brooks-1; (Benink-4; Favre-2; Robert Wyatt-2). **Male Singer:** Armstrong-4; Thomas-3; Ling-2. **Female Singer:** Flack-5; Fitzgerald-4; Julie Driscoll-1; (J. Lee-3; Winstone-3; Krog-3). **Blues-R&B Group:** King-3; J. Otis-3; Waters-3; (Soft Machine-4; Mothers of Invention-3; Chicago-2). **Hall of Fame:** Mingus, Reinhardt, C. Taylor. **Record of the Year:** O. Coleman, *Love Call*; Ellington, *New Orleans Suite*; Soft Machine, *Fourth*. **Reissue of the Year:** Ella Fitzgerald/Count Basie; Bessie Smith.

## MIKE BOURNE

Down Beat critic, Freelance writer, musician

**Band:** Sun Ra-5; Jones-Lewis-3; Don Ellis-1; (Sun Ra-5; Jones-Lewis-2; Ellis-2). **Combo:** Art Ensemble of Chicago-5; Capt. Beefheart&the Magic Band-4; (Art Ensemble-3; Beefheart-3; Weather Report-3). **Composer:** Zawinul-5; Zappa-4; (Zawinul-5; Zappa-4). **Arranger:** Zappa-5; Hancock-3; Beefheart-1; (Zappa-5; Isaac Hayes-2; Michel Colombier-2). **Trumpet:** Cherry-5; Lester Bowie-4; (Cherry-5; Bowie-2; Morgan-2). **Trombone:** Rudd-5; Moncur III-4; (Rudd-3; Moncur-3; Priestner-3). **Soprano:** Shorter-5; Sanders-2; Farrell-2; (Anthony Braxton-3; Roscoe Mitchell-3; Jarman-3). **Alto:** Arnie Lawrence-5; Braxton-3; Coleman-1; (Lawrence-5; Mitchell-2; Jarman-2). **Tenor:** Shepp-5; Henderson-4; (E. Daniels-3; Harper-3; Klemmer-3). **Baritone:** Mulligan-1. **Clarinet:** Maupin-5. **Flute:** Kirk-5; Steig-4; (Steig-3; Farrell-3; Laws-3). **Violin:** White-5; Silva-4; (Silva-5; Dave Swarbrick-4). **Misc. Instrument:** Kirk-5; Bowie-4 (odd horns); (Jarman-3 (perc.); Roscoe Mitchell-3 (perc.); Malachi Favors-3 (perc.). **Vibes:** Ayers-4; Hutcherson-3; Berger-2; (Ayers-5; Berger-4).

**Piano:** Zawinul-4; Byard-3; Corea-2; (Byard-5; Dave Burrell-4). **Organ:** Sun Ra-5; Yasin-4; (Sun Ra-5; Emerson-4). **Guitar:** Bruce Anderson-5; McLaughlin-4; (Zappa-5; Sharrock-4). **Bass:** Vitous-5; Favors-4; (Favors-3; Silva-3; Jack Bruce-3). **Drums:** Chico Hamilton-5; T. Williams-4; (Hamilton-5; Cyrille-2; Drumbo (John French)-2). **Male Singer:** Tim Buckley-5; G. Tate-2; Mose Allison-2; (Buckley-4; Tate-4; Bobby Scott-1). **Female Singer:** Nyro-5; J. Lee-4; (Mabel Mercer-3; J. Lee-3; Essra Mohawk-3). **Blues-R&B Group:** Mothers of Invention-5; Dreams-2; Grateful Dead-2; (Mothers-5; Argent-2; Beach Boys-2); **Hall of Fame:** Mingus, Cecil Taylor, Max Roach. **Record of the Year:** Mothers of Invention, *Weasels Ripped My Flesh*; Art Ensemble of Chicago, *A Jackson in Your House*; Chico Hamilton, *El Exigente*; Reissue of the Year: Charles Mingus Quartet, Cecil Taylor Quartet (Barnaby); Best of Mose Allison

## RON BROWN

Assistant Editor, *Jazz Journal*

**Band:** Jones-Lewis-4; Clarke-Boland-3; Ellington-2; (Brotherhood of Breath-4; Mike Westbrook-4). **Combo:** Graham Collier-4; M. Davis-4; Mingus-1. **Composer:** G. Evans-4; Collier-4; Mike Gibbs-1; (Zappa-3; Westbrook-3). **Arranger:** G. Evans-4; Ellington-4; T. Jones-1; (Tom McIntosh-4; C. Fischer-4; Zappa-1). **Trumpet:** Davis-5; Terry-3; (Harry Beckett-5). **Trombone:** (George) Christolm-5; Nick Evans-2; Malcolm Griffiths-2). **Soprano:** Lacy-4; Shorter-4; (Alan Wakeman-4). **Alto:** Woods-3; Coleman-3; B. Carter-3; (Bartz-4; Bruce Turner-4). **Tenor:** Rollins-5; Moody-2; Griffin-2. **Baritone:** Carney-3; Surman-3; Mulligan-3. **Clarinet:** Herb Hall-5; Procope-4. **Flute:** Kirk-5. **Violin:** Ponty-4; Grappelli-4; White-1; (Jerry Goodman-3; David LaFlamme-3). **Misc. Instrument:** N/C. **Vibes:** Burton-5; Jackson-4; (Berger-5). **Piano:** B. Evans-5; Hines-4; (Byard-4; C. Fischer-4). **Organ:** C. Fischer-5; Smith-3. **Guitar:** Burrell-5; F. Green-3; Byrd-1; (Bill Harris-5; Stefan Grossman-4). **Bass:** R. Davis-4; Mingus-3; Carter-2; (Dave Holland-3; Chris Lawrence-3). **Drums:** E. Jones-4; K. Clarke-3; Dawson-2; (Louis Moholo-5). **Male Singer:** Larry Johnson-5; Oscar Brown Jr.-4; (Boone-3; Terry-3; Taj Mahal-3). **Female Singer:** Cleo Laine-4; Norman Winstone-4; Vaughan-1; (Winstone-5; Laine-4). **Blues-R&B Group:** Chicago-3; The Stones-3; (Santana-3). **Hall of Fame:** Big Bill Broonzy, Reinhardt, King Oliver. **Record of the Year:** B. Evans, Alone; Graham Collier, *Songs For My Father*; Coleman, *Love Call*. **Reissue of the Year:** Bessie Smith; Blind Lemon Jefferson; Lonnie Johnson/Eddie Lang.

## PHILIPPE CARLES

Editor, *Jazz Magazine* (Paris)

**Band:** Sun Ra-5; Ellington-4; (Alan Silva's Celestial Communication-5; JCOA-4). **Combo:** Tony Williams Ego-5; M. Davis-2; Ponty-2; (Art Ensemble of Chicago-5; New Phonic Art-3). **Composer:** Duke Ellington-5; Haden-2; O. Coleman-2; (C. Bley-4; Braxton-3; Gato Barbieri-2). **Arranger:** C. Bley-4; Sun Ra-3; O. Nelson-2; (G. Evans-4; Bill Dixon-3; Silva-2). **Trumpet:** Cherry-4; Bowie-3; Gillespie-2; (Thornton-5; Alan Shorter-3; M. Schoof-1). **Trombone:** Rudd-5; Moncur III-4; (Thelin-5; Thornton-4). **Soprano:** Lacy-5. **Alto:** Coleman-5; Woods-2; Braxton-2; (M. Brown-4; Tchicai-3; Stitt-3). **Tenor:** Shepp-5; D. Gordon-2; Griffin-2; (Barbieri-4; Rivers-3; F. Wright-2). **Baritone:** Patrick-5; (Garbarek-5). **Clarinet:** Giuffre-5; Nicholas-4; (B. Goodman-5). **Flute:** Steig-5; Lateef-4; (Cherry-4; Barbieri-2). **Violin:** Ponty-4; Grappelli-3; O. Coleman-2; (Harris-5; Dave Arbus-4). **Misc. Instrument:** Sun Ra-5 (Moog); Braxton-4 (reeds); (Michel Portal-5 (reeds); Silva-4 (cello)). **Vibes:** Hutcherson-4; Burton-1; (Berger-5; Hampel-1). **Piano:** C. Taylor-5; B. Evans-3; P. Bley-1; (J. Kuhn-4; D. Burrell-3; Solal-2). **Organ:** Louiss-4; Yasin-3. **Guitar:** (Sharrock-5; J.L. Hooper-2; McLaughlin-2). **Bass:** Haden-5; B. Phillips-3; Gary Peacock-1; (J.F. Jenny-Clark-4; Silva-3; Beb Buerin-2). **Drums:** Sunny Murray-4; Joe Chambers-3; Daniel Humair-2; (Milford Graves-5; Jacques Thollot-2; Favre-2). **Male Singer:** Dean Martin-5; Presley-2; Thomas-2. **Female Singer:** (J. Lee-5; Simone-2). **Blues-R&B Group:** Last Poets-5; B. Miles-4; (East of Eden-5; Funkadelic-4). **Hall of Fame:** Albert Ayler, Mingus, Reinhardt. **Record of the Year:** A. Ayler, *Nuitsdela Fondation Maeght*; The Last Poets, *Reissue of the Year:* Teddy Wilson, *Blues in C-Sharp Minor*; Bessie Smith; Eric Dolphy, *Iron Man*.

## HARRIET CHOICE

Jazz Columnist, *Chicago Tribune*

**Band:** Ellington-3; Herman-3; Rich-3; (Dave Remington-3; Jones-Lewis-3; Basie-3). **Combo:** Weather Report-3; WCJB-3; MJQ-3; (Sounds of Swing-3; Lateef-3; Chase-3). **Composer:** Ellington-3; Wilber-3; Shorter-3; (Richard Abrams-3; Wilber-3; Broadbent-3). **Arranger:** Ellington-5; Broadbent-2; Wilber-2; (Haggart-3; Wilber-3; Richard Evans-3). **Trumpet:** Eldridge-5; Gillespie-2; Hackett-2; (Eldridge-5; Norm Murphy-2; Bobby Lewis-2). **Trombone:** Dickenson-5; Booty Wood-2; D. Wells-2; (Dickenson-5; Watrous-2; Jim Beebe-2). **Soprano:** Wilber-3; Shorter-3; B. Johnson-3; (Wilber-3; Mulligan-3; B. Johnson-3). **Alto:** B. Carter-3; Konitz-3; Woods-3; (Turney-3; Ken Soderblom-3; Criss-3). **Tenor:** Gonsalves-3; D. Gordon-3; Byas-3; (Gonsalves-3; Sims-3; D. Gordon-3). **Baritone:** Carney-3; Mulligan-3; Adams-3; (B. Johnson-5; Ronnie Kolber-3). **Clarinet:** Procope-3; Goodman-3; Hamilton-3; (Frank Chace-3; Russ Whitman-3; J. Fuller-3). **Flute:** Moody-3; Turney-3; Lateef-3; (Turney-5; Wess-2; Joel Brandon-2). **Violin:** Venuti-3; Nance-3; Ponty-3; (Venuti-3; Nance-3; John Frigo-3). **Misc. Instrument:** Kirk-3; Lateef-3; Russ Whitman-4 (bs); Cy Touff-4 (bt). **Vibes:** Jackson-3; Hampton-3; Hutcherson-3; (Stu Katz-4; Don Demicheal-4). **Piano:** Garner-3; Hines-3; Hodes-3; (Hodes-3; Bob Wright-3; Harris-3). **Organ:** Yasin-3; J. Smith-3; Earland-3; (Bobby Tucker-3; Wild Bill Davis-3; Yasin-3). **Guitar:** Burrell-3; King-3; Hall-3; (Grosz-3; Bob Roberts-3; Phil Upchurch-3). **Bass:** Mingus-3; Hinton-3; R. Brown-3; (Reid-3; Rail Wilson-3; Truck Parham-3). **Drums:** Rich-3; Jo Jones-3; Haynes-3; (Wilbur Campbell-3; Persip-3; Hillard Brown-3). **Male Singer:** Armstrong-5; Jefferson-2; Eckstine-2; (Eldridge-3; King-3; Jefferson-3). **Female Singer:** Fitzgerald-3; McRae-3; Flack-3; (Jean Carroll-3; Irene Reid-3; Carter-3). **Blues-R&B Group:** Waters-3; King-3; Buddy Guy-Jr. Wells-3). **Hall of Fame:** Eldridge, F. Henderson, Reinhardt. **Record of the Year:** Ellington, *New Orleans Suite*; D. Gordon, *The Panther*; Hines, *Quintessential Record Session*. **Reissue of the Year:** Bessie Smith; Armstrong, *Back in New York*; Konitz, *Ezz-thetic*.

## BILL COLE

Freelance Writer, Administrative Coordinator  
Afro-American Music Program,  
Wesleyan University

**Band:** Sun Ra-5; Jones-Lewis-4; (Sam Rivers Harlem Ensemble-5; Shepp-4). **Combo:** Sanders-5; M. Davis-4; (Rashied Ali-5; McCoy Tyner-4). **Composers:** Rivers-5; Mingus-4; (C. Taylor-5; Joe Chambers-4). **Arranger:** Q. Jones-5; T. Jones-4; (Rivers-5; Zawinul-4). **Trumpet:** Cherry-5; Morgan-2; Hubbard-2; (Clifford Thornton-5; Charles Sullivan-2; Charles McGehee-2). **Trombone:** Moncur III-5; G. Brown-2; Rudd-2; (Thornton-5; Kiane Zawadi-4). **Soprano:** Rivers-5; Bartz-2; Shorter-2; (Sanders-5; Joseph Jarman-4). **Alto:** McLean-5; Coleman-2; Adderley-2; (Carlos Ward-5; M. Brown-2; Sonny King-2). **Tenor:** Rollins-5; Rivers-4; (Dewey Redman-5; Sanders-4). **Baritone:** Payne-5; Adams-4; (Patrick-5; Roscoe Mitchell-4). **Clarinet:** N/C. **Flute:** Rivers-5; Moody-2; Lateef-2; (Ward-5; Spaulding-4). **Violin:** White-5; Leroy Jenkins-4. **Misc. Instrument:** Lateef-5 (oboe); Kirk-4; (Thornton-5; (shenai); Redman-4 (musette)). **Vibes:** Hutcherson-5; Jackson-2; Burton-2. **Piano:** Tyner-4; C. Taylor-4; Jarrett-1; (Alice Coltrane-3; Freddie Simmons-3; Kenny Barron-3). **Organ:** Yasin-5; S. Scott-3; J. Smith-1; (Edwin Birdsong-5). **Guitar:** King-5; G. Green-4; (Sharrock-5; Benson-4). **Bass:** Garrison-3; Carter-3; R. Davis-3; (Bill Wood-3; Cecil McBee-3; Haden-3). **Drums:** Ali-3; Ed Blackwell-3; E. Jones-3; (Andrew Cyrille-3; Eric Gravatt-3; Clifford Jarvis-3). **Male Singer:** King-3; Thomas-3; Lou Rawls-3; (Joe Lee Wilson-5). **Female Singer:** Nina Simone-5; Franklin-4; (Flack-5; Betty Carter-4). **Blues-R&B Group:** Gladys Knight&Pips-3; Sly&Family Stone-3; I.&T. Turner-3; (Jason&Everyday People-5; Bobby Blue Bland-4). **Hall of Fame:** Clifford Brown, Rollins, Sonny Clark. **Record of the Year:** Sanders, *Sumnum Umyum Bukyum*. **Reissue of the Year:** Blue Note Decades of Jazz.

Continued on page 32



Miles Davis

Jack Johnson

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## REVIEWS

### GENE AMMONS

**BROTHER JUG!**—Prestige PR 7792: *Son of a Preacher Man; Didn't We; He's a Real Gone Guy; Jungle Strut; Blue Velvet; Ger-ru.*

Personnel: Tracks 1-5: Ammons, tenor sax; Sonny Phillips, organ; Billy Butler, guitar (tracks 1-4 only); Bob Bushnell, electric bass; Bernard Purdie, drums. Track 6: Ammons, Prince James, tenor saxes; Junior Mance, piano; Buster Williams, bass; Frankie Jones, drums; Candido, conga.

Rating: ★★★★★

**THE BLACK CAT**—Prestige PR 10006: *The Black Cat; Long Long Time; Piece to Keep Away Evil Spirits; Jug Eyes; Something; Hi Ruth!*

Personnel: Ammons; George Freeman, guitar; Harold Mabern, piano, electric piano; Ron Carter, bass; Idris Mohammad, drums; strings arranged and conducted by William S. Fischer (tracks 2,5).

Rating: ★★

Two recent recordings by Jug that despite their superficial similarities, their market intentions, are quite different in quality. Oddly enough it is the earlier and perhaps less promising of the two which is the better. *Brother Jug* is the sort of Ammons album we have come to expect from Prestige over the years and quite a good example of the genre; the menu is the same—a couple of soul tracks, several unlikely popular songs and a brace of swingers—but it is very well served.

Although largely ignored by jazz critics, Ammons' Prestige recordings contain sufficient evidence to establish him as one of the finest tenor saxophonists, and it is a pity that attention is most often centered on the '50s jam session albums, where he was frequently overshadowed by his colleagues (Jackie McLean, Duke Jordan, et al.). Surprisingly, it is in the soul settings of the '60s that he emerges as a masterful jazz soloist, relishing the circumstances and transcending them with ease.

There are solos on the *Brother Jug* album which rank with his best recorded work. And once we get through the rather uninspired *Preacher Man* we're into them. *Didn't We* is an archetypal Ammons solo. Beginning with a remarkable restatement of this slight melody, one which manages to be faithful to, yet both stronger and more romantic than the original, he builds to a broad, passionate closing sequence. Should anyone at the end doubt the authorship of the solo, it is signed with a highly legible and completely distinctive coda.

The second high point of the album follows immediately, as *Gone Guy* takes off over a quick, shuffling rhythm. Again the tenorist displays his simple but superb use of rhythmic suspense; it is this ability, along with firm tonal control, that transforms the apparently naive form in which a chorus consists basically of one riff—shifted, modified slightly, but only really changed in the final moments to thrust the solo on into the next chorus. The tension-release principle is a commonplace in jazz, but few can employ it as simply and effectively as Ammons does here.

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Don Nelsen, Doug Ramsey, Larry Ridley, Harvey Siders, Carol Sloane, and Jim Szantor. Reviews are signed by the writers.

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

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**. (For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

Of the remaining tracks, *Jungle Strut* and *Ger-Ru* have fine rousing tenor solos, and *Blue Velvet* suffers a probably undeserved transformation into music, not quite up to the level of *Didn't We*, however. The other players on the record do little to distract from the leader. Williams plays a pleasant solo on *Ger-ru*, but barely avoids being too much the bass contortionist for the occasion; in this genre, the trick is to create something impressive without dropping the beat. Phillips and Mance manage to do no permanent damage to *Gone Guy* and *Ger-ru* respectively.

Unfortunately, it seems that even an Ammons cannot find gold amongst the dross, and in the case of his most recent album, *The Black Cat*, his fallibility is particularly disappointing. This is because his style seems at present to be undergoing some interesting changes. Having heard the tenorist in an extremely inventive mood only a few weeks before writing this review, I doubtless expected too much. But Prestige need not have produced such a miserable let-down as this. It is true that there are signs of the new probing quality in one or two of the solos, and the change in Ammons' tone is apparent: a little harsher, more grainy. There are moments on *Jug Eyes* and the loping *Cat* when the listener may be able to hear this new potential, but I do not expect anyone to believe it on the basis of the present evidence.

The personnel listing certainly promised better things, except for the appearance of strings (dubbed?) on the two ballads, which provide the most depressing moments. No one adds to their glory, but the whole group giving the impression of "let's do a reasonable job and split". For those who are not familiar with guitarist Freeman, I should perhaps mention that the pleasantly toned work here is much less wild and more coherent (some would say less exciting) than usual.

So perhaps after everything I said earlier it is now time for Prestige to throw commercial caution to the winds and have Ammons make a straight-ahead jazz record that captures the full breadth of his artistry. —Martin

some perfectly fine popular music (*Black Magic* with Tony Bennett; *Brothers* with Peter, Paul & Mary, and *Men of Old* with Addiss and Crofut) through some rather weird experimenting (*Raga* with Palghat Raghu) to some serious and generally successful jazz efforts. You get a little of everything here. And that's the trouble. There's no unity to the LP. It plays like a sampler.

Some of the material presented is new and some has been on LP before. *Summer Song* is a track from the *Real Ambassadors* album. It's all Armstrong, but even with Louis, there's not much of a jazz feeling to the piece. The tempo is too slow, and the rendition captures little of the nostalgic potential of the material.

Other previously issued tracks include *Trav'lin' Blues* with Carmen McRae and *Allegro Blues* with the Philharmonic. The latter comes off surprisingly well. Morello and Wright give the number a sharp rhythmic lift, to say nothing of Desmond's contributions. The orchestra and combo elements are, for once, nicely integrated.

The most fruitful tracks are *C Jam*, which joins Brubeck and Monk in an informal encounter that produces an oddly interesting series of exchanges; *Jobim*, a 1968 item with Mulligan, unreleased until now, with a south-of-the-border beat and some intelligent playing by Mulligan; and *Koto Song*, an alternate of the performance on CS 9012 that has an abundance of lacy, filigree playing by Desmond at his best and a sleepy interlude by Brubeck at the end. I haven't quite made up my mind about the Mingus-Brubeck duet, *Non-Sectarian*.

Another fine selection is *Blues in the Dark*, featuring a Rushing vocal. The quartet's support is a bit thin for Rushing's voice, but Desmond once again contributes very effectively.

Curiously, *Our Time of Parting* finds Dave Brubeck completely unrepresented either as performer or composer, although there is no shortage of other Brubecks on hand.

—McDonough

### DAVE BRUBECK

**SUMMIT SESSIONS**—Columbia C 30522: *That Old Black Magic; Raga Theme for Raghu; Men of Old; C Jam Blues; Out Time of Parting; Blues in the Dark; Allegro Blues; Because All Men Are Brothers; Non-Sectarian Blues; Trav'lin Blues; Theme for Jobim; Lonesome/Summer Song; Koto Song.*

Collective Personnel: Brubeck, Thelonious Monk, Darius Brubeck, piano; Chris Brubeck, Charles Mingus, Jack Six, Gene Wright, bass; Louis Armstrong, trumpet, vocal; Paul Desmond, alto sax; Gerry Mulligan, baritone sax; Joe Montgomery, guitar, banjo, vocals; Dan Brubeck, Alan Dawson, Joe Morello, drums; Palghat Raghu, mridangam; Tony Bennet, Carmen McRae, Peter, Paul & Mary, Jimmy Rushing, vocals; Leonard Bernstein, conductor.

Rating: ★★

The scope of this collection ranges from

### LOU DONALDSON

**FRIED BUZZARD**—Cadet 842: *Fried Buzzard; Summertime; Peck Time; The Thang; The Best Things in Life Are Free; We.*

Personnel: Bill Hardman, trumpet; Donaldson, alto sax; Billy Gardner, organ; Warren Stephens, guitar; Leo Morris, drums.

Rating: ★★★★★

**EVERYTHING I PLAY IS FUNKY**—Blue Note 84337: *Everything I do Gonna Be Funky; Hamp's Hump; Over the Rainbow; Donkey Walk; West Indian Daddy; Minor Bash.*

Personnel: Eddie Williams, trumpet; Donaldson, alto sax; Charles Earland, organ; Melvin Sparks, guitar; Jimmy Lewis, electric bass; Idris Muhammad, drums (tracks 4, 5). Blue Mitchell, trumpet; Donaldson; Lonnie Smith, organ; Sparks; Lewis; Muhammad (all other tracks).

Ratings: ★★★

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and dances. This is one of the few in-club recordings that really comes off as it was. The joy of and rapport between musicians and audience is immediately evident.

If it is this good on record, imagine what it was like to have been there. The audience is part of the performance. Shouts, clapping and murmurs of approval gladden every track. Donaldson introduces the four longest songs (*Buzzard*, *Summertime*, *Thang* and *Life*) with genial yet incisive humor that carries over into his playing.

On *Thang*, Donaldson and brothers have everyone in the club moving in the same direction. What a performance! It's there.

Donald's personality dominates the album. *Summertime* is almost his alone. His horn cries the melody, and stick to the melody he does virtually throughout, but with such variant beauty that each chorus seems fresh. He employs the full range of the instrument to extract the essence of the song.

Gardner, one of the finest organists I've heard, contributes a rich, thoughtful interlude and then Donaldson slips in a bit of humor before he gets back to the subject at hand. His long holding of one note before he takes it out is a bit theatrical, but the overall performance is very moving.

*We* is a zapadapdap mile—a second bombardment by Donaldson and Hardman. Both execute very well, though Hardman, who elsewhere is impeccable, falters at times. This is a tour de force that excites the soul, though it definitely is not designed for the ages.

There is absolutely nothing new about this album's music but it is played with such ebullience, such balls, that it has to grab you. It evokes the old proverb: the more things

change, the more they remain the same.

*Funky* is just that: where funk is all at. From Donaldson's opening vocal declaring his intentions, the band goes straight down Soul Road except for one detour—*Rainbow*, explored straightforwardly and without pretension.

Despite the fact that Donaldson improvises very little on *Rainbow*, the presentation is quite arresting. His clear, sonorous almost



classic (in spots) intonation fits the material he is dealing with very well. Smith contributes some fine improvisatory passages which provide excellent contrast with the boss.

*Donkey Walk* is an easy lope with Donaldson throwing out a few brays to make sure the picture is painted correctly. He must like *Rhapsody in Blue* for he quotes from it here. Indeed, this track has its share of quotes: Williams picks up on *Why Don't You Do Right?*, while Earland slyly refers to *Donkey Serenade*.

*Daddy* is tedious and repetitive, especially when Earland is stage center. But *Bash* sends the album swinging again with strong performances from Mitchell and Smith. Indeed, to these ears the 1970 sides (all except *Walk*

and *Daddy*) are definitely superior to the '69s, both in ensemble play and soloing. *Walk* and *Daddy* are a drag on the entire album.

—Nelsen

## BILL EVANS

FROM LEFT TO RIGHT—MGM SE-4723: *What Are You Doing the Rest of Your Life?*; *Why Did I Choose You?*; *Soiree*; *I'm All Smiles*; *The Dolphin—Before*; *The Dolphin—After*; *Lullabye for Helene*; *Like Someone In Love*; *Children's Play Song*.

Personnel: Evans, Fender-Rhodes electric piano, acoustic piano; Sam Brown, guitar; others unidentified; orchestra arranged and conducted by Michael Leonard.

Rating: ★★★★★

Evans' solo on *Dolphin* is one of his finest, on a par with his best work in the *Portraits* and *Explorations* albums with Scott La Faro and Paul Motian more than a decade ago. Leonard's orchestration in the *After* version complements perfectly what Evans and the rhythm section had improvised *Before*. The lily is enhanced by the gilding as Leonard harmonizes Evans' solo for flutes and piccolo, with the improvised piano line in the lead. It is a moment of absolute beauty.

With remarkably few lapses, considering the frequent failures of even the best jazz arrangers when given strings and horns, Leonard has crafted lovely settings for Evans. His *All Smiles* and *Choose You* are superior ballads of a kind Evans has always favored, well-made pieces that invite the interior explorations at which the pianist excels.

Leonard's introductions to these two tracks and *Someone In Love* set up Evans most effectively. The introduction to *Someone* is a rich piece of writing for brass choir, with a full harmonic range and subtle sense of dynamics. Evans' out-of-tempo work here and on *Choose* makes full use of the romantic possibilities of the piano, with his celebrated touch a central element of its success on both grand and electric.

Evans also employs both instruments on *Rest of Your Life* and succeeds in making the electric version more pianistic than I've heard it in most other hands. The bassist (presumably Eddie Gomez—why no identifications, MGM?) is particularly impressive on this track, and on Earl Zindars' waltz, *Soiree*, the only unadorned quartet performance on the album.

Evans' *Children's Play Song* is reminiscent in mood of the Villa-Lobos doll suite *Pole de Bebe* of which Artur Rubinstein is so fond. It has seemed to me for many years that Evans and Rubinstein have more in common than any two other living pianists in terms of taste, judgment, power, intelligence and touch, and if I were Sol Hurok I'd present them in a two-part solo concert with, if they were willing, a two-piano number. Duke Ellington is quite right about the categorical lines in music disappearing; it's just not happening fast enough. The use of sound effects on *Children's*, overdubbed voices of kids at play, is brief and tasteful. Purists will object. Those who think of themselves as purists are usually narrow, boring, and wrong.

This, then (Norman Granz, where are you now that we need you?) is an album of ballads; mood music, if you like, but mood music which reveals greater depth with each hearing. Bill Evans sees to that. And he is abetted nobly by Michael Leonard, a talent which seems to have appeared instantly, but is bound to be with us for a long time. —Ramsey

# STELLAR ELLA

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# Revolution:



## ROY HAYNES

HIP ENSEMBLE—Mainstream MRL 313: *Equipoise; I'm So High; Tangiers; Nothing Ever Changes For You My Love; Satan's Mysterious Feeling; You Name It* (interpolation: *Lift Every Voice and Sing*)

Personnel: Marvin Peterson, trumpet; George Adams, tenor sax, flute; Carl Schroeder, piano; Terud Nakamura, bass; Mervin Bronson, electric bass; Lawrence Killan, Conga; Elwood Johnson, Bongos, tambourine; Haynes, drums, tympani.

Rating ★★★★★

Being hip has always been one of Roy Haynes' problems. As a youth, he was accepted as a swing band drummer with Frankie Newton and Luis Russell, but then he committed the unpardonable sin of switching to bebop. He soon made a name for himself as one of the greatest drummers of that school, but when he switched to far-out jazz and began subbing for Elvin Jones with the John Coltrane group, some of his fans didn't go along.

Now Haynes has been listening to jazz-rock and has been playing it in recent years with Gary Burton and Larry Coryell, so now the new thing purists are yelling "sell-out." The interesting thing about Roy Haynes is that whenever he takes up something new, he doesn't forget what he already knows.

He still swings as much as ever. He is still rhythmically inventive. He is still modern and with it, and even more relevant than ever... note the inclusion of *Lift Every Voice And Sing*, the "black national anthem," which has become a part of every Roy Haynes Hip Ensemble gig.

I've heard this band live a number of times and had mixed reactions to their performances. However, I've never heard them play

better than here. The year's wait to record has tightened the band in the way a good training period works for a fighter.

Everybody will have their favorite track on this record. Mine is *Tangiers*, with Adams hauntingly lovely on flute while trumpeter Peterson flies free around him, the whole culminating in the leader's incredible tympani solo. (It's about time somebody again used the tympani in a jazz setting for something other than weird effects, the way Max Roach showed it could be done).

German-born and Berklee-trained pianist Carl Schroeder is another member of the group whose work is promising.

Anyway, here at last is a new Roy Haynes album. That should be enough in itself. That is good enough to stand up to such earlier Haynes records as the memorable *Out Of The Afternoon* (Impulse A-23) is even more cause for rejoicing.

—Klee

## BILLIE HOLIDAY

THE LADY LIVES—ESP 3002: *My Man; Miss Brown to You; Keeps on 'a Rainin'; Lover Man; I Cover the Waterfront; All of Me; You're My Thrill; He's Funny That Way; Billie's Blues; Miss Brown to You; My Man; Tenderly*.

Personnel: Miss Holiday, vocal (all tracks); Hot Lips Page, trumpet; Horace Henderson, piano (tracks 3,4,5); Buster Harding, piano (tracks 8,9,10); Tony Scott, clarinet (track 12); Eddie Condon, emcee (tracks 3,4,5); others unknown.

Rating: ★★★★★

Here is Billie Holiday showcased in true jazz settings, as she sounded in various radio, television and club appearances airchecked

between 1949 and 1952. They are particularly valuable because they were made at a time when she was winding up her long association with Decca, an association that produced a body of work not completely representative of her best efforts. Decca too often robbed her of the kind of jazz accompaniment her style was made for, substituting top-heavy orchestral backgrounds.

This collection of informal recordings gives us probably the most accurate indication of what she was doing as a jazz singer during this time, with the exception of the 1949 JATP LP (Verve MGV 8098, deleted).

There is not just one Billie Holiday; there are many, depending what period of her career you concentrate on. The Billie heard here is not the natural, unaffected and pure jazz singer of the middle and late '30s. Those days were characterized by a lightness and feeling of joy. But the 1940s saw her style turn inward as it became reflective, morose, and almost brooding. Moreover, the stylistic elements that sounded natural and spontaneous in the '30s began to sound mannered as the years work on. She became a tragedienne.

Balancing this is that fact that her essential artistry was still present in abundance. If freshness and innocence were gone, emotional impact was not, and that's what counts. And the voice itself was still in good shape at this period. The hoarse, often cracked and parched sound that characterizes many of her performances of the '50s is generally not a problem here.

It's hard to listen to Billie in the '50s (and six of these selections are from 1950 or later) and judge the music alone. Almost inevitably, one is drawn into the tragic circumstances of

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her final years and compelled to share them vicariously. Because one knows the facts of her lifestyle and death, one projects those facts onto the music and thus hears the songs with an emotion that has its roots in sources other than musical.

The deteriorating voice, to some ears, makes the emotional impact even greater. By the time one reaches her Newport performance of 1957 (well beyond the chronology covered in this collection), the drama of her downfall is completely in the open, for all to hear and respond to.

The point is that it is not possible to react to Billie purely as a singer, as one might with an Ella Fitzgerald. The woman is inseparable from the music.

The sound quality here is generally adequate, though *Lover Man* is unfortunately cut short. Some tunes are announced by Billie herself, who also discusses her debt to Bessie Smith with Eddie Condon. *My Man* (both versions), *All of Me*, and *Miss Brown* (both versions) are the best of a bumper crop of Holiday selections.

Maely Dufty contributes an intelligent and often angry set of liners that some will agree with and others won't. She heaps scorn on drugs and the laws that make the addict-victim the criminal, and goes on to blame society for the choices Billie made about her life.

With two film biographies now in production and Columbia gearing up for a new Billie Holiday reissue set, this LP may signal a major Holiday renaissance. As Miss Dufty observes, "It's hard to think of a time more right than now for a Billie Holiday record to be released."

—McDonough

## GEORGE LEWIS

ON PARADE—Delmark 202: *Down By The Riverside*; *Gettysburg March*; *Lord, Lord You Certainly Been Good To Me*; *When The Saints Go Marching In*; *Just A Closer Walk With Thee*; *Panama Rag*; *Just A Little While To Stay Here*.

Personnel: Kid Howard, trumpet, vocal; Jim Robinson, trombone; Lewis, clarinet; Alton Purnell, piano; Lawrence Marrero, banjo; Alcide "Slow Drag" Pavageau, bass; Joe Watkins, drums, vocal. (Recorded June 18, 1953.)

Rating: ★★★

If John Phillip Sousa had heard this recording of New Orleans marching band music, he would have sent the musicians back to the woodshed to get it right.

The band is ragged. The playing is not in tune. But the zest, the spirit, and the rhythm are there, and in New Orleans parade band music that's what is important.

The music here goes back to the Bunk Johnson band—all the musicians were in that band except Howard and Watkins. Many of the traditional New Orleans selections on this LP were also in the Johnson repertoire. From that point on, comparisons become useless—there are admirable qualities in the trumpet work of both Kid Howard and Johnson.

As a band, the main attribute here is the ensemble drive, which spreads *joie de vivre*. Lewis' clarinet is properly singing in the liquid New Orleans style, and Robinson's tailgate work is admirable. Howard's trumpet lead and the drive of Watkins' drums, along with the stability of pianist Purnell and banjoist Marrero, add up to quite a combination. Pavageau is a bassist whose like the world will probably never hear again.

This LP is a document of musical and historical importance, in which the solemnity of *Closer Walk* gives way to the jubilation of *Saints* as the soul is absent from the body and present with the Lord—allowing for time off in purgatory. I hereby admit to having been, at times, a moldy fig.

—Klee

## RAMSEY LEWIS

BACK TO THE ROOTS—Cadet 60001: *Candida*; *We've Only Just Begun*; *Back to the Roots*; *Love Now On*; *Fool On the Hill*; *Since I Fell For You*; *Up In Yonder*; *Crescent Moon*; *He Ain't Heavy, He's My Brother*.

Personnel: Lewis, piano; Cleveland Eaton, bass; Morris Jennings, drums; Henry Gibson, conga, percussion. Add Charles Stepney, organ; Gerald Sims, guitar, tracks 3,7 only; Bobby Rush, harmonica, track 7 only.

Rating: ★★★★★

Okay, so you can hear this kind of jazz in any neighborhood bar on weekend nights, played by some guy who delivers milk during the rest of the week.

Admitting that it is cocktail lounge jazz, who does it better than Ramsey Lewis? Who picks better tunes? Who delineates their melodies more succinctly? Who puts more interesting turns into today's hits to interest the jazz crowd? And who did it first?

Well, there might be some arguments from proponents of Ahmad Jamal and Erroll Garner, but those two pianists rely more heavily on standards than does Sir Ramsey. Ever since he hit pay dirt with *The In Crowd*, Lewis has been unswerving in his aim to give a jazz direction to whatever appears on the

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charts at any given time.

Interspersed among such selections one will find originals by Ramsey and other members of the trio, Beatles songs, and overlooked pop tunes like Bobby Scott's *He Ain't Heavy, He's My Brother*, which is belatedly getting some attention via recordings by Donny Hathaway, the composer himself, and now Lewis. There's also a lot of soul/funk, and with the addition of organ and guitar on two tunes and harmonica on one, the music begins to sound more like the Apollo Theater than Joe's Bar and Grill.

When the Lewis trio does get into some no-holds-barred jazz (check out *Love Now On* in this set) they have the inestimable help of Cleveland Eaton, one of the best men around when it comes to playing musical backup bass.

And depend on Lewis to dig up such things as Buddy Johnson's oldie *Since I Fell For You*, or Lennon&McCartney's *Fool On The Hill* from the late unlamented *Magical Mystery Tour*.

Before you write off this group, check out this album, and perhaps you'll realize what a mistake you almost made. — Klee

## JEFF STURGES AND UNIVERSE

UNIVERSE—London/Mam MAM-1: *Junior Saw It Happen; Sin's a Good Man's Brother; Never in My Life; Clown; Rice Pudding; Mississippi Queen; Acid Wash; Keep On Burnin'*.

Personnel: Bobby Shew, Tommy Porrello, Jon Murakami, Rich Cooper, Derek Watkins, trumpets; Jim Trimble, Bill Booth, Dan Trinter, Stan Nishamura, trombones; Art Maëbe, Dick Perissi, Aubrey Bouck, Ralph Pollack, French horns; Archie Wheeler, Burt Esterman, Don Menza, John Phillips, Gary Freyman, reeds; Hal Stesch, piano, organ; Dean Parks, guitar; Dennis Kelly, guitar, bass; Don Baldwin, bass; Roger Rampton, Mike Lewis, Jimmy Manone, percussion.

Rating: ★★

One must applaud any attempt to sustain a large ensemble especially one able to generate an appeal to the rock public. This Universe may do; their music is strong and very rock-oriented. The live concert sounds too poorly recorded. But worse, the repertoire consists of mostly dull tunes made no better by big band treatment.

When Don Ellis adapts rock songs, he at least chooses rock songs of some musical character, like Laura Nyro's *Eli's Coming* or Al Kooper's *House in the Country*. But Sturges has chosen songs of mere top-40 caliber, like *Never in My Life* and *Mississippi Queen* by Mountain and *Sin's a Good Man's Brother* by Grand Funk, and each proves as tiresome by Universe as by the original performers. To coin a crack, the greatest edifice will fall if the mason prefers bubblegum over mortar. At least *Clown* by the Flock offers some challenge, but even that poops out with a lackluster conventional chart.

Certainly Universe plays with energy, but little of the music performed seems worth it, except perhaps the cooking and colors on Jeff Beck's *Rice Pudding*. Several solos by saxist Menza and trumpeter Shew are fine, but far too many (seven of eight cuts) are allotted to guitarist Parks, maybe as a concession to the rocksters, and overall such few okay moments are simply not enough.

Again, if I am not impressed by this record, I am nonetheless encouraged by Sturges' bonafide attempt, and hope for better. — Bourne

# caught in the act

## Nathan Davis

Carnegie Music Hall, Pittsburgh, Pa.

**Personnel:** Don Byrd, trumpet; Nathan Davis, tenor and soprano sax; Roland Hanna, piano; Richard Davis, bass; Alan Dawson, drums.

A beautiful chain of sounds was fashioned by five men who admired and played with the late Eric Dolphy and dedicated this concert to his memory.

Arranged by the University of Pittsburgh's most famous resident musician and jazz educator, Nathan Davis, as part of a four-day seminar, (db, July 22) the concert was open to the general public and ended with a standing ovation. Approximately 600 persons were on hand to hear the music.

The concert began with a Davis original, *Extra-Sensory Perfection*. The musicians seemed very loose and relaxed as Byrd and Davis began with some interesting ensemble work. Then the composer sounded the keynote of respectful nostalgia with high and low register saxophone sounds reminiscent of Dolphy. In the midst of Davis' solo, Byrd removed his jacket to brighten the stage with his all-purple outfit and also lighten the atmosphere with a rapidly fingered trumpet solo. Pianist Hanna took a short solo, and the crowd got their first indication of greatness to come when Richard Davis played some astonishing triplets in front of drummer Dawson's crowd-pleasing role.

It was evident that the musicians had great rapport, though they had never played together as a quintet before. The audience sensed this unusual cohesiveness as the group swung into another Davis composition, *Slave March*. This was highlighted by Davis' honking tenor and an astonishing performance by Richard Davis, who played chords as well as lines and impressed with his unique fingering techniques that was both in and out of sight.

By now the mood was just right for another Davis original, *To Ursula With Love*, a ballad dedicated to the composer's wife. With delicate brushwork by Dawson and tasteful rhythm by Richard Davis, the highspot of the concert was the saxophonist's soulful soprano expression of love and devotion. This was jazz at its best, with collective genius that included fine solos by Byrd and Hanna.

Byrd's *Fancy Free* closed the first half of the concert and Byrd flew high on this one. The long versions of those four numbers had made about 75 minutes seem like 15.

The group began building after intermission with Byrd's *Nat and Eric*. This sound poem inspired by the memory of past gigs in Europe featured a sort of floating rhythm in which all the musicians made memorable statements about past times and places.

A 1965 Nathan Davis composition, *Mr. E*, closed the concert with some up-tempo by-play between saxophone and drums.

The audience just didn't want it to end. They stood and applauded for three solid minutes until emcee Bill Powell outdid himself and went off stage to bring back the combo for an encore.

It was *Bag's Groove*, and even the surprise appearance of an unannounced musician who grabbed Davis' soprano sax could not disturb the mood. As the busy Powell retrieved the soprano, the memorable fingering of Richard Davis; the underplayed trumpet of Don Byrd; the tasteful drumming of Alan Dawson; the comic subtleties of Roland Hanna, and the impeccable phrasing of Nathan Davis combined in a finale befitting one of Pittsburgh's most memorable jazz events. —Roy Kohler

## A Tribute To Johnny Hodges

New School Auditorium, New York City

**Personnel:** Harold Ashby, Paul Gonsalves, Zoot Sims, Buddy Tate, tenor sax; Jerome Richardson, soprano and baritone sax; Norris Turney, Earle Warren, alto sax; Hank Jones, piano; Billy Butler, guitar; Sam Jones, bass; Mel Lewis, drums.

Every seat in the auditorium was bought and paid for. Many fans were standing around waiting to grab up any late returnees. Even with the cancellation of two of the big-name drawing cards, the Duke Ellington Society had a winner for its annual concert.

The turnaway crowd listened with reverence to an uneven program by seven reed men of varying background and styles. Producer Tom Detienne turned this variety to his advantage by programming unlike players next to each other, and always separating two tenors with an alto, soprano, baritone or intermission.

Thus we had Norris Turney, an alto saxophonist who can sound so much like Hodges it can scare you, sandwiched between the modernistic soprano and baritone of Jerome Richardson and the cool tenor of Zoot Sims.

Backing all of this was a truly all-star rhythm section. Between them Hank Jones, Sam Jones and Lewis have probably worked with every important jazz musician of their generation. Yet the surprise of the afternoon, and the most consistently excellent player, was little-known guitarist Billy Butler.

So perfect was his command of the instrument, his feeling for jazz, his inherent good taste, that he immediately brought to

mind comparisons with Charlie Christian. And yet he has not achieved star status.

Hank Jones played some fine solos. He has always been one of the best keyboard men around, and an especially fine accompanist. Sam Jones held up the bottom well, although he was not always too clearly audible. Either he was having amplifier trouble, or the acoustics of the New School are lacking in bass resonance.

Mel Lewis did as good a job as I've heard him do. His beat never let the soloists down, but he never cluttered their paths with bombs.

The highlights came from Richardson, whose rock-inspired rephrasing of Duke's *Rockin' in Rhythm* made it a whole new experience; Sims, still a vital player after all these years; Ben Webster-influenced Ashby, whose version of *Castle Rock* had the audience clapping along and ready for more, and Gonsalves, for my money the best of the saxophonists on the program, a fire-breathing dragon who really tore it up with *In A Mellowtone*, came down for *Sophisticated Lady*, and finally pulled out of the station on a *Happy Go Lucky Local* that beat all for inventiveness, originality and excitement.

All the saxes then converged into a million-dollar reed section and did the obvious, *Things Ain't What They Used To Be*.

Between the vigor of Gonsalves and the cloying sweetness of Earle Warren, there was something in this program to please everyone. And it would have pleased the man we'd all come to pay our respects to. —Joe H. Klee

Paul Gonsalves: A fire-breathing dragon



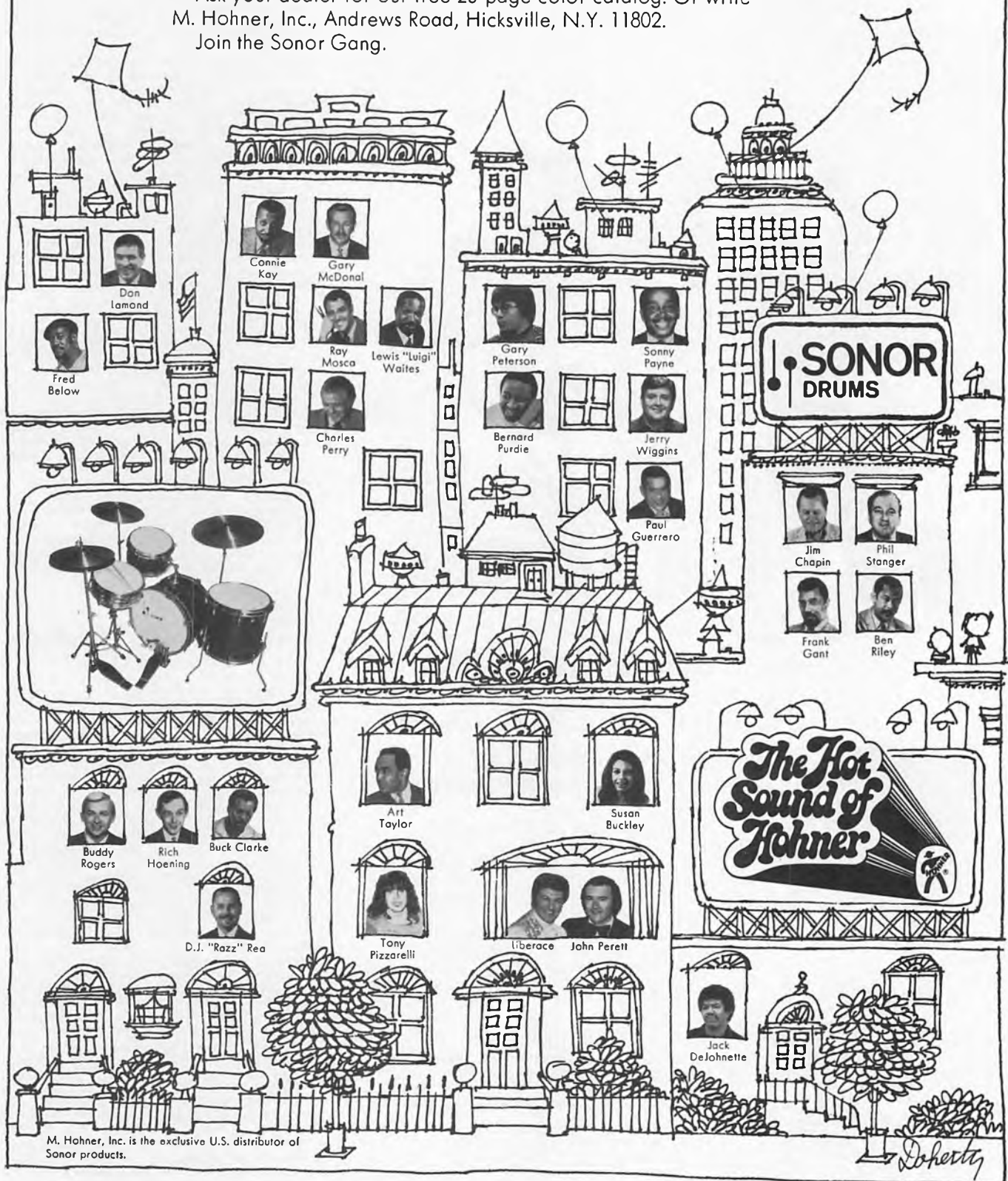
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*Doherty*



# POLL

Continued from page 18

## WILLIS CONOVER

International Music Broadcaster, Voice of America; Program Producer, John F. Kennedy Center for the Performing Arts.

**Band:** Ellington-3; Basie-3; Jones-Lewis-3; (Univ. of Illinois-4; Cohn/Conover-4; Towson State College-1). **Combo:** B. Evans-4; Neo Classic Quintet (Univ. of New Mexico)-3; Barnes/Pizzarelli-2; (disqualified). **Composer:** Alec Wilder-3; Cohn-3; Johnny Carisi-3; (Dave Baker-4; Bill Potts-3; Lou Marini-2). **Arranger:** B. Berry-3; R. Pemberton-3; Q. Jones-3; (Butch Nordal-5; Jim Knapp-4). **Trumpet:** Gillespie-3; Terry-3; Eldridge-3; (J. Coles-4; Burt Collins-3; Bob Hamilton-2). **Trombone:** Watrous-4; Dickenson-3; U. Green-2; (Grey-4; Quentin Jackson-4; Joe Ciavardone-1). **Soprano:** Wilber-5; Ira Sullivan-

4. **Alto:** Coleman-3; Carmen Leggio-3; Woods-3; (George Dorsey-4; Howie Smith-3; Colleen Forster-2). **Tenor:** Sims-3; Cohn-3; Foster-3; (Ernie Wilkins-5; Al Wing-4). **Baritone:** Mulligan-4; Adams-3; Temperley-2; (Charlie Fowlkes-5). **Clarinet:** Bigard-4; Alvin Batiste-3; Walt Levinsky-2. **Flute:** Moody-4; Kirk-3; Tommy Lee-2. **Violin:** Venuti-5; Nance-4. **Misc. Instrument:** Jimmy Buffington-5 (Fr. horn); Roger Day-4 (tuba). **Vibes:** Burton-5; Tom van der Geld-4. **Piano:** B. Evans-4; Byard-3; Garner-2; (Benny Aronov-3; McPartland-3; Mary Lou Williams-3). **Organ:** Clare Fischer-5. **Guitar:** Hall-3; Burrell-3; Van Eps-3; (Pizzarelli-5). **Bass:** R. Davis-4; Hinton-3; Ridley-2; (Malcolm Cecil-5; Stan Clarke-2; Fred Atwood-2). **Drums:** Rich-4; E. Jones-3; Tate-2; (Ronnie Zito-4; Dawson-3; O. Jackson-2). **Male Singer:** Joe Williams-3; Armstrong-3; Bennett-3; (Torme-3; Eckstine-3; Lucho Gatica-3). **Female Singer:** Mercer-3; Vaughan-3; P. Lee-3; (Morganna King-3; Merrill-3; Sullivan-3). **Blues-R&B Group:** King-5; Waters-4. **Hall of Fame:** Terry, Eldridge, Webster.

**Record of the Year:** N/C. **Reissue of the Year:** Bessie Smith.

## MICHAEL CUSCUNA

Jazz Editor, Record World; Contributor, Down Beat and other publications; Radio Program, WPLJ, New York City.

**Band:** Liberation Music Orchestra-5; Ellington-4; (Liberation Music Orch.-5; G. Evans-4). **Combo:** Mingus-3; Weather Report-3; Circle-3; (Circle-3; Weather Report-3; Hutcherson-Land-3). **Composer:** Carole King-3; Hancock-3; G. Russell-3; (Rivers-3; Rudd-3; Andrew Hill-3). **Arranger:** G. Evans-3; Bary Miles-3; W. Fischer-3; (Stanley Cowell-3; Randy Newman-3; Donnie Hathaway-3). **Trumpet:** Shaw-3; Cherry-3; Morgan-3; (Charles Tolliver-3; Bobby Bradford-3; Shaw-3). **Trombone:** Rudd-4; Thornton-3; Moncur III-2; (Thornton-5; Gene Connors-3; Phil Wilson-1). **Soprano:** Shorter-3; Bartz-3; Braxton-3; (Sanders-3; Farrell-3; Rivers-3). **Alto:** Robin Kenyatta-5; Sonny Simmons-4; (Kenyatta-5; Simmons-3; Arthur Jones-1). **Tenor:** Gato Barbieri-3; Carlos Garnett-3; Redman-3). **Baritone:** Nick Brignola-4; Charles Davis-4; (Brignola-4; Davis-4). **Clarinet:** Kirk-3; Braxton-3; Maupin-3; (Laws-4; Rivers-3; Maupin-3). **Violin:** White-3; Richard Greene-3; Jenkins-3; (Jenkins-4; Jerry Goodman-5). **Misc. Instrument:** Sonny Simmons-3 (Eng. Horn); Hutcherson-3 (marimba); H. Johnson-3 (tuba); (Butterfield-3 (tuba); Carter-3; (cello); Airtio Moreira-3 (perc.)). **Vibes:** Hutcherson-3; Berger-3; Jackson-3; (Dave Friedman-3; Berger-3; Lyn Blessing-3). **Piano:** Corea-3; P. Bley-3; Zawinul-3; (Kenny Gil-3; Albert Dailey-3; Richard Abrams-3). **Organ:** Yasin-4; Jarrett-3; Don Pullen-2; (Pullen-5; John Patton-4). **Guitar:** McLaughlin-3; Pat Martino-3; Burrell-4; (Ron Wood-3; Hall-3; Ry Cooder-3). **Bass:** Mingus-3; R. Davis-3; Carter-3; (Holland-3; Stafford James-3; Barre Phillips-3). **Drums:** T. Williams-3; E. Jones-3; De Johnette-3; (Barry Altschul-3; Billy Cobham-3; Russ Kunkel-3). **Male Singer:** Leon Russell-3; Leon Thomas-3; Randy Newman-3; Don Preston; Andy Bey-3). **Female Singer:** Franklin-3; Flack-3; I. Lee-3; (I. Lee-4; Rosalie Sorreus-3). **Blues-R&B Group:** Luther Allison-3; Leon Russell-3; John Hammond-3 (Fred McDowell-3; Johnny Shines-3; Son House-3). **Hall of Fame:** Little Willie John, Booker Ervin, Fats Navarro. **Record of the Year:** Weather Report; Chick Corea, Song of Singing; M. Davis, Jack Johnson. **Reissue of the Year:** Cecil Taylor, Air; Mingus Presents Mingus; Ida Cox.

## STANLEY DANCE

Author, *The World of Duke Ellington*, Contributor, *The Saturday Review*, *Music Journal*.

**Band:** Ellington-5; Basie-3; Jones-Lewis-1; (Clark Terry-4; Sy Oliver-4; Billy Taylor-1). **Combo:** Hines-5; B. Tate-2; Jonah Jones-2; (PJ Quartet-5). **Composer:** Ellington-5; (Hines-5). **Arranger:** Ellington-5; Sy Oliver-2; B. Carter-2; (Sammy Lowe-5; Nat Pierce-2; G. Wilson-2). **Trumpet:** Terry-3; Eldridge-3; C. Williams-3; (Nance-3; Dud Bascomb-3; Money Johnson-3). **Trombone:** Wells-5; Dickenson-3; Tyree Glenn-2; (Booty Wood-3; Benny Morton-3; Dicky Harris-3). **Soprano:** B. Johnson-5; Wilber-4. **Alto:** B. Carter-5; Plater-2; E. Warren-2; (Turney-5; George Dorsey-3). **Tenor:** Consalves-3; Webster-3; Tate-3; (B. Johnson-3; Eddie Davis-3; Ashby-3). **Baritone:** Carney-5; Adams-2; (Haywood Henry-4; Cuber-2). **Clarinet:** Procope-4; Bigard-4; (Henry-4; Ashby-3; Tom Griffin-2). **Flute:** Turney-5; Wess-2; Dixon-2; (Geezil Minerve-3). **Violin:** Nance-5. **Misc. Instrument:** Clifton Chenier-5 (acc); (George Smith-3; Julia Gardner-3 (acc)). **Vibes:** Hampton-5; Glenn-2. **Piano:** Hines-5; Ellington-3; Basie-1; (S. Smith-3; M.L. Williams-3; McShann-3). **Organ:** Wild Bill Davis-5; Buckner-3; (McDuff-5; Al Jarvis-3). **Guitar:** Tiny Grimes-5; Burrell-2; Billy Butler-2; (F. Green-5; G. Green-2; Mackel-2). **Bass:** Hinton-4; Duvivier-4; Cranshaw-1; (Benjamin-3; Wilbur Bascomb-3; A. Bell-3). **Drums:** Jo Jones-5; Jimmy Crawford Jr.-2; C. Cole-2; (O. Jackson-3; H. Jones-3; Dawson-3). **Male Singer:** Armstrong-4; Rushing-3; Joe Williams-2; (Sy Oliver-3; Nance-3; Boone-3). **Female Singer:** Fitzgerald-4; Alice Babs-4; Vaughan-1; (Marva Josie-3; Julia Gardner-3; Betty Roche-3). **Blues-R&B Group:** Waters-3; B.B. King-3; J.L. Hooker-3; (F-Bone Walker-3; Vinson-3; Memphis Slim-3). **Hall of**



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**Fame:** Willie the Lion Smith, Eldridge, B. Carter. **Record of the Year:** Ellington, New Orleans Suite; Hines, Quintessential Record Session; Ellington, Second Sacred Concert. Reissue of the Year: Bessie Smith (any one); Armstrong, Back in New York; Ellington, Rockin' in Rhythm.

**CARLOS de RADZITZKY**

Jazz Editor, *Pourquoi Pas, Revue Des Disques* (Brussels)

**Band:** Ellington—4; Basie—3; Clarke Boland—2; (Pearson—5; O. Nelson—4). **Combo:** Phil Woods—3; O. Peterson—3; MJQ—3; (WGJB—5; Hubbard—4). **Composer:** Ellington—3; Boland—3; O. Nelson—3; (Boland—5; G. Evans—3; B. Evans—2). **Arranger:** Ellington—3; Boland—3; T. Jones—3; (Q. Jones—5; O. Nelson—3; Jimmy Pate—1). **Trumpet:** Gillespie—4; Terry—3; Hubbard—2; (Eldridge—4; Harry Edison—3; Owens—2). **Trombone:** J.J. Johnson—4; Dickenson—3; Brookmeyer—2; (Boone—3; Grey—3; Aake Persson—3). **Soprano:** L. Thompson—4; Shorter—3; Wilber—2; (B. Johnson—5; Farrell—4). **Alto:** Woods—3; Criss—3; Carter—3; (Frank Strzozier—5; Moody—4). **Tenor:** Getz—4; D. Gordon—3; Griffin—2; (Sims—5; Land—4). **Baritone:** Carney—4; Mulligan—3; Payne—2; (Surman—5; Shihab—4). **Clarinet:** Goodman—5; De Franco—3; A. Nicholas—2; (Wilber—5; Herman—4). **Flute:** Moody—4; Wess—4; Steig—1; (Turney—5; Laws—4). **Violin:** Ponty—3; Grappelli—3; Nance—3; (White—5). **Misc. Instrument:** Thielemans—5; Kirk—4. **Vibes:** Jackson—3; Hutcherson—3; Hampton—2; (Pike—4; Burton—3). **Piano:** Peterson—3; Garner—3; B. Evans—3; (Phineas Newborn—5; Byard—4). **Organ:** J. Smith—3; McGriff—3; Don Patterson—3; (S. Scott—5; Lou Bennett—4). **Guitar:** Burrell—3; Kessel—3; Hall—3; (Pat Martino—5; Rene Thomas—4). **Bass:** R. Davis—3; R. Brown—3; Gomez—3; (Duviver—3; Hinton—3; Niels Henning Orsted Pedersen—3). **Drums:** E. Jones—3; Haynes—3; Rich—3; (K. Clarke—3; Rufus Jones—3; G. Tate—3). **Male Singer:** Armstrong—4; Terry—3; E. Jefferson—2; (Babs Gonzalez—4; Boone—3; Thomas—2). **Female Singer:** Fitzgerald—5; Vaughan—4; (Krog—5). **Blues-R&B Group:** N/C. **Hall of Fame:** Reinhardt, F. Henderson, Ella Fitzgerald. **Record of the Year:** O. Peterson, Exclusively for my Friends; Phineas Newborn, Please Send Me Someone To Love; Johnny Hodges, Three Shades of Blue. Reissue of the Year: Reinhardt, Djangologie, 18 Vol.



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**LEONARD FEATHER**

Producer, *The Jazz Show*, KNBC, Los Angeles

**\*Band:** Ellington, G. Wilson, Kenton; (Bellson, WGJB, Dee Barton). **Combo:** Hutcherson-Land, Woods, Adderley; (Hancock, Corea, Weather Report). **Composer:** Ellington, Shorter, Zawinul; (Hancock, Sam Nestico, Hutcherson). **Arrangers:** Ellington, Q. Jones, O. Nelson; (Bobby Bryant, Hancock, Nestico). **Trumpet:** Nat Adderley, Hubbard, Gillespie; (Butterfield, Alex Rodriguez, Benny Carter). **Trombone:** Dickenson, Wayne Henderson, George Bohanon; (Britt Woodman, Grover Mitchell, Leroy Johnson). **Soprano:** Adderley, B. Johnson, Herman; (Wilber, Tom Scott, Curtis Amy). **Alto:** B. Carter, Criss, Adderley; (Charles Williams, Criss, Turney). **Tenor:** Ammons, Sims, Gonsalves; (Ashby, Sal Nistico, Pete Christlieb). **Baritone:** Carney, Mulligan, Bill Hood; (Bill Perkins, Alan Beutler, Leroy Cooper). **Clarinet:** Kirk, Wilber; (Wilber). **Flute:** H. Laws, Kirk, Tom Scott; (Turney, Ronnie Laws). **Violin:** Venuti, Nance, Ponty; (Harris, White, Johnny Creach). **Misc. Instrument:** Lateef (oboe), Maupin (bcl). **Vibes:** Hutcherson, Norvo, Burton; (Mona Ortega, Blessing). **Piano:** Zawinul, Peterson, Kellaway; (Bernard Peiffer, H. Land Jr., Hamp Hawes). **Organ:** Smith; (Charles Kynard). **Guitar:** Joe Pass, King, Burrell; (S. Otis, Freeman, Art Johnson). **Bass:** R. Brown, R. Davis, Carter; (Wolfgang Melz, Andy Simpkins, Carol Kaye). **Drums:** Bellson, Rich, Haynes; (Stix Hooper, John Von Ohlen, Roy McCurdy). **Male Singer:** Armstrong, Charles, Joe Williams; (Allison, G. Tate, Eddie Vinson). **Female Singer:** McRae, Vaughan, Fitzgerald; (Esther Phillips, Maxine Weldon, Melba Joyce). **Blues-R&B Group:** King, BS&T, Mavall; (John Hammond, Big Mama Thornton, Willie Bobo). **Hall of Fame:** Benny Carter, Eldridge, Harry Carney. **Record of the Year:** Ellington, New Orleans Suite; Q. Jones, Gula Matari; Paul Desmond, Bridge Over Troubled Water. Reissue of the Year: Bessie Smith; Dinah Washington (Roulette); Ellington (RCA).

\*All receive three points except in final three categories.



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**JAZZ IMPROVISATION** (A Comprehensive Method of Study for All Players) by David Baker, foreword by Gunther Schuller. Chicago: 1969, (3rd printing 1970, 184 pp. 104 music plates), 8 1/2 x 11, spiral bound. MW 1 . . . \$12.50/\$8.33

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## DANIEL FILIPACCHI

Publisher, *Jazz Magazine* (Paris)

Band: Ellington-5; Basie-4. Combo: Garner-4; Monk-3; O. Peterson-2. Composer: Ellington-5; Mingus-4. Arranger: Ellington-5; T. Jones-3. Trumpet: Gillespie-5; Terry-2; C. Williams-2. Trombone: J.J. Johnson-3; B. Green-3; Grey-3. Soprano: N/C. Alto: Adderley-3; B. Carter-3; Woods-3. Tenor: Getz-3; E. Davis-3; Webster-3. Baritone: Carney-5. Clarinet: N/C. Flute: Kirk-5; Wess-4. Misc. Instrument: N/C. Violin: Grappelli-3; Ponty-3; Nance-3. Piano: Garner-3; Monk-3; Peterson-3. Organ: J. Smith-3; McGriff-3; Bennett-3. Guitar: Burrell-3; Kessel-3. Bass: Brown-3; Mingus-3; R. Davis-3. Drums: K. Clarke-3; Roach-3; Blakey-3. Male Singer: Charles-5; James Brown-3. Female Singer: Fitzgerald-4; Franklin-4. Blues-R&B Group: Rolling Stones. Hall of Fame: Reinhardt. Record of/Reissue of the Year: N/C.

## IRA GITLER

Contributor, *Jazz Magazine* (Paris)

Band: Ellington-5; Jones-Lewis-3; Rich-1; (Al Cohn/Willis Conover-5; Sims-Porcino-3; Terry-1). Combo: Mingus-4; WGJB-3; E. Jones-2; (JPJ Quartet-5; Jazz Contemporaries-3; Barry Harris-1). Composer: Ellington-5; Julius Watkins-3; J. Henderson-1; (Zawinul-3; Harris-3; D. Gordon-3). Arranger: G. Evans-3; Bob Haggart-3; T. Jones-3; (B. Johnson-3; Frishberg-3; Cohn-3). Trumpet: Gillespie-5; Hubbard-3; Owens-1; (Kenny Dorham-5; Butterfield-3; Don Hahn-1). Trombone: Fontana-4; Dickenson-3; Winding-2; (Watrous-5; Burgess-3; Joe Ciavardone-1). Soprano: B. Johnson-3; Wilber-3; Moody-3; (B. Johnson-5; J. Heath-3; George Young-1). Alto: Konitz-3; McPherson-3; Woods-3; (Strozier-5; Moody-3; Dodgion-1). Tenor: Gordon-5; Sims-3; Moody-1; (Cohn-5; Clifford Jordan-3; Bobby Jones-1). Baritone: Adams-5; Mulligan-3; Carney-1; (Cuber-5; Payne-4). Clarinet: Kirk-4; Daniels-3; Wilber-2; (Frank Foster-5). Flute: Moody-4; Laws-3; Kirk-2; (Kirk-3; Jordan-3; Land-3). Violin: Venuti-3; Nance-3; Ponty-3; (Grappelli-5; Jenkins-3). Misc. Instrument: Thielemans-4; Kirk-3; Lateef-2; (Watkins-5 (Fr. horn); David Amram-3 (Fr. Horn). Vibes: Jackson-4; Burton-3; Hutcherson-2; (Ayers-5; C. Shoemaker-3; Blessing-1). Piano: Hines-3; Harris-3; Byard-3; (Garland-3; Frishberg-3; Flanagan-3). Organ: J. Smith-5; Patterson-3; (Mike Ratledge-5; C. Fischer-5). Guitar: Burrell-3; Hall-3; Farlow-3; (Tiny Grimes-5; Dave Koonse-3; Pizzarello-1). Bass: Heath-3; Carter-3; Hinton-3; (Sam Jones-3; Malcolm Cecil-3; Ridley-3). Drums: E. Jones-3; Philly Joe Jones-3; Haynes-3; (O. Jackson-3; Gus Johnson-3; Roy Brooks-3). Male Singer: Charles-5; Rushing-3; Bennett-1; (Eddie Jefferson-5; Frishberg-3; Joe Carroll-1). Female Singer: Vaughan-5; Fitzgerald-3; McRae-1; (Flack-4; Blossom Dearie-3; Lorraine Feather-2). Blues-R&B Group: King-5; Waters-3; James Brown-1; (Soft Machine-5; Farmer Brown-3; The Albert-1). Hall of Fame: Eldridge, Jimmy Blanton, Clifford Brown. Record of the Year: D. Gordon, The Panther; Barry Harris, Magnificent; Moody, The Teachers. Reissue of the Year: Bessie Smith; C. Brown, Quartet in Paris; George Wallington, At The Cafe Bohemia.

## RICHARD B. HADLOCK

Musician and writer

Band: Ellington-5; Basie-2; Kenton-2; (Doc Severinsen-3; Bobby Rosengarden-3; Piastrop-3). Combo: Burton-3; Gillespie-3; M. Davis-3; (Hines-3; Denny Zeitlin-3; Ray Skjelbred-3). Composer: Ellington-5; Richard Rodgers-2; Monk-2; (C. Bley-3; Zawinul-3; Haggart-3). Arranger: Ellington-5; G. Evans-3; B. Carter-2; (Ralph Burns-3; Haggart-3; Alan Hall-3). Trumpet: Davis-3; Hackett-3; Gillespie-3; (Lawson-3; Nance-3; Johnny Windhurst-3). Trombone: Dickenson-3; McGarity-3; Benny Morton-3; (D. Wells-3; Ed Hubble-3; Bob Mielke-3). Soprano: Kirk-3; J. Richardson-3; Wilber-3; (B. Johnson-3; Phil Yost-3; Bob Helm-3). Alto: Coleman-3; Konitz-3; Woods-3; (Mariano-3; Joe Harriott-3; M. Brown-3). Tenor: Byas-4; Getz-3; Kirk-2; (Freeman-3; B. Johnson-3; Noel Jewkes-3). Baritone: Mulligan-3; Carney-3; Ronnie Ross-3; (J. Richardson-3; Konitz-3; Jimmy Lombardi-3). Clarinet: Sandy Brown-3; Vince Catollica-3; Muranyi-3; (Bill Napier-3; Chace-3; Bunky Coleman-3). Flute: Kirk-3; Moody-3; Steig-3. Violin: Nance-3;

Venuti-3; Ponty-3; (Bill Russell-2). Misc. Instrument: Carney-3(bcl); Kirk-3; Zeitlin-3(electronic keyboards); (Johnny Lytle-4(xylo); B. Coleman-3(bcl); Russell Glynn-2(jug). Vibes: Burton-3; Jackson-3; Norvo-3; (Norvo-3; Lytle-3; Bunker-3). Piano: Ellington-3; Hines-3; B. Evans-3; (Byard-3; Sullivan-3; Hodes-3). Organ: Basie-5. Guitar: Hall-3; F. Green-3; Coryell-3; (Van Eps-4; Grosz-3; John Lowry-2). Bass: R. Davis-3; Mingus-3; Haden-3; (Vitous-3; Swallow-3; Haggart-3). Drums: Dawson-3; Jo Jones-3; Kay-3; (Gus Johnson-3; Fatool-3; Humair-3). Male Singer: Armstrong-3; Torme-3; Charles-3; (Rushing-3; Johnny Hartman-3; Walter Roberts-3). Female Singer: Mahalia Jackson-3; Franklin-3; Fitzgerald-3; (M. Sullivan-3; Wiley-3; Ethel Waters-3). Blues-R&B Group: Sonny Terry-Brownie McGhee-3. Hall of Fame: James P. Johnson, Sid Catlett, Reinhardt. Record of the Year: Earl Hines, At Home; The Complete Bud Freeman; Ellington, New Orleans Suite. Reissue of the Year: Bessie Smith; Count Basie, Early Count; Pee Wee Russell Memorial.

## ALAN HEINEMAN

Columnist/Contributor, *Down Beat*

Band: Jones-Lewis-5; Ellington-4; (Sun Ra-5). Combo: M. Davis-5; Hancock-3; Kirk-1; (Ammons-3; Hutcherson-Land-3; Colosseum-3). Composer: Ellington-5; C. Bley-2; Zappa-2; (C. Bley-3; Zappa-3; Jefferson Airplane - Kaukonen, Slick, Balin, Kantner-3). Arranger: G. Evans-4; T. Jones-3; Zappa-2; (Zappa-5; McFarland-3; Jim Pankow-1). Trumpet: Davis-5; J. Owens-2; Gillespie-2; (Owens-5; Shaw-3; B. Mitchell-1). Trombone: Rudd-5; G. Brown-3; Pankow-1; (Rudd-5; Brown-3; Pankow-1). Soprano: L. Thompson-4; Adderley-3; Shorter-2; (Thompson-5; Tom Scott-3; Steve Grossman-1). Alto: Coleman-5; Adderley-3; Marion Brown-1; (Brown-5; Lipsius-2; Sonny Simmons-2). Tenor: Rollins-4; Henderson-3; Shorter-2; (Moody-4; Ammons-4; Klemmer-1). Baritone: Adams-4; Carney-3; C. Payne-2; (Kirk-3; John Magruder-3; Patrick-3). Clarinet: Eddie Daniels-4; Hamilton-4; Kirk-1; (Ira Schullman-5). Flute: Moody-4; Kirk-3; Lateef-2; (Spaulding-5; Dodgion-2; Rivers-2). Violin: Sugar cane Harris-4; Mike White-3; Ponty-2; (Harris-5; White-3; John Weider-1). Misc. Instrument: Kirk-4; Charlie Musselwhite-3 (hca); Carter-2 (cello); (Musselwhite-4; Robert Fripp-3; (Mellotron); Carter-2). Vibes: Burton-4; Hockett-3; Hutcherson-2; (Mainieri-5; Paul Hoffert-3; John Palmer-1). Piano: Hancock-4; Byard-3; Evans-2; (Byard-5; Nock-2; Keith Emerson-2). Organ: Smith-5; Khalid Yasin-2; Emerson-2; (Emerson-5; Dave Greenslade-4). Guitar: Burrell-4; Jorma Kaukonen-3; B.B. King-2; (Kaukonen-4; King-4; Dennis Budimir-1). Bass: R. Davis-4; Haden-3; Carter-2; (Jack Casady-5; Vitous-3; Buell Neidinger-1). Drums: T. Williams-5; E. Jones-3; Haynes-1; (Dawson-5; D. MacDonald-3; Purdie-1). Male Singer: Charles-5; Howlin' Wolf-3; John Fogerty-1; (Wolf-5; Fogerty-3; M. Waters-1). Female Singer: Fitzgerald-4; Franklin-3; Slick-2; (Slick-5; T. Turner-3; Bonnie Bramlett-1). Blues-R&B Group: Jefferson Airplane-5; Creedence Clearwater-3; Ike&Tina Turner-1; (King Crimson-5; Family-3; Luther Allison-1). Hall of Fame: John Lewis, B.B. King, Scott La Faro. Record of the Year: Burton, Good Vibes; Ponty, King Kong; Joe Henderson, Live at the Lighthouse. Reissue of the Year: Robert Johnson, King of the Delta; Ida Cox, Blues Ain't Nothin' Else But . . . (Vol. II); Bessie Smith, Any Woman's Blues.

## RANDI W. HULTIN

Jazz Journalist, *Dagbladet*, (Oslo); Vice-Chairman, Critic Division, EJF

Band: Clarke-Boland-5; Basie-2; Ellington-2; (Clarke-Boland-5). Combo: Hancock-3; Hubbard-3; Woods-3; (Don Cherry Sextet-5; Garbarek Quartet-2; Svein Finnerud Trio-2). Composer: Woods-3; B. Evans-3; Nathan Davis-3; (Chas. Tolliver-3; Cowell-3; Lateef-3). Arranger: S. Hampton-3; Q. Jones-3; Woods-3; (Palle Mikkelborg-5). Trumpet: Gillespie-3; Hubbard-3; Davis-3; (Terry-5; Thomasz Stanko-2; Mikkelborg-2). Trombone: S. Hampton-5; Moncur III-4; (Mangelsdorff-5; Frode Thingnes-4). Soprano: Surman-5; Jimmy Heath-4. Alto: Woods-3; Adderley-3; Mariano-3; (Namyslowski-3; Claes G. Uhlander-3; Galle Neumann-3). Tenor: Rollins-3; Lateef-3; D. Gordon-3; (Jan Garbarek-3; Altonen Finl.-3; Biarne Nerem-3). Baritone:

Mulligan-5; Surman-4; (Adams-5). Clarinet: R. Kuhn-5. Flute: Lateef-3; Kirk-3; N. Davis-3; (Simeon Sterev-5). Violin: Ponty-5; Michael Urbaniak-4; (Urbaniak-5). Misc. Instrument: Kirk-5; Lateef-4; (Han Bennink-5 (tabla). Vibes: Burton-3; Hutcherson-3; Jackson-3; (Berger-5). Piano: Byard-3; Cowell-3; Hancock-3; (Flanagan-3; Jarrett-3; Hawes-3). Organ: Yasin-3; J. Smith-3; McDuff-3; (Brian Auger-3; Emerson-3; Webster Lewis-3). Guitar: Benson-3; Coryell-3; Baden Powell-3; (Rune Gustafsson-3; Paul Weeden-3; Jo Jones-1). Bass: Vitous-3; R. Davis-3; Holland-3; (George Mraz-3; Pedersen-3; Mathewson-3). Drums: E. Jones-3; T. Williams-3; Jimmy Hoppes-3; (Tony Oxley-3; Alvin Queen-3; John Christensen-3). Male Singer: Charles-3; Don Smith-3; Jon Hendricks-3; Gillespie-3; Nat Adderley-3; Georgie Fame-3. Female Singer: Krog-5; Jordan-4; (Krog-5; Jordan-4). Blues-R&B Group: Emerson, Lake&Palmer-5; Auger-4; W. Lewis-3; (Niemen, Poland-5; Oblivion Express-4). Hall of Fame: Kirk. Record of the Year: Lateef, Suite 16; Biarne Nerem, How Long Has This Been Going On; Jan Garbarek/Jan Erik Vold, HAV.

## DEMETRE IOAKIMIDIS

Jazz Columnist, *Journal de Geneve*; Swiss Radio; contributor, *Jazz Hot* (France), *Musica Jazz* (Italy).

Band: Ellington-5; Basie-2; Rich-2; (Pearson-5; Mike Gibbs-2; G. Wilson-2). Combo: MJQ-5; WGJB-4; (WGJB-5; Hutcherson-Land-2; JPJ Quartet-2). Composer: Ellington-5; Shorter-2; O. Nelson-2; (Corea-3; O. Coleman-3; Byard-3). Arranger: Ellington-5; Gibbs-2; Bill Holman-2; (Gibbs-5; Hancock-4). Trumpet: C. Williams-4; Gillespie-4; Terry-1; (Eldridge-5; Franco Ambrosetti-4). Trombone: J.J. Johnson-5; Dickenson-4; (Al Grey-5; Malcolm Taylor-4). Soprano: Shorter-5; B. Johnson-4; (B. Johnson-5; Surman-4). Alto: B. Carter-5; McLean-2; Konitz-2; (Mike Osborne-5; Dodgion-2; Turney-2). Tenor: Rollins-5; D. Gordon-2; Gonsalves-2; (Ashby-5; Eric Dixon-4). Baritone: Carney-5; Payne-3; Surman-1; (B. Johnson-5; Bill Hood-4). Clarinet: Procope-5; Hamilton-4; (Tony Coe-5). Flute: Turney-5; Steig-3; Moody-1; (Dixon-5; Spaulding-4). Violin: Ponty-5; Sugar cane Harris-2; White-2; (Venuti-5; Harris-4). Misc. Instrument: Lateef-5 (oboe). Vibes: Jackson-5; Hutcherson-3; Norvo-1; (Mainieri-5). Piano: B. Evans-3; Peterson-3; Hines-3; (Gordon Beck-5; Tommy Flanagan-2; Stan Tracey-2). Organ: Yasin-5; (Buckner-5). Guitar: Burrell-3; Ellis-3; Hall-3; (McLaughlin-5; Mackel-4). Bass: R. Davis-5; R. Brown-3; Hinton-1; (Holland-5; DuVivier-2; Cranshaw-2). Drums: Rich-5; Jo Jones-3; E. Jones-1; (Kay-5; H. Jones-4). Male Singer: Armstrong-5; Rushing-4; (Joe Turner-5; J.L. Hooker-4). Female Singer: Fitzgerald-5; Vaughan-4. Blues-R&B Group: King-5; Hall of Fame: Jimmy Blanton, F. Henderson, Eldridge. Record of the Year: Ellington, New Orleans Suite; Oscar Peterson, Hello Herbie; B. Evans, Alone. Reissue of the Year: Teddy Wilson; Chick Webb, King of the Savoy; Johnny Hodges, Hodge Podge.

## JOE H. KLEE

Contributor, *Down Beat*, *Action World*, *What's Happening in Music*

Band: Jazz Composers Orch.-5; WGJB-4; (Chase-5). Combo: Davis-5; O. Coleman-3; Kirk-1; (Haynes-3; Hancock-3; Soft Machine-3). Composer: Ellington-3; Bobby Scott-3; Jarrett-3; (C. Bley-4; Rudd-4; Bill Dixon-1). Arranger: Ellington-5; O. Nelson-2; Rudd-2; (Sebesky-5; G. Evans-4). Trumpet: Davis-5; Randy Brecker-2; Enrico Rava-2; (Charles Sullivan-3; Donald Hahn-3; Bill Chase-3). Trombone: Rudd-5; Pankow-4; (Priester-5; Matthew Gee-4). Soprano: Adderley-3; Sanders-3; J. Richardson-3; (Shorter-3; Steve Grossman-3; Bartz-3). Alto: Coleman-5; Konitz-2; Woods-2; (Braxton-5; McLean-2; Bartz-2). Tenor: Mike Brecker-4; Bud Freeman-4; Gonsalves-1; (Bobby Jones-3; Dave Liebman-3; Redman-3). Baritone: H. Johnson-5; Mulligan-2; (Patrick-4). Clarinet: Perry Robinson-5; Procope-3; Kirk-1; (Rudy Rutherford-5). Flute: Kirk-4; Steig-3; Farrell-2; (Maupin-5; Laws-4). Violin: Harris-5; O. Coleman-2; J. Goodman-2; (Leroy Jenkins-5; Conrad Biel-4). Misc. Instrument: H. Johnson-3 (tba); Kirk-3; John Hammond-3(hca); Maupin-5 (bcl); Bill Wood-2(2loud); Keith Emmerson-2(Moog). Vibes: Burton-3; Ayers-3; Berger-3; (Naughton-

5). **Piano:** C. Taylor—5; Jarett—2; Hancock—2; (D. Burrell—5; Carl Schroeder—4). **Organ:** Yasin—4; Jarrett—3; Wild Bill Davis—2; (Jeff Kent—4; Emerson—4; Mike Ratledge—1). **Guitar:** Sharrock—4; Hall—3; Burrell—2; (Butler—5; Bill Davidson—2; Larry Hutchinson—2). **Bass:** Haden—3; Mingus—3; Richard Youngstein—3; (Youngstein—3; Gomez—3; Vitous—3). **Drums:** Cobham—5; De Johnette—4; (Thurman Barker—3; Lawrence Cook—3; Haynes—3). **Male Singer:** Charles—3; Thomas—3; Armstrong—3; (Birdsong—5; Taj Mahal—4). **Female Singer:** Sheila Jordan—5; Franklin—3; Stella Marris—1; (Maretha Stewart—3; Lorraine Feather—3; Dee Dee Puma—3). **Blues-R&B Group:** T-Bone Walker—5; Taj Mahal—4; (Larry Johnson—3; J. Geils Band—3; John Hammond—3). **Hall of Fame:** Reinhardt, Mingus, Anthony Braxton. **Record of the Year:** Ellington, *Second Sacred Concert*; Braxton, *For Alto*; M. Davis, *Jack Johnson*. **Reissue of the Year:** Robert Johnson, *Vol. II*; Charles Mingus *Quartet* (Barnaby); Ellington, *Rockin' In Rhythm*.

#### JOHN LITWEILER

*Down Beat* Writer

**Band:** (Black Music Ensemble—Cecil Taylor/Univ. of Wisconsin—5; Sun Ra—4). **Combo:** Art Ensemble of Chicago—5; (Art Ensemble—5). **Composer:** Cecil Taylor—5; (Joseph Jarman—5; Roscoe Mitchell—4). **Arranger:** (Jarman—4; Mitchell—4). **Trumpet:** Davis—4; Morgan—3; Lester Bowie—2; (Bowie—5; Bill Hardman—2; Leo Smith—2). **Trombone:** Albert Mangelsdorff—3; Dickenson—3; Lester Lashley—3. **Soprano:** Mitchell—3; Jarman—3; Shorter—3; (Mitchell—5; Jarman—4). **Alto:** Coleman—5; Mitchell—4; (Mitchell—5; Henry Threadgill—2; Marion Brown—2). **Tenor:** Byas—4; Ammons—3; Jarman—2; (Jarman—5; Maurice McIntyre (Kalaparusha)—4). **Baritone:** N/C. **Clarinet:** (Mitchell—4; Jarman—4). **Flute:** (Mitchell—5). **Violin:** N/C. **Misc. Instrument:** (Sun Ra—3 (keyboards); Mitchell—3 (perc); Malachi Favors—3 (perc). **Vibes:** Hutcherson—5. **Piano:** C. Taylor—5; Hines—4; (Sun Ra—5; Richard Abrams (Muhal)—3; Little Brother Montgomery—1). **Organ:** N/C. **Guitar:** (Buddy Guy—3; King—2; Freeman—1). **Bass:** Mal Favors—5; Mingus—2; Wilbur Ware—2; (Favors—5; Stafford James—2; Rufus Reid—2). **Drums:** Art Blakely—5; (Steve McCall—4; Wilbur Campbell—4; Philip Wilson—1). **Male Singer:** Lightnin' Hopkins—3; Bukka White—3; Furry Lewis—3. **Female Singer:** (Carter—5; Fontella Bass—4). **Blues-R&B Group:** N/C. **Hall of Fame:** King Oliver, Reinhardt, Robert Johnson. **Record of the Year:** Art Ensemble of Chicago, *Les Stances a Sophie*; Coltrane, *Transition*; Coleman, *Art of the Improvisers*. **Reissue of the Year:** Armstrong, *V.S.O.P. Vol. II*; "Chan"/Gillespie-Powell, *Jazz At Massey Hall*; Count Basie (Up Front).

#### JOHN McDONOUGH

Contributor, *Down Beat*, Chicago *Daily News*

**Band:** Ellington—5; Herman—3; Rich—1; (Univ. of Illinois—3). **Combo:** MIQ—5; WGJB—4; (Sounds of Swing—5). **Composer:** Ellington—5; John Lewis—4. **Arranger:** Ellington—4; Boland—4; O. Nelson—1. **Trumpet:** Eldridge—3; Gillespie—3; Buck Clayton—3; (Norm Murphy—4; C. Williams—4; John McLevy—1). **Trombone:** Dickenson—3; U. Green—3; Benny Morton—3). **Soprano:** B. Johnson—5; Wilbur—2; Herman—2. **Alto:** Desmond—3; Carter—3; Woods—3. **Tenor:** Ammons—3; Sims—3; Byas—3; (Julian Dash—5; Franz Jackson—4). **Baritone:** Carney—5; Mulligan—2; Adams—2. **Clarinet:** Goodman—5; Procope—3; Herman—1; (Frank Chace—4). **Flute:** Turney—3; Steig—3; Moody—3. **Violin:** Nance—4. **Misc. Instrument:** N/C. **Vibes:** Hampton—5; Jackson—4. **Piano:** Hines—5; McShann—2; Ellington—2; (Art Hodes—5; Johnny Guarnieri—4). **Guitar:** Byrd—5; F. Green—4; (Les Spann—4). **Bass:** Truck Parham—4; Hinton—3; R. Brown—2. **Drums:** C. Cole—5; Jo Jones—2; Rich—2. **Male Singer:** Torme—3; Armstrong—3; Rushing—3. **Female Singer:** Fitzgerald—5; O'Day—2; Peggy Lee—2. **Blues-R&B Group:** N/C. **Hall of Fame:** F. Henderson, Eldridge, John Hammond. **Record of the Year:** Stuff Smith, *Memorial Album*; Benny Goodman *Today*; Ellington, *New Orleans Suite*. **Reissue of the Year:** Bessie Smith, *Vol. I*; *Archive of Jazz, Vol. 16*, Teagarden-Russell; Armstrong, *Back in New York*.

#### ELLIOT MEADOW

Contributor, *Down Beat*

**Band:** Jones-Lewis—5; Basie—2; Ellington—2. **Combo:** Hancock—5; M. Davis—3; O. Peterson—1; (Corea—5; Morgan—4). **Composer:** Hancock—5;



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**Singer:** G. Tate-5; Arthur Prysock-2; Sinatra-2; (G. Tate-5). **Female Singer:** Betty Carter-3; McRae-3; Marlane Shaw-3; (Irene Reid-4; Canter-4; Shaw-1). **Blues-R&B Group:** N/C. **Hall of Fame:** Hancock, Gil Evans. **Record of the Year:** John Coltrane, *Live in Seattle*; Grady Tate, *After the Long Drive Home*; M. Davis, *At Fillmore*. **Reissue of the Year:** N/C.

### SAMMY MITCHELL

Contributor, *Down Beat*

**Band:** Herman-4; Ellington-4; Kenton-1; (Don Piestrup-4; Pearson-3; G. Wilson-2). **Combo:** Manne-4; Hancock-3; WGJB-2; (Hutcherson-Land-5; Tjader-2; Fourth Way-2). **Composer:** Ellington-5; G. Russell-2; Hancock-2; (Piestrup-5; Alan Broadbent-2; Hank Levy-2). **Arranger:** Ellington-5; G. Russell-2; Hancock-2; (Piestrup-5; Alan Broadbent-2; Hank Levy-2). **Arranger:** Ellington-4; Pearson-3; T. Jones-2; (Q. Jones-3;

Nock-3; Wilber-3). **Trumpet:** Gillespie-3; Ferguson-3; Hubbard-3; (Forrest Buchtel-3; Tony Klatka-3; Tom Harrell-3). **Trombone:** G. Brown-3; Burgess-3; Dickenson-3; (Ira Nepus-3; Watrous-3; Cleveland-2). **Soprano:** Farrell-3; Shorter-3; Lacy-3; (Adderley-3; Wilber-3; J. Richardson-3). **Alto:** Handy-4; Coleman-3; McLean-2; (Jim Rothermel-4; Jules Broussard-3; Bartz-2). **Tenor:** D. Gordon-4; J. Henderson-3; Land-2; (Frank Ferreira-5; Foster-2; Klemmer-2). **Baritone:** Carney-5; Adams-2; Mulligan-2; (Kirk-5; Jim Thomas-2; Joe Temperley-2). **Clarinet:** Procope-4; Hamilton-3; Kirk-2; (Hucko-5; Wilber-4). **Flute:** Moody-4; Lateef-3; Steig-2; (J. Richardson-5). **Violin:** White-5; Ponty-4. **Misc. Instrument:** Lateef-5 (oboe); Kirk-4. **Vibes:** Hutcherson-5; Jackson-3; Burton-1; (Tjader-3; Rae-3; Mainieri-3). **Piano:** Evans-4; Hines-3; Peterson-2; (Jamal-5; Flanagan-3; Boland-1). **Organ:** J. Smith-5; Holmes-2; McGriff-2. **Guitar:** Burrell-5; Coryell-5; Farlow-2; (Budimir-5; McLaughlin-4). **Bass:** R. Davis-4; Haden-3; R. Brown-2; (Mario Suraci-5; John Heard-2; Pete De La Rosa-2). **Drums:** Manne-5; C. Hamilton-2; Rich-2; (Ed Marshall-3; Cyrille-3; Rae-3). **Male Singer:** Thomas-3; Witherspoon-3; Torme-3; (Mark Murphy-5). **Female Singer:** Vaughan-4; McRae-3; Fitzgerald-2; (Flack-5; Simone-4). **Blues-R&B Group:** BS&T-5; (Marin-5). **Hall of Fame:** Carney, Reinhardt. **Record of the Year:** Dizzy Gillespie at Salle Pleyel; Ahmad Jamal, *The Awakening*; Earl Hines, *At Home*. **Reissue of the Year:** Bessie Smith; Cab Calloways Classics; George Lewis, *Memorial Album*.

### DAN MORGENSTERN

Editor, *Down Beat*

**Band:** Ellington-3; Jones-Lewis-3; Rich-3; (Basie-3; Herman-3; Billy Taylor-3). **Combo:** Mingus-3; Adderley-3; WCJB-3; (Hancock-3; Jazz Contemporaries-3; Balaban&Cats-3). **Composer:** Ellington-3; T. Jones-3; Shorter-3; (Alan Broadbent-3; Zawinul-3; O. Coleman-3). **Arranger:** Ellington-3; T. Jones-3; G. Evans-3; (Broadbent-5; Dave Frishberg-2; Ernie Wilkins-2). **Trumpet:** Eldridge-5; Gillespie-2; Davis-2; (Hackett-5; Shavers-2; Norm Murphy-2). **Trombone:** Dickenson-5; Benny Morton-2; Knepper-2; (Dickenson-5; Watrous-2; Ed Hubble-2). **Soprano:** Wilber-5; Shorter-2; Farrell-2; (Kenny Davern-5; Herman-2; J. Richardson-2). **Alto:** Konitz-3; Stitt-3; Woods-3; (Strozier-3; Moody-3; McPherson-3). **Tenor:** D. Gordon-4; Ammons-3; Gonsalves-2; (Pat La Barbera-3; Al Cohn-3; Bobby Jones-3). **Baritone:** Carney-3; Adams-3; Mulligan-3; (H. Johnson-3; Cuber-3; J. Richardson-3). **Clarinet:** Chace-3; Wilber-3; Procope-3; (Davern-5; Herb Hall-3; Turney-1). **Flute:** Moody-3; Farrell-3; Laws-3; (Turney-3; Wess-3; Dodgion-3). **Violin:** Venuti-3; Ponty-3; Grappelli-3; (Venuti-4; Nance-4; John Frigo-1). **Misc. Instrument:** Kirk-3; Airtio Moeira-3 (Lp); Lateef-3; (Russ Whitman-3 (bs); Braxton-3 (Cbcl); Herb Gardner-3 (Alltune). **Vibes:** Hampton-3; Hutcherson-3; Burton-3; (Norvo-3; Ayers-3; Warren Chiasson-3). **Piano:** Garner-5; Hines-2; Byard-2; (Hanna-3; Wellstood-3; Mary Lou Williams-3). **Organ:** Yasin-3; J. Smith-3; Wild Bill Davis-3; (Billy Gardner-3; Hank Marr-3; Eddy Louiss-3). **Guitar:** Burrell-3; Hall-3; George Van Eps-3; (Tiny Grimes-3; Ted Dunbar-3; Butler-3). **Bass:** Mingus-3; Hinton-3; R. Davis-3; (Duvivier-3; Lesberg-3; Rufus Reid-3). **Drums:** Rich-3; Jo Jones-3; Gus Johnson-3; (Buzzy Drootin-3; Cobham-3; O. Jackson-3). **Male Singer:** Armstrong-5; Eckstine-2; Rushing-2; (Eldridge-3; King-3; Joe Williams-3). **Female Singer:** McRae-3; Vaughan-3; Fitzgerald-3; (Ruth Brisbane-3; Nancy Nelson-3; DeeDee Bridgewater-3). **Blues-R&B Group:** Dreams-3; Waters-3; If-3; (Chase-3; Farmer Brown-3; The Albert-3). **Hall of Fame:** Clifford Brown, Eldridge, Hot Lips Page. **Record of the Year:** Earl Hines, *Spontaneous Explorations*; D. Gordon, *The Panther*; Jones-Lewis, *Consummation*. **Reissue of the Year:** Bessie Smith, *The World's Greatest Blues Singer*; C. Brown, *Quartet in Paris*; Coleman Hawkins, *Bean and The Boys*.

### HARRY NICOLAUSSEN

Editor, *Orkester Journalen* (Sweden)

**Band:** Ellington-4; Jones-Lewis-3; Ellis-2; (Rich-4; Basie-3; G. Wilson-2). **Combo:** Adderley-3; Peterson-3; Woods-3; (Art Ensemble of Chicago-4; Burton-3; Surman-2). **Composer:** Ellington-5; Q. Jones-2; Shorter-2; (Zawinul-3;

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T. Jones—3; C. Bley—3). **Arranger:** Ellington—5; Q. Jones—2; T. Jones—2; (G. Evans—4; Wilson—3; Holman—2). **Trumpet:** Gillespie—4; Davis—3; Terry—2; (Hubbard—4; T. Jones—3; Benny Bailey—2). **Trombone:** J.J. Johnson—4; U. Green—3; Grey—2; (Eje Thelin—4; Persson—3; S. Hampton—2). **Soprano:** L. Thompson—4; Wilber—3; B. Johnson—2; (Surman—3; Kirk—3; J. Richardson—3). **Alto:** Adderley—3; Woods—3; Coleman—3; (Konitz—3; Moody—3; Arne Domnerus—3). **Tenor:** Getz—5; Rollins—2; Moody—2; (Sims—4; Consalves—3; J. Henderson—2). **Baritone:** Mulligan—4; Adams—3; Carney—2; (B. Johnson—4; Payne—3; Surman—2). **Clarinet:** Tony Scott—4; Goodman—3; Putte Wickman—2; (Wilber—4; Daniels—3; Kirk—2). **Flute:** Moody—4; Kirk—3; Steig—2; (Lateef—3; Turney—3; J. Richardson—3). **Violin:** Asmussen—4; Ponty—3; Grappelli—2; (Venuti—4; Nance—3; White—2). **Misc. Instrument:** Thieleman—4; Kirk—3; Lateef—2. **Vibes:** Jackson—4; Burton—3; Hutcherson—2; (Berger—3; Pike—3; Ayers—3). **Piano:** Peterson—5; Hancock—2; Evans—2; (Flanagan—3; Bengt Hallberg—3; Hanna—3). **Organ:** Holmes—4; McDuff—3; McGriff—2; (Louis—4; J. Smith—3; Wild Bill Davis—2). **Guitar:** Rune Gustafsson—4; Burrell—3; Hall—2; (Benson—3; Kessel—3; Joe Beck—3). **Bass:** R. Davis—3; Carter—3; R. Brown—3; (Vitous—3; Red Mitchell—3; McBee—3). **Drums:** E. Jones—4; Rich—3; Haynes—2; (Gus Johnson—3; De Johnette—3; G. Tate—3). **Male Singer:** Armstrong—4; Charles—3; Thomas—2; (Terry—3; Boone—3; King—3). **Female Singer:** Fitzgerald—4; Vaughan—3; McRae—2; (Babs—4; Krog—3; Winstone—2). **Blues-R&B Group:** King—4; Waters—2; Guy—2. **Hall of Fame:** Reinhardt, F. Henderson, Clifford Brown. **Record of the Year:** Q. Jones, Gula Matari; Jones-Lewis, Live At The Village Vanguard; Hodges, Three Shades of Blue. **Reissue of the Year:** Bessie Smith.

#### BRIAN PRIESTLEY

Contributor, *Down Beat*, *Jazz and Blues*, *Melody Maker*, BBC Radio (London).

**Band:** Ellington—5; Jones-Lewis—2; Sun Ra—2; (Sun Ra—3; Brotherhood of Breath—3; Westbrook—3). **Combo:** M. Davis—4; E. Jones—3; Mingus—2; (Mingus—5; Surman—2; Woods—2). **Composer:** Ellington—4; Mingus—4; Sun Ra—1; (Mingus—5; Westbrook—2; Mike Gibbs—2). **Arranger:** Ellington—5; T. Jones—2; Kenny Wheeler—2; (Wheeler—4; Jimmy Owens—4). **Trumpet:** Davis—3; Gillespie—3; Wheeler—3; (Wheeler—3; Art Farmer—3; Benny Bailey—3). **Trombone:** Rudd—4; Dickenson—3; L. Brown—2; (Knepper—5). **Soprano:** Shorter—4; Surman—4; (Stan Sulzman—5; B. Johnson—2; Farrell—2). **Alto:** Woods—4; Coleman—3; Adderley—2; (Ray Warleigh—5). **Tenor:** Art Themen—4; Consalves—3; D. Gordon—2; (Rollins—5). **Baritone:** Carney—5; Surman—4. **Clarinet:** Procope—5; Tony Coe—4. **Flute:** Farrell—1. **Violin:** Ponty—4; Nance—3; Harris—2. **Misc. Instrument:** H. Johnson—3 (tuba). **Vibes:** Hampton—5; Burton—1; Hutcherson—1. **Piano:** C. Taylor—4; Corea—3; Hancock—2; (Stan Tracey—3; B. Harris—3; Flanagan—3). **Organ:** Wild Bill Davis—5; Yasin—4. **Guitar:** McLaughlin—4; Waters—3; King—2; (Chris Spedding—5; Joe Beck—4). **Bass:** R. Davis—3; Carter—3; Haden—3; (Ron Matthews—3; Jeff Clyne—3; Barre Phillips—3). **Drums:** E. Jones—4; T. Williams—3; De Johnette—2; (Cobham—3; Tony Oxley—3; Philly Joe Jones—3). **Male Singer:** Waters—4; Son House—3; King—2; (T-Bone Walker—3; Joe Turner—3; Witherspoon—3). **Female Singer:** Cleo Laine—4; Norma Winstone—3; Franklin—1. **Blues-R&B Group:** Waters—5; King—3; Miles Davis—1. **Hall of Fame:** Eldridge, King Oliver, Mingus. **Record of the Year:** M. Davis, Jack Johnson; D. Gordon, Montmartre Collection Vol. 1; The Great Concert of Charles Mingus, Vol. 1. **Reissue of the Year:** Bennie Moten's Kansas City Orchestra 1923-25; Elmo Hope Trio; Dizzy Gillespie at Salle Pleyel.

#### DOUG RAMSEY

*Down Beat* Reviewer,

**Band:** Jones-Lewis—4; Ellington—3; Cohn-Connor—2; (Terry—5; Sims-Porcino—4). **Combo:** Hubbard—3; B. Evans—3; Woods—3; (Sims—5; M. McParland—2; Moody—2). **Composer:** Ellington—4; Zawinul—3; Shorter—2; (Michael Gibbs—3; C. Bley—3; Earl Zindars—3). **Arranger:** G. Evans—3; O. Nelson—3; T. Jones—3; (Duke Pearson—3; Clare Fischer—3; Michael Leonard—3). **Trumpet:** Gillespie—4; Hubbard—3; Hackett—2; (Bralf—5; Davenport—1). **Trombone:** Fontana—3; Knepper—3; Bill Watrous—3; (Dickenson—4; Lou McGarity—4; Rudd—1). **Soprano:** Moody—4; Adderley—3; Shorter



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—2; (J. Richardson—5; Earl Turbinton—3; Wilber—1). **Alto:** Desmond—3; Woods—3; Stitt—3; (Al Belletto—4; Strozier—3; Dodgion—2). **Tenor:** Moody—3; D. Gordon—3; Sims—3; (Eddie Daniels—5; Julian Dash—2; Harper—2). **Baritone:** Carney—4; Adams—3; Mulligan—2; (J. Richardson—4; Trevor Koehler—3; Payne—2). **Clarinet:** Procope—3; Louis Cottrell—3; Tony Scott—3; (Harold Cooper—4; Daniels—4; Mulligan—1). **Flute:** Moody—3; Lateef—3; Kirk—3; (Turney—3; Spaulding—3; J. Richardson—3). **Violin:** Ponty—5; White—2; Venuti—2. **Misc. Instrument:** Kirk—5; Lateef—3 (oboe). **Vibes:** Jackson—4; Burton—3; Hutcherson—2; (Tjader—4; Pike—3; Lynn Blessing—2). **Piano:** B. Evans—4; Hines—3; Zawinul—2; (Byard—4; Frishberg—3; Ewell—2). **Organ:** Yasin—4; J. Smith—3; Wild Bill Davis—2; (Freddie Roach—5; Basie—4). **Guitar:** Hall—4; Kessel—3; Burrell—2; (Danny Barker—3; Zoller—3; Dennis Budimir—3). **Bass:** R. Davis—4; Carter—3; R. Brown—2; (Vitous—5; Haden—2; Cranshaw—2). **Drums:** E. Jones—3; Roker—3; Rich—3; (Bobby Durham—4; H. Jones—3; Moussey Alexander—2). **Male Singer:** Armstrong—4; Rushing—3; Joe Williams—2; (Eddie Jefferson—5; Leon Thomas—2; Bob Dorough—2). **Female Singer:** Vaughan—5; McRae—4; (Helen Merrill—3; M. Sullivan—3; Flack—3). **Blues-R&B Group:** King—5; I.&T. Turner—3. **Hall of Fame:** Woody Herman, Ben Webster. **Record of the Year:** Ellington, 70th Birthday; B. Evans, Alone; Desmond, Bridge Over Troubled Water. **Reissue of the Year:** Clifford Brown, Quartet in Paris; Rollins, Worktime; Bessie Smith, Vol. 1-3.

### ROSS RUSSELL

Author, Critic, Lecturer

**Band:** Ellington—4; Basie—3; Herman—2; (Clarke-Boland—5). **Combo:** MJQ—3; M. Davis—3; Hancock—3; (Prince Lasha—5). **Composer:** Ellington—4; G. Evans—4. **Trumpet:** Davis—4; Red Rodney—3; Barbara Donald—2. **Trombone:** Rudd—4; Brookmeyer—2; U. Green—2; (Slide Hampton—5; Albert Mangelsdorff—3). **Soprano:** Kirk—4; Shorter—3; L. Thompson—2; (Lacy—5). **Alto:** Sonny Simmons—4; Coleman—3; Woods—2; (Konitz—5). **Tenor:** Sanders—4; D. Gordon—3; Rollins—2; (Shepp—5). **Baritone Sax:** Mulligan—5; Adams—2; Carey—2; (Shihab—5). **Clarinet:** Kirk—3; Lacy—3; Tony Scott—3; (Rolf Kuhn—5). **Flute:** Mann—5. **Violin:** Ponty—5; Claude Williams—3; Venuti—2. **Misc. Instrument:** Kirk—5; Sonny Simmons—3; Lateef—1. **Vibes:** Jackson—3; Hutcherson—3; Norvo—3; (Pike—5). **Piano:** Hawes—5; Hancock—2; Monk—2; (Mal Waldron—5). **Organ:** J. Smith—5; S. Scott—2; Holmes—2. **Guitar:** Sharrock—3; Coryell—3; Burrell—3; (John Collins—5). **Bass:** Holland—3; Carter—3; Bert Turetzky—3; (Paul Gormley—3; Monty Budwig—3). **Drums:** Haynes—5; Jo Jones—2; Charles Moffett—2; (Art Blakey—3; Manne—3; Bellson—3). **Male Singer:** \_ckstine—5; L. Thomas—4; (Torme—5). **Female Singer:** Fitzgerald—3; Vaughan—3; O'Day—3. **Blues-R&B Group:** Waters—3; Big Joe Turner—3; Junior Wells—3; (Son House—3; Jack Dupree—3; Vic Spivey). **Hall of Fame:** Eldridge; Mary Lou Williams, Jo Jones. **Record of the Year:** Andie Hodeir, Anna Livia Plurabelle; Max Roach, Drums Unlimited; M. Davis, At Fillmore. **Reissue of the Year:** Charlie Parker (Spotlite); Bessie Smith; Charlie Parker (Verve).

### TOM SCANLAN

Writer, Army Times and Voice of America

**Band:** Basie—5; Ellington—4; (Billy Taylor—5). **Combo:** WGJB—5. **Composer:** Ellington—5; Tom McIntosh—2; Albam—2. **Arranger:** (same as composer). **Trumpet:** Braff—3; Hackett—3; Terry—3; (Joe Wilder—5; Doc Cheatham—4). **Trombone:** U. Green—5; Dickenson—2; Buster Cooper—2; (Charlie Butler—5). **Soprano:** Wilber—5. **Alto:** Carter—3; Desmond—3; Woods—3. **Tenor:** Sims—3; Webster—3; Freeman—3; (Teddy Edwards—3; B. Johnson—3). **Baritone:** Mulligan—4. **Clarinet:** Goodman—5; Hucko—2; Wilber—2; (Wally Garner—3; Tommy Gwaltney—3; Jerry Fuller—3). **Flute:** Wess—5; Moody—2; Mann—2. **Violin:** Venuti—5; (Joe Kennedy—5). **Misc. Instrument:** Thielemans—5. **Vibes:** Hampton—5; Jackson—2; Norvo—2. **Piano:** T. Wilson—5; Hank Jones—2; Garner—2; (J. Rowles—3; Dave McKenna—3; R. Bryant—3). **Organ:** Joe Mooney—5; S. Scott—4. **Guitar:** F. Green—5; Van Eps—2; Steve Jordan—2; (Marty Grosz—5; Budimir—2; Pizzarelli—2). **Bass:** Duvivier—3; R. Brown—3; Hinton—3; (Keter Betts—5). **Drums:** Gus Johnson—3; Jo Jones—3; Lamond—3. **Male Singer:** Tony Bennett—3; Mooney—3; Witherspoon—3.

**Female Singer:** Fitzgerald—5; O'Day—2; P. Lee—2; (Lurlean Hunter—5; Ethel Ennis—4). **Blues-R&B Group:** N/C. **Hall of Fame:** Eldridge, Teddy Wilson, Benny Carter. **Record of the Year:** Benny Goodman Today; Sutton/Wilber, The Night They Raided Sunnie's; Jaki Byard, Solo Piano. **Reissue of the Year:** Bessie Smith.

### VICTOR SCHONFIELD

Contributor, Melody Maker, Jazz and Blues

**Band:** Sun Ra—5; (Scratch Orchestra—5). **Combo:** AMM—5; (Spontaneous Music Ensemble—5; Music Improvisation Company—4). **Composer:** Sun Ra—5; (Cornelius Cardew—5; Alvin Lucier—4). **Arranger:** Sun Ra—5. **Trumpet:** Kenny Wheeler—5; (Ahk Tal Ebah—5; Mal Dean—2). **Trombone:** N/C. **Soprano:** (Trevor Watts—5; Evan Parker—4). **Alto:** (Marshall Allen—5; Danny Davis—4). **Tenor:** John Gilmore—5; (Lou Gare—5; Parker—2; Marsh—2). **Baritone:** (Patrick—5; Danny Thompson—4). **Clarinet, Flute:** N/C. **Violin:** (Lou Gare—5). **Misc. Instrument:** (Cardew—5 (cello); Hugh Davies—2 (live electronics); Math Samba—2 (fire eater). **Vibes:** N/C. **Piano:** Hines—5; (Sun Ra—5; Christopher Hobbs—4). **Organ:** (Sun Ra—5). **Guitar:** Keith Rowe—5; (Derek Bailey—5; Julie Driscoll—4). **Bass:** (Ron Herman—5; Johnny Dyani—4). **Drums:** Eddie Prevost—5; (John Stevens—5; Han Bennink—3; James Muir—1). **Male Singer:** Sun Ra—3; (Alvin Lucier—3). **Female Singer:** Julie Driscoll—5; (June Tyson—3; Cleo Laine—3; Christine Jeffrey—3). **Blues-R&B Group:** N/C. **Hall of Fame:** Reinhardt, Rollins, Sun Ra. **Record of the Year:** Coleman, Art of the Improviser; Evan Parker, Derek Bailey-Bennink, Topography of the Lungs; Sun Ra, My Brother the Wind. **Reissue of the Year:** Johnny Dodds, Chicago Messaround; Hines, Monday Date; Spontaneous Music Ensemble, Oliv.

### DR. DIETRICH SCHULZ-KOEHN

Columnist, radio commentator (Germany)

**Band:** Jones-Lewis—4; Rich—3; Clarke-Boland—2. **Combo:** M. Davis—4; Woods—3; Dave Pike Set—2. **Composer:** Ellington—5; T. Jones—2; Silver—2. **Arranger:** O. Nelson—3; G. Wilson—3; T. Jones—3. **Trumpet:** Terry—4; T. Jones—3; Dusko Goykovic—2; (Tomasz Stanko—3). **Trombone:** Jiggs Whigham—4; Mangelsdorff—3; Eje Thelin—2; (Ed Kroger—3). **Soprano:** Lacy—3; Earl Turbinton—3; J. Richardson—3. **Alto:** Woods—4; Adderley—4; McLean—1. **Tenor:** Getz—5; J. Griffin—2; Karl Drew—2. **Baritone:** Mulligan—4; Carney—3; Surman—2. **Clarinet:** Tony Scott—4; Fountain—3; De Franco—2. **Flute:** Mann—3; Kirk—3; Lateef—3. **Violin:** Ponty—4; Venuti—4; Asmusen—1. **Misc. Instrument:** Thielemans—5; Harley—2 (bp); Lateef—2. **Vibes:** Burton—4; Hampton—3; Hutcherson—3. **Piano:** Peterson—3; Billy Taylor—3; Martial Solal—3; (Bora Rokovic—3; Gordon Beck—3; George Gruntz—3). **Organ:** Holmes—3; McGriff—3; Yasin—3; (Ingried Holman—3). **Guitar:** Burrell—5; McLaughlin—2; Kessel—2; (Zoller—3). **Bass:** R. Brown—4; R. Davis—3; Vitous—2; (Peter Trunk—3; Gunter Lenz—3). **Drums:** E. Jones—4; Sonny Payne—3; Mel Lewis—2. **Male Singer:** Charles—3; Thomas—3; Rawls—2. **Female Singer:** Fitzgerald—4; Vaughan—3; Flack—2. **Blues-R&B Group:** Creedence Clearwater—3; BS&T—3; Ten Wheel Drive—3. **Hall of Fame:** Benny Carter, O. Nelson, Garner. **Record of the Year:** Ellington, New Orleans Suite; Quincy Jones, Gula Matari; Gary Burton & Keith Jarrett. **Reissue of the Year:** Hines, A Monday Date.

### MICHAEL G. SHERA

Contributor, Jazz Journal

**Band:** Jones-Lewis—4; Ellington—3; Clarke-Boland—2. **Combo:** E. Jones—4; WGJB—3; Hines—2. **Composer:** G. Evans—3; T. Jones—3; Ellington—3; (Mike Gibbs—3; G. Collier—3; Laurie Johnson—3). **Arranger:** G. Evans—3; T. Jones—3; Ellington—3; (McIntosh—3; F. Foster—3; Don Sebesky—3). **Trumpet:** Eldridge—4; Gillespie—4; Idrees Sulieman—1; (Dizzy Reece—3; Richard Williams—3; Shavers—3). **Trombone:** J.J. Johnson—4; B. Green—3; L. Brown—3. **Soprano:** Farrell—4; J. Richardson—3; Wilber—2; (Henry—5; Moody—4). **Alto:** Konitz—3; Woods—3; Charles McPherson—3. **Tenor:** D. Gordon—4; Griffin—3; Webster—2; (Turney—3; Marsh—3; Jacquet—3). **B. one:** Carney—3; Payne—3; Shihab—3. **Clarinet:** Wilber—3; Procope—3; J. Richardson—3. **Flute:** Moody—4; Farrell—4; Steig—1. **Misc. Instrument:** Lateef—5 (oboe). **Vibes:** Hampton—5; Hutcherson—4. **Piano:** B. Evans—3; Hines—3; Barry Harris—3; (Tristano—3; Sal Mosca—3; Stanley Cowell—3). **Organ:** Wild Bill Davis—5.

**Guitar:** Burrell—5; Hall—4. **Bass:** R. Davis—3; Carter—3; Wilbur Little—3; (Niels Henning Orsted-Pedersen—3; Vic Gaskin—3; R. Mitchell—3). **Drums:** E. Jones—3; K. Clarke—3; Roach—3; (De Johnette—3; Philly Joe Jones—3; Art Taylor—3). **Male Singer:** Armstrong—5; (Boone—5). **Female Singer:** Vaughan—3; Karin Krog—3; Cleo Laine—3; (Norma Winstone—4; Blossom Dearie—4). **Blues-R&B Group:** N/C. **Hall of Fame:** Benny Carter, Red Allen, Ben Webster. **Record of the Year:** Gillespie, Reunion Big band; Lonnie Johnson, *Synthesis*; D. Gordon, *Montmartre Collection #1*. **Reissue of the Year:** Ellington, *Flaming Youth*; Teddy Wilson (2-LP set); Bessie Smith, *Vols. 1-3*.

#### HARVEY SIDERS

West Coast Editor, *Down Beat*

**Band:** Rich—3; Jones-Lewis—3; Ellis—3; (G. Wilson—4; Kenton—4). **Combo:** S. Manne—3; Hutcherson—3; O. Peterson—3; (B. Bryant—3; Hubbard—3; Hancock—3). **Composer:** Schiffrin—4; Michel Legrand—3; O. Nelson—2; (Jerry Goldsmith—3; Dave Grusin—3; Pat Williams—3). **Arranger:** Holman—4; Q. Jones—3; Ellis—2; (Tommy Vig—4; Barton—3; Billy Byers—2). **Trumpet:** Gillespie—4; Bryant—3; Cat Anderson—2; (Gary Barone—4; Jay Daversa—3; Bill Chase—2). **Trombone:** J. J. Johnson—3; Fontana—3; Brookmeyer—3; (Cleveland—4; Dickenson—3; George Bohanon—2). **Soprano:** Tom Scott—4; O. Nelson—3; Tony Ortega—2; (Bill Green—4; Joe Rocissano—3; Gil Melle—2). **Alto:** Criss—5; Art Pepper—2; Ortega—2; (Tom Scott—4; Collette—3; Ernie Watts—2). **Tenor:** Land—4; Pete Christlieb—3; J. Richardson—3; (Don Menza—4; Klemmer—3; Sal Nistico—2). **Baritone:** Adams—4; Carney—4; Payne—1; (Bill Perkins—4; Bill Hood—3; Jack Nimitz—2). **Clarinet:** Turney—3; Fountain—3; Hamilton—3; (Ira Schulman—4; Tom Scott—4; Wilber—1). **Flute:** Tom Scott—3; H. Laws—3; Shank—3; (Horn—3; J. Richardson—3; Sam Most—3). **Violin:** Ponty—4; Harris—3; Venuti—2; (Johnny Creach—3). **Misc. Instrument:** Elek Bacsik—3 (viola); Kirk—3; Willie Ruff—3 (Fr. horn); (Lateef—4; (oboe); Van Damme—3; (acc); Thielemans—2). **Vibes:** Burton—4; Jackson—3; Feldman—2; (Vig—4; Emil

Richards—3; Blessing—2). **Piano:** Peterson—5; Garner—2; Newborn—2; (Kellaway—5; Mike Wolford—2; Joe Sample—2). **Organ:** J. Smith—4; Jack Wilson—3; Wild Bill Davis—2; (Clare Fischer—3; Henry Cain—3; Mike Melvoin—3). **Guitar:** Pass—5; H. Roberts—2; Burrell—2; (Budimir—4; Jimmy Stewart—4; Upchurch—1). **Bass:** R. Brown—5; R. Davis—2; Carter—2; (Domanico—4; Chuck Berghofer—3; Gene Chericco—2). **Drums:** Rich—4; Bellson—3; Manne—2; (John Guerin—3; Frank Severino—3; Joe Porcaro—3). **Male Singer:** Torme—4; Joe Williams—3; Charles—3; (Gene McDaniels—4; Thomas—3; McCann—2). **Female Singer:** Fitzgerald—4; McRae—3; Vaughan—2; (L. Alexandria—3; Esther Phillipps—3; Irene Kral—3). **Blues-R&B Group:** Staple Singers—4; I.&T. Turner—3; Booker T and the MGs—2; (Mayall—4; War—3; Santana—2). **Hall of Fame:** F. Henderson, Clifford Brown, Dinah Washington. **Record of the Year:** Paul Horn and the Concert Ensemble; Kenton, *Live At Redlands*; Hamp Hawes, *High In The Sky*. **Reissue of the Year:** Fats Waller 1923-24; Ellington, *Rockin' In Rhythm*; James P. Johnson 1917-21.

#### RUGGERO STIASSI

Editor, *Modern Jazz Basics*; *Down Beat* Correspondent; Discographer.

**Band:** Ellington—5; Rich—2; Jones-Lewis—2. **Combo:** M. Davis—5; O. Peterson—3; Charles Lloyd—1. **Composer:** Ellington—5; O. Nelson—3; G. Russell—1. **Arranger:** O. Nelson—5; John Lewis—3; G. Evans—1. **Trumpet:** Gillespie—5; Hubbard—2; M. Davis—2. **Trombone:** J. J. Johnson—5; Moncur III—2; Rudd—2. **Soprano:** Shorter—5; Farrell—3; Lacy—1. **Alto:** McLean—5; Coleman—3; McPherson—1. **Tenor:** Rollins—5; Sanders—3; Shepp—1. **Baritone:** Adams—5; Surman—2; Mulligan—2. **Clarinet:** Giuffre—5; DeFranco—3; Hamilton—1. **Flute:** Steig—5; Mann—2; Moody—2. **Violin:** Ponty—5; O. Coleman—2; Nance—2. **Misc. Instrument:** Kirk—5; Lateef—2; J. Richardson—2. **Vibes:** Jackson—3; Hutcherson—3; Burton—3. **Piano:** B. Evans—5; C. Fischer—3; Jarrett—1. **Organ:** J. Smith—5; McDuff—3; S. Scott—1. **Guitar:** Burrell—5; Kessel—2; Benson—2. **Bass:** R. Davis—5; Mingus—2; R

Brown—2. **Drums:** Roach—5; E. Jones—2. Blakey—2. **Male Singer:** Sinatra—5. **Female Singer:** Fitzgerald—5. **Blues-R&B Group:** Blood, Sweat & Tears. **Record of the Year:** B. Evans, *Alone*; Buddy Rich, *Best*; Ellington, *70th Birthday*. **Reissue of the Year:** Miles Davis, *Greatest Hits*; John Coltrane, *Time*; Don Ellis, *New Ideas*.

#### JIM SZANTOR

Managing Editor, *Down Beat*

**Band:** Herman—5; Stan Kenton—4; (Chase—5; Don Ellis—4). **Combo:** Hancock—5; Gillespie—4; (JPJ Quartet—5; E. Jones—4). **Composer:** Alan Broadbent—5; Bill Chase—4; (Broadbent—5; Chase—4). **Arranger:** Broadbent—5; Alan Ware—2; Dee Barton—2; (Broadbent—5; Tony Klatka—4). **Trumpet:** Maynard Ferguson—5; Marv Stamm—2; Tom Harrell—2; (Chase—5; Tony Klatka—2; Warren Gale—2). **Trombone:** Jimmy Cleveland—5; Bobby Burgess—4; (Ira Nepus—3; Rick Stepton—3; Curt Berg—3). **Soprano:** Bartz—5; Herman—4; (Herman—5). **Alto:** Quinn Davis—5; Bartz—4; (Quinn Davis—5; Lonnie Shetter—4). **Tenor:** Sal Nistico—5; Steve Lederer—4; (Frank Vicari—5; Rick Torres—3; Frank Tiberi—1). **Baritone:** Ronnie Cuber—5; Willie Maiden—2; Chuck Carter—2; (Cuber—5; Ed Xiques—4). **Clarinet:** De Franco—5; Tony Coe—4; (E. Daniels—5; Woods—4). **Flute:** Moody—5; Farrell—2; Laws—2; (Laws—5; Torres—2; Carter—2). **Violin:** White—5; Nance—4; (White—5). **Misc. Instrument:** Thielemans—5(hca). **Vibes:** Hutcherson—5; Mainieri—4; (Hutcherson—5; Mainieri—4). **Piano:** Albert Dailey—5; Broadbent—4; (John Hicks—5; Mike Abene—4). **Organ:** Phil Porter—5; Lonnie Smith—4; (Porter—5; Holmes—4). **Guitar:** Burrell—5; Benson—4; (Angel South—5; Budimir—4). **Bass:** R. Brown—5; Cranshaw—4; (Gary Todd—4; Dennis Johnson—3; Reid—2). **Drums:** John Von Ohlen—5; Ed Soph—4; (Von Ohlen—5; Soph—2; Jay Burrid—2). **Male Singer:** Eddie Jefferson—5; Torme—4; (Terry Richards—5; Ted Piercefield—2; Jerry Van Blair—2). **Female Singer:** Dee Dee Bridgewater (nee Garrett)—5; Carter—4; (Bridgewater—5). **Blues-R&B Group:** Boots Randolph—5. **Hall of Fame:** Woody Herman, Clifford Brown, Roy Eldridge. **Record of the Year:** Stan Kenton, *Live at Redlands*;

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Chase; Jones-Lewis, *Consummation*. Reissue of the Year: Bessie Smith, Vol. 1; Kenton, *Contemporary Concepts*; Clifford Brown, *Quartet In Paris*.

### FRANK TENOT

Publisher, *Jazz Magazine* (Paris)

**Band:** Ellington-5; Basie-3; Jones-Lewis-1; (G. Wilson-5). **Combo:** M. Davis-5; Peterson-3; Woods-1; (Burton-5). **Composer:** Ellington-5. **Arranger:** Ellington-5; B. Carter-3; T. Jones-1; (Hancock-5; Foster-3). **Trumpet:** Gillespie-5; Davis-3; C. Williams-1; (Fred Stone-5; Snooky Young-3; H. Edison-1). **Trombone:** Grey-4; L. Brown-3; Booty Woods-2. **Soprano:** Bartz-4; Farrell-3; Shorter-2. **Alto:** Woods-4; B. Carter-3; Spaulding-2; (Procopé-5). **Tenor:** Gonsalves-5; Getz-3; E. Davis-1. **Baritone:** Carney-5; Mulligan-3; Payne-1; (Leroy Cooper-5). **Clarinet:** Procopé-5; C. Luter-3; M. Saury-1. **Flute:** Moody-3; Steig-3; Dixon-3; (Turney-5). **Violin:** Grappelli-5; Ponty-3; Nance-1. **Misc. Instrument:** Kirk-5; Jarrett-3. **Vibes:** Burton-4; Hampton-3; Jackson-2. **Piano:** Garner-4; Hines-3; Ellington-2; (Solal-5; Flanagan-3). **Organ:** J. Smith-4; Wild Bill Davis-3; McGriff-2; (Louiss-5; Buckner-4). **Guitar:** Burrell-5; Sharrock-3; G. Green-1; (Mackel-5; McLaughlin-3). **Bass:** R. Davis-5; Mingus-3; R. Brown-1; (Henry Texier-5; Vitous-3; Slam Stewart-1). **Drums:** Roach-5; E. Jones-3; (Rufus Jones-3; H. Hones-3; Aldo Romano-3). **Male Singer:** Charles-4; Armstrong-3; Boone-1. **Female Singer:** Fitzgerald-5; Franklin-3; Mahalia Jackson-1. **Blues-R&B Group:** James Brown-5; King-3; I.&T. Turner-1. **Hall of Fame:** Reinhardt, Clifford Brown, King Oliver. **Record of the Year:** M. Davis, Jack Johnson; Erroll Garner, *Feeling is Believing*. Reissue of the Year: Bessie Smith; Django Reinhardt, *Djangologie*; Dizzy Gillespie, 1948.

### SINCLAIR TRAILL

Editor, *Jazz Journal*

**Band:** Ellington-5; Basie-3; Clarke-Boland-1; (Jones-Lewis-5; Herman-3). **Combo:** WGJB-5; Hines-4; (Gillespie-5; Terry-4). **Composer:** Ellington-5; O. Nelson-3; G. Russell-1. **Arranger:** Ellington-5; Q. Jones-3; Nelson-1; (T. Jones-3; Silver-3; Monk-3). **Trumpet:** Clark Terry-5; Eldridge-3; Gillespie-1; (Clayton-5; C. Williams-2; Braff-2). **Trombone:** Dickenson-5; Wood-2; L. Brown-2; (Fontana-3; Brookmeyer-3; U. Green-3). **Soprano:** Wilber-5; B. Johnson-4; (Surman-3; J. Richardson-3; L. Thompson-3). **Alto:** B. Carter-4; Plater-3; Procopé-2; (Turney-5; Charlie Holmes-3; Tom Griffin-1). **Tenor:** Gonsalves-5; Webster-3; E. Davis-1; (B. Johnson-5; Ashby-4). **Baritone:** Carney-5; Payne-3; Adams-1; (Mulligan-5; Surman-4). **Clarinet:** Procopé-5; A. Nicholas-3; Hamilton-1; (De Franco-3; Goodman-3; Tony Scott-3). **Flute:** Turney-5; Kirk-3; Wess-1; (Lateef-5; Dixon-4). **Violin:** Nance-3; Venuti-3; Grappelli-3. **Misc. Instrument:** Kirk-5; Lateef-2; Thielemans-2. **Vibes:** Hampton-5; Norvo-4; (Jackson-5; Ayers-4). **Piano:** Hines-5; Ellington-4; (Garner-5; Sutton-3; Dick Wellstood-1). **Organ:** Wild Bill Davis-5; S. Scott-3; Basie-1; (McDuff-3; McGriff-3; Holmes-3). **Guitar:** King-3; Kessel-3; Burrell-3; (Benson-3; F. Green-3; Steve Jordan-3). **Bass:** R. Brown-3; Davis-3; Duvivier-3; (Carter-3; Hinton-3; R. Mitchell-3). **Drums:** O. Jackson-5; Jo Jones-3; Bellson-1; (Gus Johnson-5; K. Clarke-3; Blakely-1). **Male Singer:** Armstrong-5; Rushing-3; Joe Williams-1; (Witherspoon-4; Torne-3; Charles-2). **Female Singer:** Fitzgerald-5; Cleo Laine-3; McRae-1; (M. Sullivan-5; Vaughan-3; J. Lee-1). **Blues-R&B Group:** Waters-4; King-3; Staple Singers-2). **Hall of Fame:** King Oliver, Willie the Lion Smith, James P. Johnson. **Record of the Year:** Ellington, *New Orleans Suite*; Hines, *Quintessential Record Session*; WGJB, *Live at Roosevelt Grill*. Reissue of the Year: Coleman Hawkins, *Body and Soul*; Ellington, *Pretty Woman*.

### ERIC T. VOGEL

Correspondent, *Down Beat*, *Jazz Podium*

**Band:** Ellington-4; Jones-Lewis-3; Ellis-2; (Gustav Brom-5; Kamil Hala-3; WGJB-1). **Combo:** M. Davis-4; Weather Report-4; Burton-1; (Jiri Stivin-5; Mangelsdorff-3; O. Peterson-1). **Composer:** G. Russell-5; Zawinul-3; Hancock-1;

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ton—2; (Brotherhood of Breath—5; Univ. of Illinois—4). **Combo:** Woods—3; Circle—3; Charles Tolliver Music Inc.—2; (Jan Garbarek—3; WGJB—3; Surman Trio—3). **Composer:** G. Evans—4; Woods—3; Gibbs—2; (S. Hampton—3; v. Schlippenbach—3; Westbrook—3). **Arranger:** G. Evans—5; Q. Jones—2; O. Nelson—2; (Woods—3; Boland—3; Holman—3). **Trumpet:** Hubbard—4; Coles—3; Cherry—2; (Harry Beckett—3; Ian Carr—3; Wheeler—3). **Trombone:** Mangelsdorff—4; Thelin—3; Rudd—2; (Malcolm Griffiths—3; Ed Kroger—3; Hampton—3). **Soprano:** Sanders—4; L. Thompson—3; Surman—2; (Surman—4; Trevor Watts—3; Joe Farrell—2). **Alto:** Woods—3; O. Coleman—3; Konitz—3; (Braxton—4; Handy—4; Wright—1). **Tenor:** Sanders—3; Shepp—3; Rollins—3; (Garbarek—4; Gerd Dudek—3; Alan Skidmore—3). **Baritone:** Surman—4; Mulligan—3; Adams—2; (E. Watts—3; Shihab—3; Peter Brotzman—3). **Clarinet:** Tony Scott—4; Kuhn—3; Hamilton—2; (Procope—4; Chace—4; Daniels—1). **Flute:** Steig—3; Moody—2; Lateef—2; (Chris Hinze—5; S. Shterev—3; Dudek—1). **Violin:** Ponty—5; Nance—2; Venuti—2; (White—3; Grappelli—3; Creach—2). **Misc. Instrument:** P. Bley—4 (Moog); Wolfgang Dauner—3 (Moog); Kirk—2; (Eberhard Weber—5 (cello); Rosco Mitchell—4 (oboe)). **Vibes:** Berger—3; Hutcherson—3; Jackson—3; (Hampel—3; Pike—3; Norvo—3). **Piano:** C. Taylor—4; Corea—3; Hines—2; (Cowell—3; Gulda—3; Solal—3). **Organ:** Yasin—4; Holmes—3; Buckner—2; (Louiss—4; Dieter Rieth—3; Ingfried Hoffman—2). **Guitar:** Hall—4; McLaughlin—4; Sharrock—1; (Zoller—3; Volker Kriegel—3; Ira Kriss—3). **Bass:** R. Davis—4; Gomez—3; Carter—2; (Pedersen—3; Holland—3; E. Weber—3). **Drums:** Roach—3; E. Jones—3; Humair—3; (Altschul—3; Favre—3; Ralph Hubner—3). **Male Singer:** Thomas—4; Witherspoon—3; Joe Turner—3. **Female Singer:** Fitzgerald—5; Jordan—2; Krog—2; (Merrill—4; Laine—3; Patti Waters—2). **Blues-R&B Group:** Waters—3; King—3; Big Mama Thornton—3. **Hall of Fame:** Ella Fitzgerald, F. Henderson, Benny Carter. **Record of the Year:** Phil Woods, *Live at the Frankfurt Festival*; Corea, *A.R.C.*; Surman-McLaughlin, *Where Fortune Smiles*. **Reissue of the Year:** Bessie Smith; Clifford Brown All Stars; Coleman Hawkins, *Greatest Hits*.

## CHORDS

Continued from page 8

they stood. Where would Pleasants have them stand?

The unpleasant (sorry!) conclusion here is that there are more perspectives to be considered than ever before. And if they are not being considered maybe it's got something to do with the fact that we are offered only another semester in the good old "1000-year course of the evolution of western music". Maybe it's time to add some new "courses" to the curriculum. Maybe improvisation is not intended to be a substitute for composition. Maybe the simple fact that many schools have students playing jazz (and playing it well) is a blessing. (See *College Festival Roundup*, for instance.) Jazz has not yet been hidden in the libraries (become "serious"). To quote the composer Earle Brown, one should "not criticize a very good elephant for being a very awkward horse".

Pleasants emphasizes throughout his article that without correct "historical or cultural perspective" young musicians cannot "know who they are or what they are doing". May I suggest that even though Pleasants doesn't know where we're at (so to speak), some of us may know. And for those who don't know and would like to find out, well . . . perhaps down beat would do well to devote some space to "Alternatives in Jazz (Music) Education" before enrolling us all in Mr. Pleasants' "1000-year course".

Martin A. Brady

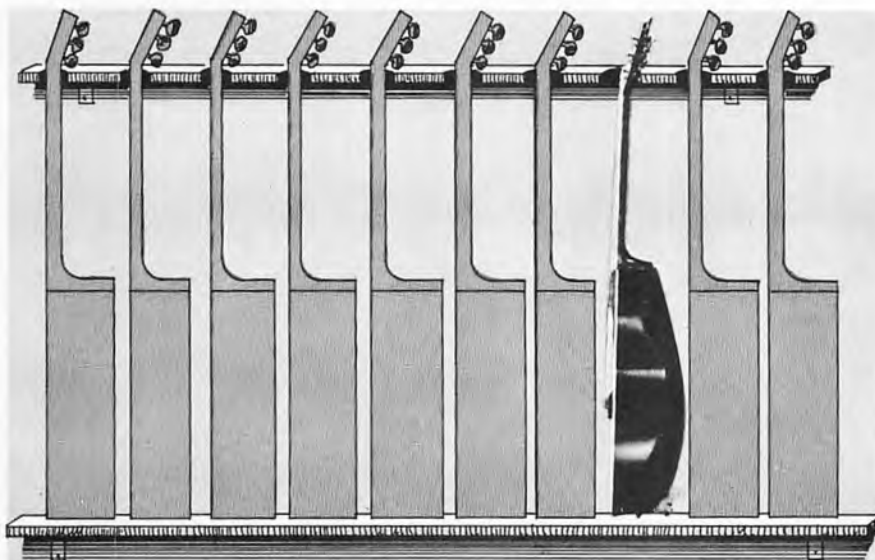
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Band: Jones-Lewis—4; Clarke-Boland—3; Elling-

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**Bill Evans' "I Hear A Rhapsody" Solo  
Transcribed and Annotated by Dan Haerle**

This solo is taken from Evans' *Montreux II* album (CTI-6004). The progression is a standard 32-bar song form (AABA) with four eight-bar phrases. The chord symbols given for the three-chorus solo represent the basic root progression and some suggestion of the use of alterations in the solo. However, Evans' left-hand voicings differ from these somewhat. Points of interest:

1. Note the frequent use of a common Evans rhythmic figure involving some variation of a triplet occurring on the second beat of a measure.
2. Of particular melodic-harmonic interest is the impeccable way in which Evans threads a melodic line through the somewhat tricky progression found in bars 5 and 6 of each A phrase (Fmi7-A-flat mi7-Bmi9-E7-E-flat).
3. Notice the use of sequences and rhythmic development throughout but especially in the last phrase of the first chorus, first phrase of the second chorus, last phrase of the second chorus and last phrase of the third chorus.
4. Observe the marvelous use of long lines in a continuous stream of triplets in the first and second phrases of the third chorus.
5. Finally, the overall pacing of the solo shows Evans' ability to create excitement in a relentlessly driving line, punctuated by occasional rhythmic figures, and gradually gaining momentum toward the end by the extensive use of triplets in the last chorus.

This album represents some of the best of Bill Evans' playing, with the same beautiful control and restraint he has always possessed, but with a fresh kind of free-wheeling drive that has emerged in recent years.

(Dan Haerle, himself a pianist, has been head of the Jazz Studies department at Monterey Peninsula College in Monterey, Cal. for the past several years. He is a faculty member of the Famous Arrangers' Clinic (Univ. of Nevada, Las Vegas) and in September will join the Jazz Studies staff, headed by Jerry Coker, at the Univ. of Miami, Coral Gables.)

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Chord symbols and annotations include: G7+5, Cmi9, Gb13, Fmi7, Abmi7, Bmi9, EbM9 (D9+9), Eb6, A13, D7+9, G7+5, Cmi9, Gb13, F7+9, Bb13, Eb6, D7+9, Db13, C7-9, fmi7, Abmi7, Bmi11, E13, Eb6, Bmi9, Ami7-5, D7, Gmi9, Ami9, D7, Gmi9, Cmi9, F9+9, BbM7, fmi7, Ab13, loco, G7+5, Cmi9, Gb13, fmi11, Bb7, EbM9, D7+9.

Db13 (C7) 8va fmi9 Abmi9 Bmi9 E9-5

Eb A7-5 D7+9 G7-9 Cmi Gb13

fmi7 Bb7 Eb6 D7+5 Db13 C7-9

----- 8va Cont. -----

fmi7 Abmi7 Bmi7 E9 Eb6 A7

D7+9 G7-9 Cmi9 Gb13 F7 Bb7

Eb6 D7+5 Db13 C7-9 fmi7 (Abmi7)

Bmi9 E13 Eb Bbmi7 Ami7 D7+9

Gmi9 A13 D7 Gmi

Cmi11 F7 BbM7 fmi9 Gb13

Ab13 G7+5 Cmi9 Gb13

fmi7 Bb7 Eb D7-5+9 Db13 C7+9

fmi7 Abmi9 Bmi9 E7-5 Eb A7-5

D7+9 G7-9 Cmi Gb13 F7-9 Bb7

Eb D7+9 Db13 C7-9 fmi7 Abmi7

Bmi7 E9 Eb A7-5 D7+5 G7-9

----- 8va cont. -----

Eb6 Gb13 fmi13 Bb7-9 Eb6 D7+9

Db9 C7 fmi9 Abmi9 Bmi9 E9

EbM9 Bbmi9 Ami7-5 D7 Gmi9

Ami7-5 D7 Gmi (G7-9) C7-9 F7-9

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**AD LIB**

Continued from page 11

land, Wilbur Ware and Philly Joe Jones have become weekend incumbents at Pegleg's (1738 2nd Ave.), drawing crowds including many musicians . . . A very hip group performs at the Ali Baba on 1st Ave. Led by vibist Warren Chiasson, it includes Chuck Wayne, guitar; Sam Jones, bass, and Sonny Brown, drums . . . Marian McPartland, assisted by bassist Jay Leonhart, made good sounds at the Cookery in a month's stand ending July 11 . . . The last night of Fillmore East, June 27, was heavily covered by radio, TV and film. Albert King, the Allman Bros., and the J. Geils Band performed for an invited audience . . . The ongoing CBS-TV series, *Our American Musical Heritage*, dipped into jazz with a show featuring Wild Bill Davison, Benny Morton, Tony Parenti, Willie The Lion Smith, Milt Hinton and Buzzy Drootin, and another with Dizzy Gillespie, Joe Williams, singer Hattie Winston, and Harold Mabern, Bob Cranshaw and Grady Tate .

**Los Angeles:** Summer line-ups look impressive for their rock-jazz coalitions. At the Greek Theater, in Los Angeles: **Blood Sweat and Tears** and **Thelma Houston**, July 26-August 1; **Dionne Warwick**, Aug. 9-15; **Carole King**, August 18-21; **Neil Diamond**, Aug. 23-29; **Quincy Jones**, **Roberta Flack**, Aug. 30-Sept. 5; **Elton John**, Sept. 6-12; **Smoke Robinson and The Miracles** and **The Four Tops**, Sept. 13-19; **Ike and Tina Turner**, Sept. 27-Oct. 2 . . . At King's Castle, in Lake Tahoe, Nev., where **Harry James** did two weeks, the line-up includes **The Supremes**, July 16-25; **Peggy Lee**, July 26-Aug. 1; **Sergio Mendes**, Aug. 9-15; **Lou Rawls**, Aug. 16-25; **Tony Bennett**, Aug. 26-Sept. 2; **Pearl Bailey**, Sept. 3-12 . . . June was frettin' out all over at Donte's. Among the guitarists featured there were: **Herb Ellis**, **Barney Kessel**, **Joe Pass**, **Jimmy Stewart**, **Gabor Szabo** and **Al Viola**. Among the big bands during the month: **Stan Kenton** (with **Dick Shearer** filling in for the ailing leader) **Bill Berry**, **Dick Grove**, and **Dee Barton**. Among the less successful combos—in terms of critical reaction—**Darius Brubeck's** quartet: **Dave's** son on piano; **Bob Fritz**, clarinet; **Kenny McWilliam**, bass, **Steve Muruga**, drums . . . Disneyland offered a strange mixture of nostalgia-cum-bigger bands for its annual Memorial Day blast: **Stan Kenton** was recuperating from minor surgery at UCLA Medical Center, so his

band was fronted by **Charlie Barnet** (**Dick Shearer** again did most of the conducting). Guest vocalist with the band was **June Christy**. **Benny Carter** fronted a band which was essentially **Louis Bellson's**. **Louis** was on drums, and it was his book. Guest singer for the **Carter-Bellson** offering: **Billy Eckstine**. **Ray McKinley** fronted a pickup band from **Local 47** and brought out another rename from the past for vocals: **Ella Mae Morse**. Finally, **Xavier Cugat**—all 71 years of him—put on a show featuring his current vocalist/wife, **Charo** . . . Following the Disneyland amalgam, **Bellson** took his 19-piece band to the **Brass Ring** in **Sherman Oaks** as a warmup for their **Newport Jazz Festival** appearance; **Carter** left for Europe for three weeks of gigging and digging. First on his agenda: a TV show with **Ben Webster** in **Amsterdam** . . . **Hampton Hawes** broke in a new trio at **Sherry's** before leaving for the **Montreux Jazz Festival**. **Henry Foley** is on bass; **Mike Kosans** on drums. **Mike Melvoin** followed **Hamp** . . . **Sun Ra** played a one-nighter at **J.P. Whitney High School** in **Los Angeles** . . . **Buddy Collette** and his **Studio All Stars** from the **Flip Wilson Show** played a Sunday session at **Tom Ham's Lighthouse** in **San Diego**. Personnel: **Sweets Edison**, trumpet; **Gerald Wilson** (no, not the **Gerald Wilson**) and **Al Viola**, guitars; **Red Callender**, bass; **Earl Palmer**, drums. **Cannonball Adderley** followed for a special one-nighter, and **Lorez Alexandria** was next, backed by the **Jack Wilson-Ike Issacs Trio** . . . To **Johnny Guarnieri** belongs the distinction of earning the first standing ovation in the five-year history of the **Pilgrimage Theatre**. He did it with his patented 5/4 treatment of standards plus imitations of **Fats Waller**, vocally and pianistically, while fronting a group of veterans: **Graham Young**, trumpet; **Matty Matlock**, clarinet; **Eddie Safranski**, bass; **Nick Fatool**, drums . . . **Gerald Wiggins** fronted a trio the following week and was followed by the **Steve Hideg Jazz Group**: **Cat Anderson**, trumpet; **Frank Rosolino**, trombone; **Ira Schulman**, reeds; **Tommy Vig**, vibes; **Carson Smith**, bass; **Hideg**, drums. Jazz disc jockey **Scott Ellsworth** of **KFI** was emcee . . . **Ash Grove's** line-up for June included **Big Joe Williams**, **John Lee Hooker**, and **Albert King**, whose gig opens June 29 and closes July 4 . . . **The Crescent Bay Jazz Band** is now working Saturdays at the **Red Coat Inn** in **Los Angeles** . . . The June meeting of the **New Orleans Jazz Club** of **Southern California** was held at its new home: the **Elks Club** in **Fullerton**. Featured were the **Lloyd Grafton Quintet**, plus a battle of drums between **Ralph Craig** and **Ron Lingo** . . . **San Fernando**

Valley State College, in Northridge, presented a Jazz Workshop for Music Educators June 22-28 that included jazz history, ensemble rehearsal techniques, arranging and copying, improvisation, sectional rehearsing, ensemble recording and various facets pertaining to festivals. Faculty included Gerald Wilson, Pat Williams, Don Menza, Bill Fritz, Joel Leach, and Clint Roemer. The workshop provided two hours of graduate credit for those attending.

**Chicago:** Two infrequent Chicago visitors, Earl Hines and Mary Lou Williams, opened the same week in late June with their respective groups. Hines, with Bobby Mitchell, trumpet; Larry Richardson, bass; Tony Johnson (a young Australian), drums, and Marva Josie, vocal, began a month-long engagement at the Cantina Room of the Continental Plaza Hotel June 21 while Miss Williams' Trio (Michael Fleming, bass; David Parker, drums) opened a three-week stint at the London House two days later... Dizzy Gillespie appeared at the North Park Hotel on a recent Sunday with Phil Upchurch, guitar; Jodie Christian, piano; Malachi Favors, bass, and Wilbur Campbell, drums... Norm Murphy's Five Sounds of Swing work the Flower Pot on Rush Street Sundays and Tuesdays. Personnel: Murphy, trumpet, vocal; Marty Grosz, guitar; Bob Wright, piano; Truck Parham bass, and Don DeMicheal, drums and vibes. Pianist Eddie Piccard's Trio appears Wednesday through Saturday... Teddy Wilson made a rare area appearance at the Inn Place in East Chicago Heights with a group made up of Norm Murphy, trumpet; Jerry Fuller, clarinet; Jim Johnson, bass, and Tony Bellson, drums. Pianist Earl Washington led the intermission trio... A group headed by reed man Art Lauer appears Wednesdays at the Wise Fools. Personnel: Bobby Lewis, trumpet; Frank Tesinsky, trombone; Larry Novak, piano; Jim Atlas, bass, and Tommy Radtke, drums... Don Ellis fronted the Stan Kenton Orchestra at its Happy Medium Engagement June 26. Kenton is still recuperating from major surgery... Arthur Prysock was in for two weeks at the Roberts Motel on E. 63rd street.

**Cincinnati:** The Stan Kenton Orchestra and singer Buddy Greco backed by Bill Walters' big band did recent one-nighters at the Lookout House... Nancy Wilson appeared in concert with the Cincinnati Symphony... Ed Moss, owner of the Golden Triangle coffee house, has no problems with his featured solo pianist. He happens to be himself... Herbie Hancock's sextet and Freddie Hubbard's quintet did a concert at Taft Auditorium to a small but very appreciative audience... Dee Felice and the Mixed Feelings, whose home base is the Buccaneer Lounge, have been making road trips to such places as Toronto, Buffalo, and Louisville. Singer Mary Ellen Tanner recently joined the group, replacing Randy Crawford... Chase was at the Miami Boat Club in June for a one-nighter... Tenorist Jimmy McGary did two weeks at New Dilly's... Pianist Jerry Samuels is the new music director of the local Playboy Club. His cohorts are bassist Tom Letzler and drummer Terry Moore.

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**Pittsburgh:** Jazz activity flourished here during late spring. Carmen McRae did a marvelous four-day stint at Walt Harper's Attic. Except for one rainy night, the SRO crowds spilled out onto Market Square . . . Ella Fitzgerald had a successful one-nighter at the Civic Arena, followed by some informal vocals at The Encore in Shadyside where pianist Reid Jaynes accompanied . . . Trombonist Tommy Turk has returned to Pittsburgh after many years in Las Vegas. He's currently reunited with Reid Jaynes at The Encore while awaiting the completion of Encore II in downtown Pittsburgh. Plan is for Turk and fellow trombonist Harold Betters to front alternating groups at the two Encores and probably join forces in week-end jam sessions. Turk also dropped in to hear two former sidemen, drummer Dick Brosky and bassist Harry Bush, who hold forth with pianist Bobby Cardillo at The Schoolhouse, along the Allegheny River near Glenshaw, Pa . . . Jazz Night at The Three Rivers Arts Festival, held near The Point of two rivers in downtown Pittsburgh, included pianist Frank Cunimondo's trio, flutist Tommy Lee, the Silhouettees and the Kenny Fisher Quintet. The Mt. Lebanon High School Band also did a fine salute to the swing era . . . The South Hills Sheraton Motel had clarinetist Nick Lomakin and his Riverboat Six playing Dixieland during June while trumpeter Roy Liberto and his combo took a vacation. Dave Pew is on trumpet . . . Sonny Stitt was the star of The Hill at Crawford's Grill.

**Dallas:** Drummer Ed Soph has returned to Dallas following a long stint with the Woody Herman band and, as of early summer, was working the Villager with Jac Murphy's trio Tuesday through Saturday and the big band session on Monday evenings . . . Wayne Darling, bassist with the Dave Zoller/Bettye Pierce group, has taken to the road with the Johnny Mathis entourage; the Zollers, with drummer Chuck Griffin and bassist John Monaghan, checked into the Marriott's clubroom for the warm months . . . Lab 71, an LP of all original charts by the North Texas One O'Clock Lab Band, is now available from the school, Box 5038, NT Station, Denton, Texas 76203, at \$5 per copy . . . The Bill Swift Trio, redubbed BST Plus One, has checked into the Royal Coach Inn's Top O' The Castle; featured with organist Swift are superb young guitarist Jerry Case and vocalist Brenda Oarnett . . . Downstairs in the hotel's Coach and Horse Supper Club, vocalist/pianist Jerry Burgess continues tfn with Bill Carlson, drums, and Harold Burgess, tenor & organ . . . R&b stalwarts Bobby Blue Bland and Rufus Thomas had back-to-back engagements at the Loser's Club. The Checkmates, Wayne Cochran, and a local group, The Gentlemen, were subsequent bookings .

**Philadelphia:** The Forerunners Repertory Free Theatre presented Kuntu in concert at the Church of the Advocate in North Phila. Featured in the group is musical director-altoist-oboist Jimmy Stewart; reedman Teddy Johnson; trumpeter Clarence Bradley; bassist Randolph Malachi and percussionist Lamar Prince. Max Roach was scheduled for a concert-lecture series with the group . . . The Aqua Lounge has been drawing well for per-

formances during the week since tenorist Joe Henderson and his Sextet (trombonist Curtis Fuller; reedman Pete Yellin; pianist George Cables; bassist Stan Clark; drummer Lenny White) set the city's only jazz room on fire. Reedman James Moody followed for another six big days, with vocalist Eddie Jefferson and drummer Roy Brooks. Freddie Hubbard's Quintet, featuring tenorist Junior Cook, also enjoyed massive turnouts. Drummer Louis Hayes was making his last appearance with Hubbard before returning to the Oscar Peterson Trio. Vibist Roy Ayers, trumpeter Lee Morgan, and pianist Herbie Hancock are slated to follow, in that order . . . Barron's New Music Cartel, featuring tenorist George Barron, did a three-day stint at Gino's. The new music cafe's upcoming events include: Bill Lewis and the Contemporary Music Society with poet Jason Robinson; Dan Jones, Al-Tauhid, Dave Burrell, and Linda and Sonny Sharrock . . . Jazz at Home Club Achievement Awards for May went to Frank Foster, Jimmy Heath, and Alice Coltrane. The show and dinner took place at the First Nighter . . . A benefit concert for the late Philadelphia drummer Eddie Campbell was planned for early June. All proceeds will go to the widow and two surviving children. Tentative lineup included vocalist Billy Paul, bassist Spanky DeBrest, tenorist Bootsie Barnes, drummer Norman Farrington, the New Liberation Unit, Carl and Earl Grubbs with the Visitors, and Joe Johnson's Organ Trio, featuring reedman Gregory Herbert .

**Baltimore:** With the closing of the James Brown Motor Inn, guitarist Earl Wilson is back at the Royal Roost on York Road . . . Tenor saxophonist Mickey Fields and his sister, vocalist Shirley Fields are appearing Thursday through Sunday nights at Brice's Hilltop Inn, Reisterstown road and Rogers avenue . . . Organist Greg Hatza is playing Sunday morning breakfast shows at the Bears Den on Greenmount avenue . . . The Coppin State College Jazz Society brought in vocalist Joe Lee Wilson, backed by a quintet consisting of alto saxophonist Monty Waters, pianist Norman Simmons, bassist Skip Krumby, and drummers Art Lewis and Rashied Ali for their last concert of the season June 4. The Society is planning an expanded program for next year . . . The Black Student Services Union of Essex Community College sponsored a free jazz-rock concert June 5 featuring Sounds, Inc., a group of musicians from the Maryland House of Correction at Jessup . . . Art Blakey and the Jazz Messengers, George Coleman's quintet, the Barry Miles Trio and Dizzy Gillespie played the last four concerts for the Left Bank Jazz Society. Dizzy had guitarist Orin Smith, pianist Mike Longo, bassist Alex Blake and drummer Mickey Roker. This is the seventh year of bringing name jazz talent to Baltimore on a regular basis for the LBJS . . . Another local music promotion effort has not fared so well. After holding 18 rock concerts over the past 7 months at Painters Mill, a suburban theater-in-the-round, Tree Frog Productions is out of business. The promoters said it was due to "mismanagement," but the vagaries of agents, fans and performers (Miles Davis cancelled at the last minute last January) also took their toll. Tree Frog's last concert in May with It's A Beautiful Day was an artistic success as were many of their other concerts.



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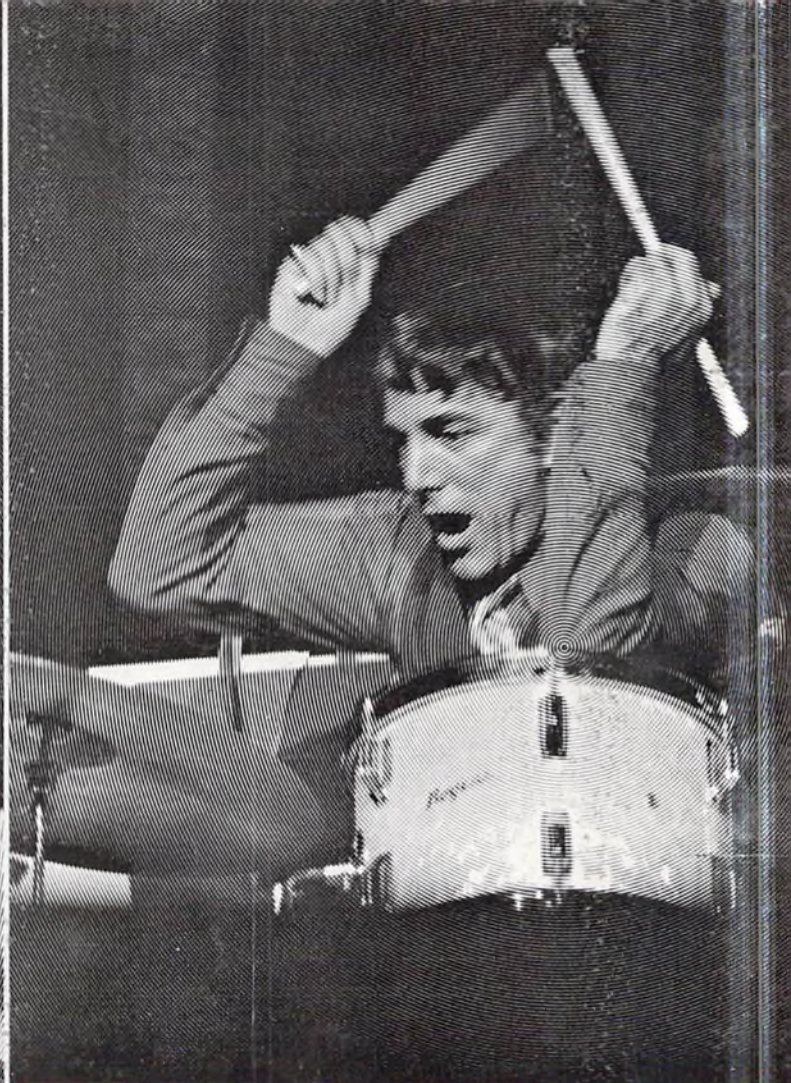
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