

RESULTS! 36TH ANNUAL READERS POLL

DECEMBER 23, 1971 50c
downbeat
jazz-blues-rock

JAZZ ALBUM OF THE YEAR:

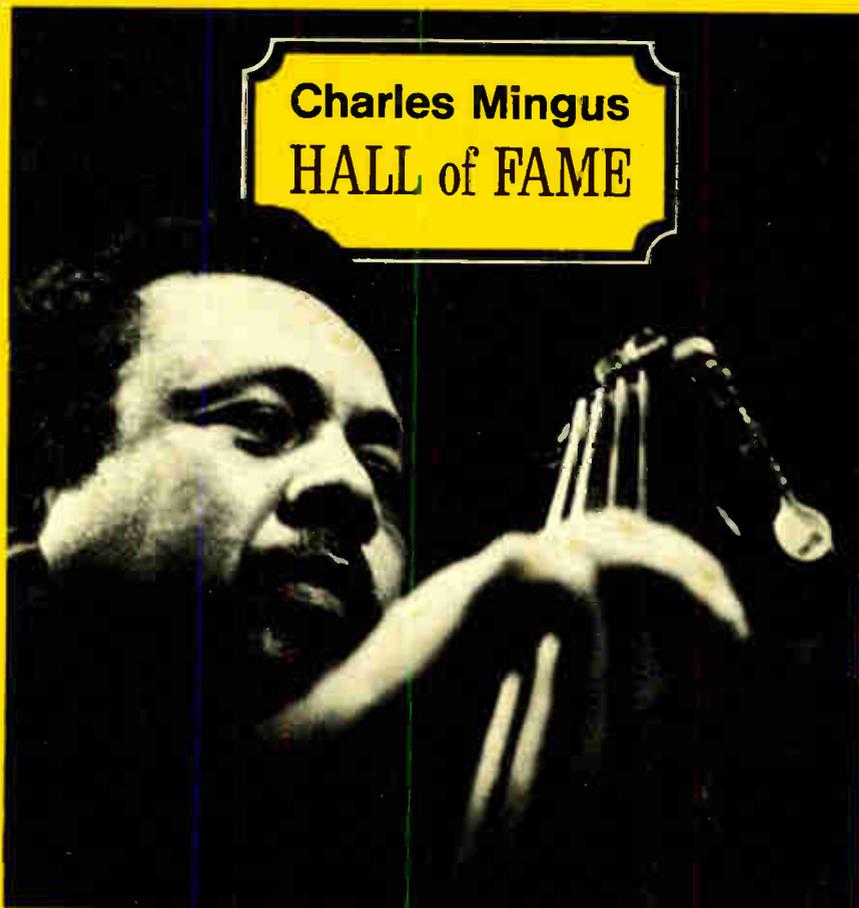
WEATHER REPORT

POP ALBUM OF THE YEAR:

CHASE

db music workshop

A Richard Davis Solo



Laws Bumps Mann

Roberta Dethrones Ella

Miles, Miles and Miles

Ponty: First Violin

Richard Davis: First Bass

Shorter Sweeps Soprano

Rich Repeats

Duke, Kirk Take Two

Zappa: Top Pop Man

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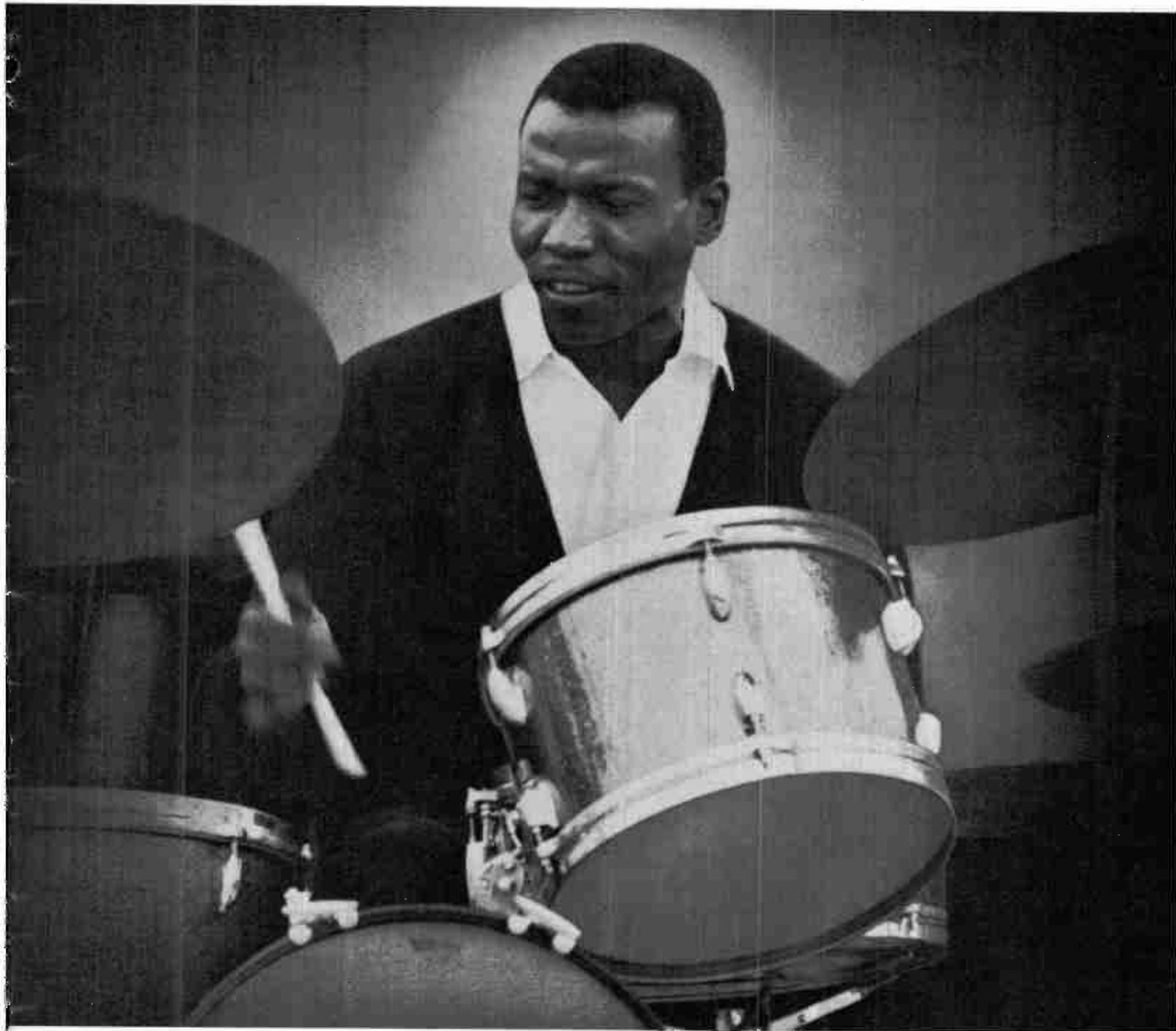
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December 23 □ 3

the first chorus

By Charles Suber

Any reader and, more particularly, any ballot caster has his own view of the down beat Readers Poll. Here, for the record, are some editorial comments on this, our 36th annual Poll.

It is a genuine tribute to the musical perception of the voters—and to the talents of the votees—that age means so little. The age of the average db reader is about 19. The average age of the 21 individual Poll winners is 40.

The youngest winners are Gary Burton (28) and Jean Luc Ponty (29). Those having the most years are Buddy Rich (54) and Duke Ellington (72). Nine winners are in their 30s: Burrell, Flack, Hancock, Q. Jones, Kirk, Laws, Shorter, Thomas, and Zappa. Eight are in their 40s: Adderley, M. and R. Davis, Getz, Johnson, Mingus, Mulligan, and J. Smith.

Another aspect of this talent-before-age appreciation is to note the musicians and singers who have "made the poll" for over 30 years. Winners of the 1936 to 1941 Polls and still marked present in 1971 include: Ella Fitzgerald '37, Bud Freeman '38, Benny Goodman '36, Bobby Haggart '37, Buddy Rich '41, Frank Sinatra '41, Teddy Wilson '36.

Dig. Roland Kirk was born in 1936, the year that Benny Goodman won the first clarinet Poll.

A winner is not just the number one position. Without getting metaphysical about it, we consider anyone getting more than 30 votes as honored, and anyone making the top five as a "winner". For without meaning to demean the number one winners in any category, fluctuations among the top five and in other places depend a great deal on "exposure". Whose recordings are in motion at balloting time? How much promotion is done by the record company? (That's a good question which too many companies cannot answer.) How many personal appearance tours and TV (jazz on the tube??) has the artist had? And, of course, what coverage has there been in down beat and in the International Jazz Critics Poll (where many musicians are first "discovered")?

The answers to these questions certainly indicate that the Poll is based on popularity BUT that popularity is solidly based on talent. down beat readers are themselves (young) musicians and their "heros" have to have more than a wah-wah or a Top 40 hype.

Dig. Three of the top five jazz albums of the year are big band LPs. The same proportion occurred in 1969; two out of five were big bands in 1968. This is especially significant when you consider the number of combos playing and recorded in comparison to big bands. The trend is best explained by the strong jazz band orientation of the db readership and the big band "tradition" still evident on the American music scene.

What about the winners? What do they think? Here are some samples.

Bill Chase called all his guys together and relayed the news to them. Observers report a reaction reminiscent of downtown Pittsburgh after the World Series. Buddy Rich usually reserves his comments for the Tonight Show. Last year he allowed that the db Poll really meant the most to him. "... but you know what", he said to Carson, "they don't even give you a subscription." Rich is right, we don't.

Quincy Jones, characteristically, asked about others in the Poll in the same breath as "thanks". When told about Roberta Flack upsetting Ella Fitzgerald, he said: "That's fantastic. She'll flip out. Can I tell her?" After discussing all the other categories and who moved from where to where, he summed it up so well. "It sounds like what we have all been hoping for—a fusion of good sounds in many bags."

And his final comment is the curtain closer: "Mingus in the Hall of Fame? Beautiful. Bouquets for the living."



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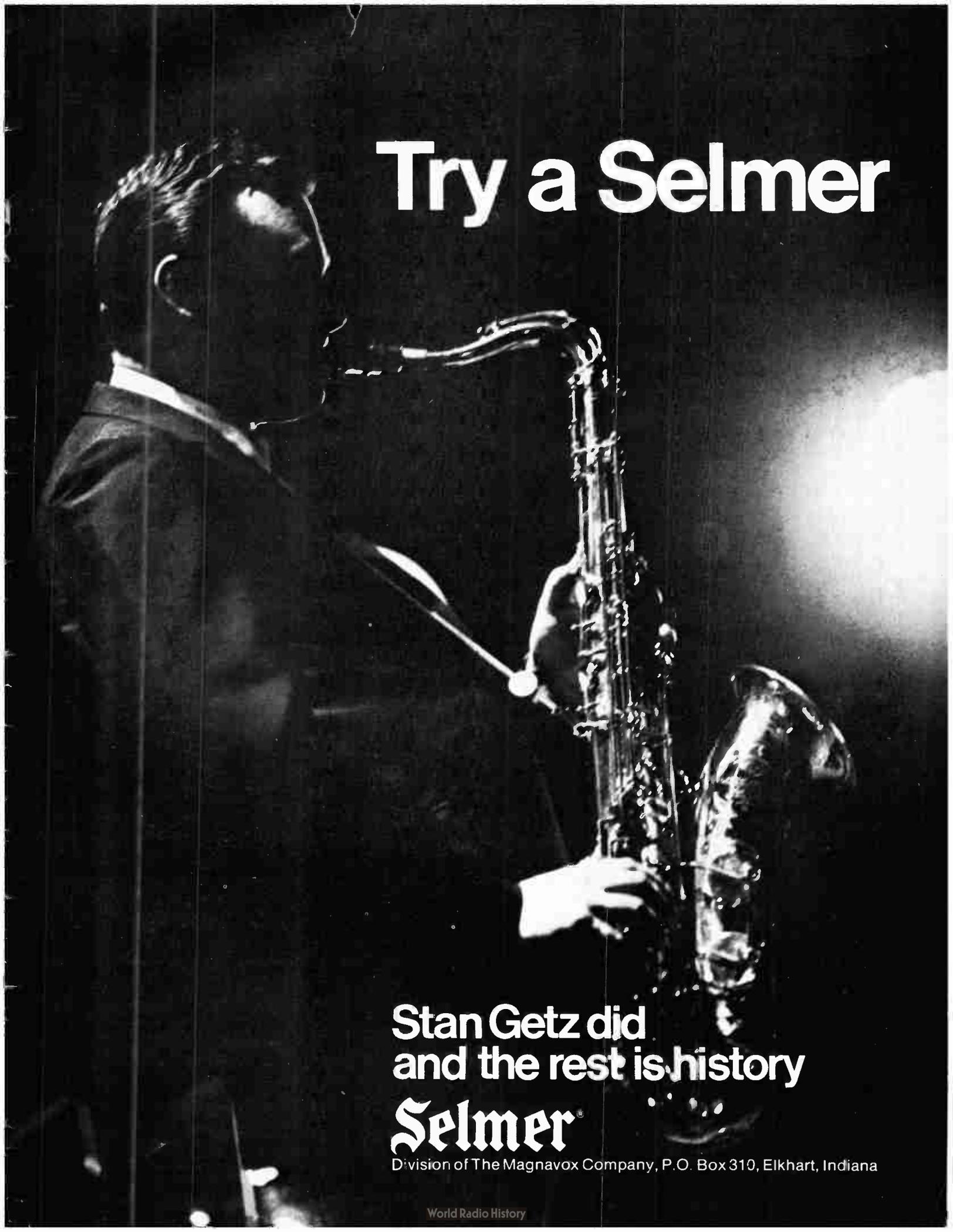
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jazz-blues-rock

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JACK MAHER

PUBLISHER
CHARLES SUBER

EDITOR
DAN MORGENSTERN

MANAGING EDITOR
JAMES SZANTOR

CONTRIBUTING EDITORS
LEONARD FEATHER
HARVEY SIDERS

BUSINESS MANAGER
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contents

- 4 **The First Chorus**, by Charles Suber
- 8 **Chords and Discords**
- 10 **News**
- 11 **The New Music**, by Bill Cole
- 12 **Strictly Ad Lib**
- 13 **Down Beat's 36th Annual Readers Poll**: Complete tabulation of the results.
- 24 **Record Reviews**
- 34 **Blindfold Test**: Gene Russell
- 36 **Caught In The Act**: Duke Ellington • Sy Oliver • Jim Hall
- 39 **Music Workshop**: Richard Davis' "Shiny Stockings" Solo, transcribed by David Baker.
- 42 **Campus Ad Lib**

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EAST COAST OFFICE: 250 W. 57th Street, New York, N.Y., 10019. (212) 757-5111. Dan Morgenstern, Editorial. Jack Maher, Advertising Sales.

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

Grooved By "Caught"

I really enjoy the *Caught In The Act* column of your magazine, as one of my favorite experiences (prior to being isolated from the world by the military) used to be seeing great artists in person. *down beat* is helping to maintain this interest in seeing live performances.

I thoroughly enjoyed Brian Priestley's report on Freddie Hubbard (Nov. 11) although he politely brushed off an old friend of mine. Joe Bonner (piano & electric piano). If this was the same Joe Bonner I used to know, he

may not be a "rounded soloist" yet, but he is at least 22 years old, not 18 as mentioned in the review.

Doc Lockett

Ft. Rucker, Ala.

Holman Displeases

Re your Blindfold Test in the Nov. 25 issue: Arranger Bill Holman shows a lack of sympathy for re-creations. John S. Wilson and Ralph J. Gleason have expressed similar opinions in the past. Their point seems to be that since the original is still available, why bother with the copy?

For us big band fans of long standing who also happen to be hi-fi nuts, both versions are necessary: the original for musical value and the super duper stereo copy to show how it

could have sounded in 1939.

Seattle, Wash.

J. Daugherty

More From Chick!

In the Oct. 28 issue I had the good fortune to read what I consider to be the finest article I've ever seen in your magazine, Chick Corea's *Function of an Artist*. His concepts were lucid and meaningful, and perhaps (I hope) necessitate further articles from Chick in the future.

Recently, I dropped into the Village Vanguard and had the beautiful experience of seeing Chick "live." Whatever remarks I could utter about Chick as a great musician would be, in a sense, superfluous. Suffice it to say that Chick's artistic creativeness is definitive. He is an artist in the true sense of the word.

I hope we will be able to see more individual pieces from Chick. He is unquestionably an articulate writer, and a righteous musician.

Tom Kopka

Jersey City, N.J.

There'll be more. — Ed.

Radio Rave

Here I sit doing my thing . . . putting



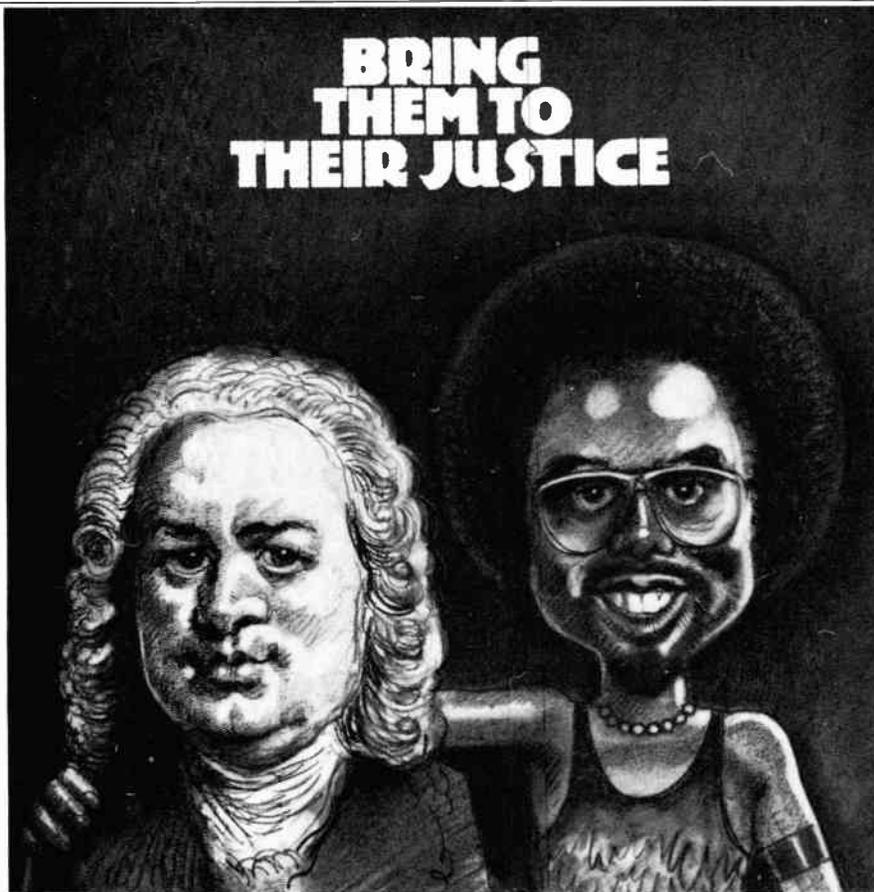
together another jazz presentation for those who enjoy it in the Pacific Northwest . . . scooting back to the typewriter between selections to do something that should have been done a long time ago! After all these years of reading *down beat*, what motivates me now? Could be I just received my latest issue. More than likely, however, it's because you have just come very close to home . . . closer than you've ever been before.

I don't know who's idea it was (I would like to know), but your efforts regarding "Jazz Radio" must be applauded! *down beat's* involvement in this respect is truly a mark of the magazine's excellence. I personally feel that if jazz is to become what it really should be we must all do everything we can to promote it. And not just for commercial purposes.

Whatever might come of your efforts to make jazz more accessible to radio stations and audiences (a great deal, I'm sure), my information is on the way.

Timothy L. Young
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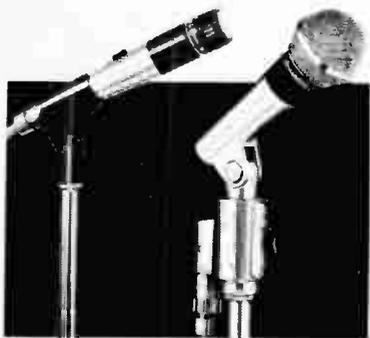


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down beat NEWS

GARY McFARLAND DIES

Composer-arranger Gary McFarland, 38, died Nov. 3 in New York City of a heart attack. He was stricken about 4 a.m. in a Greenwich Village bar and was dead on arrival at nearby St. Vincent's Hospital.

McFarland, who also played the vibraphone and sang, was one of the foremost contemporary jazz composers and arrangers. Born in Los Angeles in 1933, he became interested in jazz while an undergraduate at the University of Oregon, but did not take up an instrument until 1954, when he was serving in the U.S. Army at Fort Sill, Okla. He later said he picked the vibes not because he was influenced by anyone who played the instrument, but because it seemed easy to learn.

After discharge and some years of wandering up and down the West Coast and attending various colleges, McFarland settled in San Jose and became friendly with a local musician, Santiago Gonzales, who encouraged him to develop an apparent talent for composing. Gonzales' quartet performed McFarland's first pieces, and he began to study music seriously. Cal Tjader, Buddy Montgomery and writer Ralph Gleason were among those who encouraged him, and through John Lewis he attended the Lenox School of Jazz in the summers of 1959 and 1960, with a semester at the Berklee School of Music in between.

While at Berklee, McFarland became associated with Herb Pomeroy's big band, then playing at the Stable in Boston, and his work for this band was the decisive impetus toward a professional career in music.

After he settled in New York, McFarland's talents soon came to the attention of Gerry Mulligan, and he contributed a number of memorable pieces, among them *Weep and Chuggin'*, to the Mulligan big band's library. His *Why Are You Blue?* became part of the Modern Jazz Quartet's repertoire, his *Blue Hodge* was recorded by Johnny Hodges, and he scored an album for Anita O'Day.

His first LP under his own name was an imaginative jazz setting of the music from *How To Succeed in Business Without Really Trying* for a big band featuring Clark Terry, Phil Woods and Al Cohn. Released in 1962, it established him as a major talent, and from then on, his musical activities were wide and varied.

A ballet written in 1964 for Donald McKayle, *Reflections in the Park*, was later recorded with Bill Evans featured, and along with *October Suite*, written for and recorded with Steve Kuhn, ranks with McFarland's finest work.

McFarland conducted and assembled the orchestra for the 1965 Down Beat Jazz Festival in Chicago, and in the following year directed an all-star band in a concert of his music at New York's Philharmonic Hall (recorded for Impulse). In addition to his jazz work, which also included scoring albums for Stan Getz (*Big Band Bossa Nova*), Gabor Szabo, Bob Brookmeyer, the MJQ and many others, he arranged for singers (including Bar-

bra Streisand), wrote jingles and TV music, and was a co-founder and director of the Skye record label.

Intermittently, McFarland also led his own small groups featuring his low-key vocalizing, sometimes in unison with his vibes playing.

In addition to the major works cited above, his suite *America The Beautiful*, recorded for Skye, stands as one of the landmarks of his career. In recent years, he often seemed depressed by the circumstances that forced him to do a great deal of commercial work.

Just prior to his death, however, McFarland had completed editing the master



VERYL OAKLAND

tapes for an album which reunited him with Steve Kuhn, soon to be released on Buddah.

Originally influenced by Miles Davis, Gil Evans, and Duke Ellington and Billy Strayhorn, McFarland developed a unique and original voice as a composer and arranger. He was a gifted melodist with an advanced harmonic sensibility and his voicings, often employing woodwinds, were fresh and personal, with a light and airy quality. He was one of the very few jazz composers who knew how to write well and idiomatically for strings. One of his cardinal principles was to know the musicians for whom he was writing, and he had great empathy for the individuality of his associates.

A memorial service was held Nov. 5 at the Fifth Avenue Presbyterian Church. There were no sermons or speeches, but for more than four hours, a host of musicians paid final tribute to a dear friend. The music included a Mozart string quartet; Ruth Brown's singing; *Blue Hodge* played by Al Cohn, Zoot Sims, Johnny Carisi, Bill Watrous and a rhythm section; music by a trio of Steve Kuhn, Eddie Gomez and Marty Morell; a drum and percussion duet by Mel Lewis and Airtio Moreira; a flugelhorn solo by Marv Stamm, accompanied by Kenny Ascher; *Summertime* sung by Sheila Jordan, and much more.

McFarland is survived by his wife, the former Gail Evelyn Franklin, and a son, Milo.

STARS GALORE SET FOR NEWPORT BENEFIT BASH

A host of artists have donated their talents to a five-hour benefit salute to the Newport Jazz Festival at the Boston Garden on Dec. 9, starting at 7:15 p.m.

Many of the participating artists were scheduled to appear at last summer's aborted festival. Aretha Franklin, Roberta Flack and Mary Lou Williams are among these, as are Dizzy Gillespie, Sonny Stitt, Herbie Mann and Jimmy Smith, all scheduled for the big jam session set at the July event.

Others who have pledged their participation include Art Blakey, Gary Burton, Jaki Byard, Milt Buckner, Kenny Burrell, Charlie Byrd, Ornette Coleman, Al Cohn, Alan Dawson, Urbie Green, Lionel Hampton, Woody Herman, Bobby Hackett, Earl Hines, Gene Krupa, Thelonious Monk, Zoot Sims, Clark Terry, the members of Weather Report, T-Bone Walker, and many others.

It should be a memorable bash, and producer George Wein will have quite a task grouping the many artists (most leaders will be on hand without their groups) sensibly.

For those receiving this issue in time, tickets are available throughout Boston and through Ticketron outlets, scaled at \$5.50, 8.00, and 10.50.

JAZZ INTERACTIONS TO HONOR LOUIS ARMSTRONG

New York's Jazz Interactions has commissioned Thad Jones to write a work dedicated to the memory of Louis Armstrong, which will be premiered by a 21-piece all-star orchestra on Dec. 15 at Alice Tully Hall as part of a concert called "A Night for Jazz."

In addition to the performance of Jones' *Jazz Suite for Pops - 1971*, conducted by the composer and JI President Joe Newman, the first annual Jazz Interactions Louis Armstrong Scholarship will be presented to the most promising apprentice from the organization's Young Musicians Clinic by Mrs. Louis Armstrong, and members of the Clinic will perform in big band, small group and solo showcase formats under the direction of Frank Foster.

A reception will follow the concert, which is free by invitation to JI members and friends and all the musicians who have participated in the organization's activities.

COPYRIGHT LAW CHANGE AIMED AT BOOTLEGGERS

Pirating, bootlegging and counterfeiting of phonograph and tape recordings, which in recent years has become more blatant than ever, is costing legitimate record companies untold millions in lost revenue and is depriv-

ing composers of an estimated \$20-million annually in royalties.

Due to the antiquated 1908 U.S. copyright law, which protects only music, not recordings, the record industry has had little legal recourse against the pirates (eight states have passed fair-trade legislation which offers some protection but is difficult to enforce).

On Oct. 15, President Nixon signed into law a bill, S646, which, for a period ending Jan. 1, 1975, grants record companies a so-called limited copyright, which protects the manufacturer's original recording (on record or tape) from any and all unauthorized duplication. It is limited because it does not grant rights to collect performance royalties

from recordings. This is granted only to copyrighted music.

Under the anti-piracy bill, all unauthorized duplicated product will become illegal four months after Oct. 15. Effective immediately, music copyright owners could invoke heavy penalties against pirates who pay no mechanical royalties, and dealers who trade in such materials.

However, there are duplicators who have been paying mechanical royalties (or have attempted to do so), and these have formed a group calling itself Broadcast and Music Anti-Monopoly Association, which claims that a monopoly situation in the recording field will arise from revisions in the copyright

law.

Meanwhile, various arms of the record industry are preparing to put teeth in enforcing the new law, which is limited to a three-year term because Congress expects a complete revision of the copyright laws to have been passed by then. These include RIAA, NARM, and various individual companies (Atlantic Records is doing a major study of the matter).

Also, an international anti-piracy pact was signed in Geneva Oct. 30 by some 30 governments.

It should be no news to collectors and buyers of popular recordings that duplication has become a highly sophisticated art. Hit



THE NEW MUSIC

by Bill Cole

Recently I've been reading two books which attempt to deal with the black music aesthetic. Although these books, *Black Giants* (edited by Pauline Rivelli and Robert Levin) and *The Black Aesthetic* (edited by Addison Gayle, Jr.), approach the subject from two different directions, one through interviews and the other through philosophical prose, they both conclude, more or less, that an aesthetic, as the term is used in the Western world, is the farthest thing from what black music is trying to communicate. Black music cannot be separated from black people and from the context of the existence of black people. This confusing definition of the aesthetic is one of the big problems education is facing in terms of black music.

There seems to be an upsurge in interest among institutions of higher learning in black music. Clinics, summer workshops, courses etc. seem to be springing up everywhere, even in the most obscure places. But is this really happening? What are these programs like?

In the fall of 1970, I conducted a nationwide survey of prominent educational institutions attempting to determine what steps they were taking to make course material about the music of black Americans available to students. Of the 143 colleges and universities questioned, only 83 (53%) replied; of these, only 14 had specific courses dealing with black music and only 12 were planning to introduce such courses. The overwhelming majority of these institutions pleaded ignorance and requested information and help as to how they might better relate to student needs and perform a vital community function. So, although it is not a myth that interest is rising, this survey indicated that there is still a monumental job to be done.

Even schools with programs are missing the point. Most are hiring one person and using him as a panacea, a "jack-of-all-trades." He must direct the band, teach the Afro-American music survey course, teach improvisation as well as all instruments (the harmful factor), and do research. In other words, a "Super-Nigger"! More often than

not, he is hired because of student agitation or because it is the thing to do this year.

Then, when this man arrives on campus, he is confronted with hostility from other faculty members and no support from the administration. For example, take the Cecil Taylor situation at the University of Wisconsin where his failing of two-thirds of his students was subsequently overruled by the administration. If you feel that perhaps Taylor went overboard, you might look at the Aug. 15, 1971 issue of the *New York Times*, which reports on the University of Wisconsin's failure to recruit black faculty and to provide support programs for minority students. These allegations were made by the federal government, which warned that funds would be withheld if the university's posture didn't change. Or examine the situation at the University of Pittsburgh, where Nathan Davis has to fight for every drop in the bucket he gets. Somehow, he has managed to put together one of the finest undergraduate jazz programs in the country. But one of the most appalling situations is the one I found myself in this past summer.

I had been contracted to teach a two-week seminar in Afro-American music at the University of Oregon. I had accepted the position for two reasons: the money was excellent and Sonny King, who is on my Ph. D. committee, was also teaching there and we would get a chance to rap about music. King is one of the most underexposed, dangerous alto sax players around, as those who play the freshest, most exciting new music will attest to. However, what I found was an unemployed musician who had been used by the music department to placate black students and who, after this was accomplished, was let go under the guise of a budget cut. The old song of last hired, first fired!

But that's not all. While he was teaching, Sonny was directing something called a black choir and teaching a survey course on the history of rock and roll. A man of such great talents with reeds and composition teaching a non-instrument class and the history of rock 'n roll—such a blatant example of exploitation! When I questioned the Dean of the School of Music, he sympathized and blamed budget cuts and lack of support from other faculty members for not keeping Sonny, although he claimed to want and need his input. The non-support from the faculty was in terms of expansion, he explained, not in Sonny's ability to do the job. Yet I had heard from a previous discussion with another faculty member that the School of Music, for the first time, was going to hire a full-time classical

percussionist. One contradiction after another.

Why would Sonny allow himself to get himself into such a precarious position? When you've been on the road for a quarter of a century, that life becomes less and less glamorous, especially if you have a family. Combine this with the fact that you don't have the credentials, those credentials which have been systematically denied you, and you become easy prey for an educational institution which "wants to give you a break."

I would guess that if one dug deeply enough, this same problem would manifest itself wherever there is a black music program, unless that program was managed by the people. The question no longer is whether or not there is a program, but what is the potential for growth? In what kind of environment is the music taking place? What is the relationship of the music in one environment to the music in another, or, for example, is there any communication between the black music program at Wesleyan University and the one at the University of Pittsburgh? Are the facilities at these institutions open to local musicians who might want to participate? Is there a strong relationship between the institutional professional and the professional in the street? Is the institution providing a strong commitment to all of the aspects of getting the music to the people? Does it offer positive vibrations directed toward unity rather than co-optation?

The closest synonym to aesthetic is beauty, and the real context of beauty is multiple. To understand the aesthetic of black music one also must know the multiplicity of the total black experience. As Archie Shepp once said:

Music must at times terrify! It must shake men by the throats. It must extol the inevitable triumph of full stomachs and fat laughing babies. It must bring social as well as aesthetic order to our lives. Sometimes we must bludgeon beauty to seeming death; make it ugly; simply because life itself is at times ugly and painful to behold.

Black Giants, World Publ. Co., 1970, pp. 89-90.

Too often an aesthetic view is one of isolation. It sees itself in its purist strain, not in the total context of its being. This is the confrontation occurring now in most established educational institutions. Music as a viable, functional life system versus music as entertainment. Perhaps all those people who feel that the university is where the music will be promoted as it should be have made a serious mistake. Could it be that the music should be promoted by the people? ●●

albums are speedily duplicated in every detail, including labels and covers, and only an expert can tell the fake from the genuine article. Some pirates have been operating quite openly, and many dealers have shown little scruple in handling known counterfeits.

In addition, there are the notorious plain-cover "boots", which specialize in privately recorded concert material by such artists as the Beatles, the Stones, Bob Dylan, etc. Some stores blithely display such product, sometimes even in a special section.

The main thrust of the battle against the pirates will of course be aimed at big-name big-sale material. It remains to be seen if the new law will also be used against jazz bootlegging—a highly specialized and much less lucrative field. Most jazz "boots" originate in Europe, are published in limited editions, and consist of historical material unlikely ever to be reissued by major commercial labels or taken from vintage broadcast and transcription sources not covered by existing laws, excepting mechanical royalties.

Columbia Records has filed suit against three manufacturers and 19 retailers in the state of Missouri, and in conjunction with Atlantic, Warner Bros. and A&M Records, is suing a number of tape duplicators in Orange County, Calif., the main stronghold of such activities.

WURLITZER USES JAZZ TO CLEAN UP 42ND ST.

In an effort to "decontaminate" New York's notorious 42nd Street, the Wurlitzer Co., which recently was forced by demolition to move its famous music store from its 50-year location two doors east to 120 West 42nd, sponsored a week-long free jazz festival.

Rain forced the opening event to be held inside the store rather than on a street platform outside it, but Thad Jones, Clark Terry, Ernie Wilkins, Tyree Glenn, Marian McPartland, Hank Jones, and Mel Lewis, among others, made it a happy occasion.

During the following days in the first week of November, groups led by Glenn, Dick Hyman, and Ray Nance performed, and a final concert featuring singers Maxine Sullivan and Connee Boswell took place in nearby Bryant Park.

"We'll decontaminate the street with the universal language of music rather than let it go to the pornography purveyors by default," said the store's general manager, Jerome A. Grossman. And for a week, at least, it seemed to work—from noon to 2 p.m. and again from 5 to 7 Jazz Adventures' Jack Tafoya coordinated the talent.

FINAL BAR

Trombonist **John L. Thomas**, 69, died Nov. 7 of a heart attack in Chicago.

Born in Louisville, where he gained early professional experience, Thomas came to Chicago in 1925. He worked with the theater bands of Erskine Tate and Dave Peyton, toured with Freddie Keppard, went to California with Speed Webb's band and joined Leon Rene's orchestra there, toured the mid-west with Zach Whyte, played with Rueben

Reeves and the last edition of McKinney's Cotton Pickers, and in 1937 toured with Nat King Cole's big band accompanying the *Shuffle Along* revue.

Thomas retired from music in the early 1940s and became a mortician, but resumed playing with Franz Jackson's band in 1960. He recorded with Jackson, but his place in jazz history is assured by his participation in the immortal Louis Armstrong Hot Seven recording sessions of May, 1927 (11 sides), substituting for Kid Ory—a fact not brought to light until the '50s by Hugues Panassie.

Singer **Irene Day**, 53, died Nov. 1 in Greenville, S.C. after a long illness. She sang with the bands of Jan Murphy, Mal Hallett, and trumpeter Charlie Spivak, whom she married in 1950, but is best known for her 1938-41 stint with Gene Krupa, with whom she recorded the famous *Drum Boogie*, a vocal sometimes mistakenly attributed to her successor, Anita O'Day. She had also been married to the late Corky Cornelius, featured jazz trumpeter with Krupa.

Dan Qualey, 60, whose Solo Art records was one of the first specialized jazz labels in the U.S., died Oct. 30 in Venice, Calif. of a brain hemorrhage. A semi-professional drummer and dedicated jazz enthusiast, Qualey invested his limited capital in recording, in the late 1930s, superb solos by such then obscure pianists as Albert Ammons, Pete Johnson, Cripple Clarence Lofton and Art Hodes, well before the major record companies began to take an interest in boogie woogie.

Solo Art records were exceptionally well recorded and pressed (the small catalog was later sold to Circle Records). Qualey also ran some memorable jam sessions in New York, utilizing, among others, Hot Lips Page, Lester Young, Edmond Hall, Eddie Condon, and Zutty Singleton. In the mid-40's, Qualey moved to California and never resumed his musical activities. He is survived by his wife, Rose.

potpourri

Duke Ellington and his troops, having completed a European tour that began in the Soviet Union on Sept. 13 and ended in Italy on Nov. 18, flew straight from there to South America for another three weeks of touring, winding up in Puerto Rico. When they finally reach home, it will be to open at the Rainbow Grill in New York City Dec. 13 for a holiday stand (with the full band) through Jan. 1. Then the most traveled band in the world will be heading west for Australia, Japan and India. Mid-November morale in the band was reported high. **Ben Webster** sat in with his old boss in Denmark, and **Rolf Ericson** and **Ake Persson** did the same in Sweden.

In time for the holiday season, RCA has released a free contemporary adaptation of

Due to a printer's error, Valerie Wilmer's byline was removed from the *Dialogue of The Drum Caught in the Act* in the Nov. 25 issue. We regret this omission.

portions of Handel's *Messiah*. Adapted by **David Axelrod** and conducted by **Cannonball Adderley**, it was recorded by a 38-piece orchestra including 16 strings and a 16-voice choir, and is said to employ elements of jazz, rock, gospel and blues.

Mainstream Records have signed **Sarah Vaughan** to a long-term contract. The move reunites the singer with **Bob Shad**, her producer from 1952-60. The first album, recorded in California Nov. 16-20, was scheduled to be in general release by Dec. 1.

Ramsey Lewis and **Jack De Johnette** are the most recent additions to Columbia Records' growing stable of jazz talent. For the pianist, the move ends a long relationship with Cadet. For the drummer, it means a fine start for his new group, **Compost**.

Recent personnel changes in **Woody Herman's Young Thundering Herd** involved the departure of two stalwarts and the arrival of several valuable newcomers. **Sal Nistico's** tenor chair is now occupied by **Gregory Herbert**, who at age 17 filled in briefly on alto with **Duke Ellington**. Lead trombonist **Bobby Burgess** left to join the **Kurt Edelhagen Band** in Cologne Germany. **Rick Stepton** moved over to his spot and Houstonite **Aubrey Tucker** was added. **Joe LaBarbera** (brother of composer **John** and tenorist **Pat**) is the band's remarkable new drummer and lead trumpeter **Forrest Buchtel**, soon departing for freelance work in Germany, is to be replaced by **John Thomas**, formerly of the **North Texas State Lab Band**.

Ella Fitzgerald is back in action. Fully recovered from the eye problems that forced cancellation of a European tour last August, the First Lady of Song opened a month's engagement Nov. 4 at the Flamingo in Las Vegas. During her enforced layoff, Ella studied Portuguese and has added a number in that language to her repertoire.

A 19-year-old San Francisco composer-arranger and pianist, **Todd Cochran**, is prominently represented on **Bobby Hutcherson's** new Blue Note album, *Head On*. Cochran, who holds a bachelor's degree from Trinity College of Music in London, wrote, scored, conducted and played on three of the four pieces on the album, including a three-part suite, *At the Source*.

strictly ad lib

New York: Sy Oliver's band, which will be at the Riverboat through New Year's Day, opened Nov. 1 with a personnel (subject to change) of Oliver, **Howard McGhee**, trumpets; **Candy Ross**, **Al Cobbs**, trombones; **Chris Woods**, **Jimmy Tyler**, reeds; **Cliff Smalls**, piano, organ; **Leonard Gaskin**, bass; **Don Lammont**, drums; **Billy Smith**, vocal. Oliver and Ross also sing as well as swing . . . **Benny Goodman** was stricken with an acute in-

Continued on page 42



We could write a lot of words to tell you how great Buddy Rich is and why he prefers Slingerland, but when you've heard him and tried these drums yourself —

Who needs words?

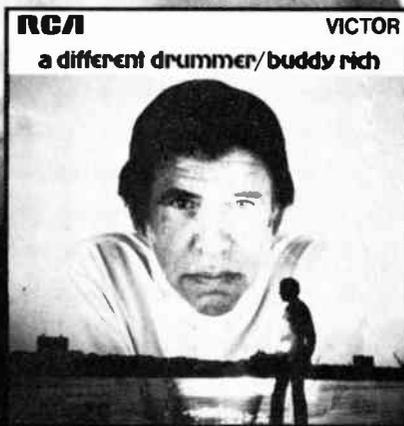
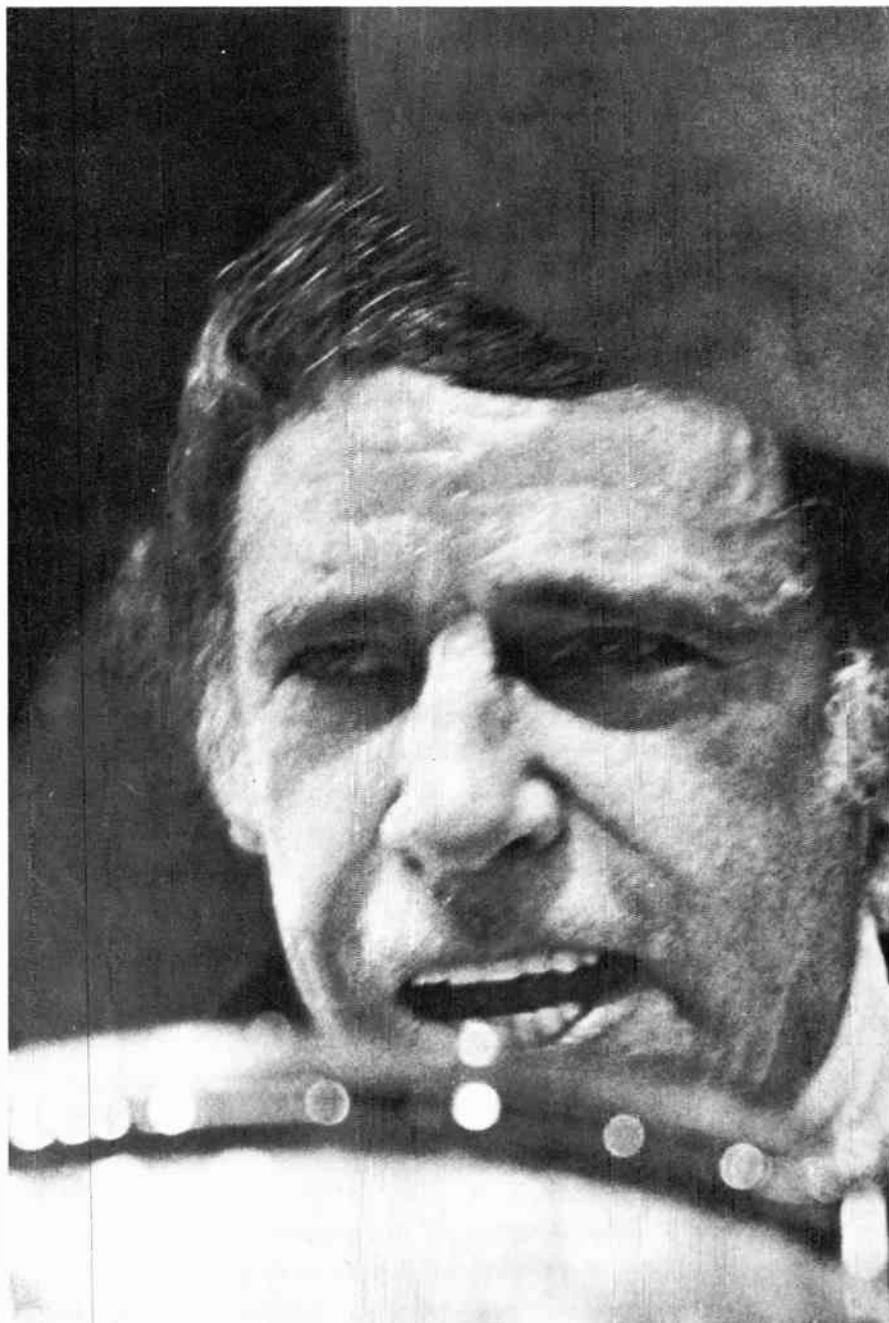
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RCA Records and Tapes

down beat's

36th Annual READERS POLL

HALL OF FAME

Two big surprises this year, both involving the unseating of long-established favorites.

Herbie Mann, winner on flute in every Readers Poll from 1957 (Bud Shank won in 1956, when flute was added to the Poll), was dethroned by Hubert Laws (who placed fourth last year), and Ella Fitzgerald, first place female singer from 1953 (a record unmatched in the Poll's history) was upset by newcomer Roberta Flack.

Could be that Mann's recently concluded flirtation with soft rock and Ella's inactivity due to illness had some bearing on the matter. Could also be changing times.

We warmly welcome Charles Mingus to the Hall of Fame, the highest honor the Poll can bestow. 1971 has been a very creative year for the great bassist-composer, and we wish him many more to come.

Miles Davis, not unexpectedly, was voted Jazzman Of The Year for the third time running. His trumpet and combo victories are also unsurprising, but it is interesting to note that the Jazz Album Of The Year is by a group strongly influenced by Miles' conception.

The addition of a violin category in the Poll seems to have been a good idea, judging from voter response. Winner, Jean Luc-Ponty was one of the biggest vote-getters in the Poll, but the largest individual total was rolled up by soprano saxist Wayne Shorter.

There were some close races. The Flack-Fitzgerald heat was decided by a mere five votes. The Thad Jones-Mel Lewis band gave favorite Duke Ellington a narrow margin. Buddy Rich and Elvin Jones ran neck and neck as did Cannonball and Ornette.

As usual, artists receiving less than 30 votes are not shown in the tabulation. Numbers in parentheses indicate last year's position. Votes received by deceased (and thus ineligible except in the Hall of Fame) musicians are shown but not included in the standings and are denoted by an asterisk.

If you didn't vote, please do next year.
-D.M.



1. Charles Mingus (6) ... 414
2. Clifford Brown (4) ... 381
3. Buddy Rich (2) ... 322
4. Woody Herman (9) ... 141
5. King Curtis (-) ... 132
6. Gene Krupa (8) ... 113
7. Bill Evans (18) ... 97
8. B.B. King (7) ... 95
9. Cecil Taylor (17) ... 94
10. Albert Ayler (-) ... 90
10. Frank Zappa (13) ... 90
11. Dave Brubeck (10) ... 88
12. Fletcher Henderson (19) ... 70
13. Elvin Jones (22) ... 62
14. Charlie Shavers (-) ... 55
15. Oscar Peterson (20) ... 52
16. Stan Getz (16) ... 50
16. Janis Joplin (28) ... 50
17. Benny Carter (-) ... 43
17. Quincy Jones (23) ... 43
18. Don Ellis (22) ... 41
19. Clark Terry (27) ... 40
20. Maynard Ferguson (-) ... 38
21. Herbie Hancock (-) ... 36
21. Frank Sinatra (29) ... 36
22. Ray Charles (24) ... 35
22. Jim Morrison (-) ... 35
22. Pharoah Sanders (29) ... 35
23. Cannonball Adderley (12) ... 33
23. Booker Ervin (12) ... 33
23. Sun Ra (-) ... 33
23. Jimmy Smith (18) ... 33

JAZZMAN OF THE YEAR

1. Miles Davis (1) ... 706
2. Duke Ellington (3) ... 444
3. Buddy Rich (2) ... 241
4. Joe Zawinul (-) ... 230
- * Louis Armstrong (6) ... 186
5. Raheem Roland Kirk (4) ... 155
6. Pharoah Sanders (7) ... 141
7. Herbie Hancock (14) ... 134
8. Bill Evans (16) ... 104
9. Dizzy Gillespie (18) ... 102
9. Charles Mingus (-) ... 102
10. Don Ellis (9) ... 99
11. Quincy Jones (5) ... 91
11. Stan Kenton (-) ... 91
12. Wayne Shorter (5) ... 87
13. Freddie Hubbard (-) ... 78
14. Clark Terry (17) ... 59
15. Phil Woods (21) ... 57
16. Elvin Jones (17) ... 55
17. Dexter Gordon (-) ... 53
18. Woody Herman (-) ... 52
19. Sonny Rollins (-) ... 48
20. Ornette Coleman (-) ... 43
20. Thad Jones (20) ... 43
20. Doc Severinsen (18) ... 43
20. Frank Zappa (11) ... 43
21. Sun Ra (-) ... 42
22. Cecil Taylor (-) ... 39
23. John McLaughlin (-) ... 38
24. Bill Chase (-) ... 36
25. Gene Ammons (12) ... 33
26. Archie Shepp (-) ... 31
27. Chick Corea (-) ... 30





POP MUSICIAN OF THE YEAR

1. Frank Zappa (1) ... 552
2. Bill Chase (-) ... 294
3. B.B. King (3) ... 207
4. George Harrison (-) ... 188
5. Carole King (-) ... 144
6. Isaac Hayes (16) ... 118
7. Miles Davis (7) ... 102
8. Keith Emerson (-) ... 99
9. James Taylor (13) ... 92
10. Leon Russell (-) ... 84
11. Paul McCartney (4) ... 76
12. King Curtis (-) ... 73
13. Marvin Gaye (-) ... 70
14. Capt. Beefheart (20) ... 62
15. Doc Severinsen (12) ... 60
16. Elton John (-) ... 59
17. James Brown (5) ... 55
18. Ian Anderson (11) ... 53
19. Jerry Garcia (-) ... 52
20. John Lennon (-) ... 50
21. Rod Stewart (-) ... 46
22. Aretha Franklin (-) ... 40
22. John Mayall (-) ... 40
23. Burt Bacharach (8) ... 35
23. Buddy Miles (-) ... 35
24. Neil Young (10) ... 32
25. Jack Bruce (-) ... 30
25. Bob Dylan (21) ... 30



JAZZ ALBUM OF THE YEAR

1. Weather Report ... 412
2. Duke Ellington:
New Orleans Suite ... 405
3. Miles Davis:
Jack Johnson ... 364
4. Thad Jones/Mel Lewis:
Consummation ... 120

16 down beat

5. Stan Kenton:
Live at Redlands ... 95
6. Pharoah Sanders: Thembi ... 84
7. Freddie Hubbard:
Straight Life ... 77
8. Chase ... 76
9. Miles Davis:
Live at Fillmore ... 67
10. Joe Zawinul: Zawinul ... 63
11. Herbie Hancock: Mwandishi ... 62
11. Alice Coltrane:
Journey in Satchidananda ... 62
12. John Coltrane: Sun Ship ... 56
13. Paul Desmond:
Bridge Over Troubled Water ... 53
14. Blood, Sweat&Tears 4 ... 52
15. Gary Burton/Keith Jarrett ... 49
15. Bill Evans ... 49
16. Don Ellis: Live at Fillmore ... 48
17. Maynard Ferguson: M.F. Horn ... 42
18. Tony Williams: Ego ... 35
18. Louis Armstrong:
July 4, 1900-July 6, 1971 ... 35
18. Stanley Turrentine: Sugar ... 35
19. Dexter Gordon: The Panther ... 33
20. Isaac Hayes: Shaft ... 31
20. Elvin Jones: Coalition ... 31
21. Buddy Rich:
A Different Drummer ... 30
21. John Coltrane: Live in Seattle ... 30

POP ALBUM OF THE YEAR



1. Chase ... 403
2. Blood, Sweat&Tears 4 ... 372
3. Carole King: Tapestry ... 171
4. Marvin Gaye:
What's Goin' On ... 132
5. Aretha Franklin:
Live at Fillmore West ... 91
6. Chicago 3 ... 84
7. Emerson, Lake&Palmer ... 81
8. Emerson, Lake&Palmer:
Tarkus ... 74
9. Jethro Tull ... 73
10. Isaac Hayes: Shaft ... 71
10. The Rolling Stones:
Sticky Fingers ... 71
11. Santana: Abraxas ... 66
12. Allman Bros. at Fillmore ... 65
13. Dreams ... 64
14. Jesus Christ Superstar ... 62
15. Soft Machine 4 ... 60
16. Soft Machine 3 ... 59
17. Mothers of Invention:
Live at Fillmore East ... 57

17. George Harrison:
All Things Must Pass ... 57
18. Jimi Hendrix: Cry of Love ... 56
19. The Carpenters: Close To You ... 48
20. Miles Davis: Jack Johnson ... 40
20. The Who: Who's Next ... 40
21. The Grateful Dead:
American Beauty ... 38
22. Capt. Beefheart:
Lick My Decals Off Baby ... 35
22. Taj Mahal: The Real Thing ... 35
23. Paul McCartney: Ram ... 31
24. Frank Zappa:
Weasels Ripped My Flesh ... 30

BIG BAND

1. Duke Ellington (1) ... 1,060
2. Thad Jones/Mel Lewis (3) ... 911
3. Buddy Rich (2) ... 795
4. Don Ellis (4) ... 405
5. Sun Ra (5) ... 360
6. Stan Kenton (11) ... 227



7. Count Basie (6) ... 189
8. Woody Herman (7) ... 181
9. Quincy Jones (10) ... 116
10. Gerald Wilson (8) ... 80
11. Clarke/Boland (9) ... 73
12. Doc Severinsen (13) ... 54
13. Maynard Ferguson (-) ... 31
13. Oliver Nelson (14) ... 31
14. Gil Evans (-) ... 30

COMPOSER

1. Duke Ellington (1) ... 1,030
2. Joe Zawinul (6) ... 393
3. Frank Zappa (2) ... 322
4. Herbie Hancock (7) ... 221
5. Quincy Jones (3) ... 195
6. Wayne Shorter (8) ... 175
7. Burt Bacharach (5) ... 125
8. Thad Jones (13) ... 123
9. Charles Mingus (20) ... 111
10. Miles Davis (4) ... 100
11. Oliver Nelson (9) ... 97
12. Ornette Coleman (17) ... 83
13. Don Ellis (11) ... 71
14. Cecil Taylor (-) ... 67
15. Isaac Hayes (-) ... 63

16. Carla Bley (15) ... 56
17. Sun Ra (-) ... 50
18. Henry Mancini (19) ... 39
18. Paul McCartney (10) ... 39
19. Gil Evans (14) ... 32
20. Thelonious Monk (12) ... 31
21. Horace Silver (-) ... 30

ARRANGER

1. Quincy Jones (1) ... 959
2. Duke Ellington (2) ... 587
3. Frank Zappa (3) ... 388
4. Oliver Nelson (4) ... 315
5. Thad Jones (6) ... 288
6. Gil Evans (5) ... 265
7. Herbie Hancock (17) ... 151
8. Bill Holman (7) ... 111
9. Sun Ra (19) ... 109
10. Dick Halligan (9) ... 101
11. Alan Broadbent (-) ... 78
12. Isaac Hayes (-) ... 73
13. Don Sebesky (12) ... 64
14. Burt Bacharach (-) ... 49
15. Carla Bley (13) ... 45



16. Gerald Wilson (11) ... 36
17. Joe Zawinul (-) ... 35
18. Miles Davis (10) ... 32
19. Ernie Wilkins (-) ... 31
20. Charles Mingus (-) ... 30
20. Don Piestrup (16) ... 30

JAZZ COMBO

1. Miles Davis (1) ... 729
2. Weather Report (-) ... 454
3. Herbie Hancock (9) ... 242
4. Modern Jazz Quartet (4) ... 231
5. World's Greatest Jazz Band (7) ... 200
6. Elvin Jones (6) ... 136
7. Cannonball Adderley (2) ... 133
8. Blood, Sweat & Tears (3) ... 127
8. Art Ensemble of Chicago (18) ... 127
9. Oscar Peterson (11) ... 125
10. Chase (-) ... 116
11. Pharoah Sanders (13) ... 108
12. Bill Evans (17) ... 99
13. Phil Woods (22) ... 97
14. Chicago (8) ... 83
15. The Crusaders (10) ... 75

16. Ornette Coleman (16) ... 73
16. Freddie Hubbard (21) ... 73
16. Tony Williams (5) ... 73
17. Charles Mingus (-) ... 71
18. Soft Machine (-) ... 60
19. Bobby Hutcherson/Harold Land (-) ... 59
20. Dave Brubeck (20) ... 53
21. Dizzy Gillespie (14) ... 50
22. Gary Burton (11) ... 46
23. Rahsaan Roland Kirk (15) ... 39
24. Mothers of Invention (17) ... 38
24. Circle (Chick Corea) (-) ... 38
25. McCoy Tyner (-) ... 33



TRUMPET

1. Miles Davis (1) ... 1,591
2. Freddie Hubbard (2) ... 682
3. Dizzy Gillespie (3) ... 556
4. Clark Terry (4) ... 242
5. Bill Chase (-) ... 233
6. Doc Severinsen (5) ... 221
7. Don Cherry (9) ... 165
8. Maynard Ferguson (12) ... 118
9. Don Ellis (6) ... 111
10. Roy Eldridge (13) ... 101
11. Lee Morgan (8) ... 95
12. Lew Soloff (7) ... 91
13. Clifford Thornton (15) ... 79
14. Lester Bowie (13) ... 54
15. Bobby Hackett (-) ... 43
16. Thad Jones (14) ... 40
- * Louis Armstrong (13) ... 38
17. Donald Byrd (-) ... 36
18. Woody Shaw (13) ... 31
18. Cootie Williams (-) ... 31
19. Randy Brecker (11) ... 30

TROMBONE

1. J.J. Johnson (1) ... 1,025
2. Roswell Rudd (2) ... 401
3. James Pankow (3) ... 284
4. Vic Dickenson (10) ... 232
5. Urbie Green (6) ... 221
6. Julian Priester (22) ... 214
7. Grachan Moncur III (7) ... 204
8. Bob Brookmeyer (4) ... 140
9. Curtis Fuller (9) ... 126
10. Garnett Brown (5) ... 106
11. Clifford Thornton (19) ... 101
12. Bill Watrous (-) ... 92



13. Wayne Henderson (8) ... 78
14. Slide Hampton (23) ... 70
15. Jimmy Cleveland (14) ... 67
16. Dick Halligan (21) ... 64
17. Jimmy Knepper (16) ... 53
18. Lawrence Brown (12) ... 52
18. Frank Rosolino (17) ... 52
19. Carl Fontana (13) ... 51
19. Phil Wilson (20) ... 51
20. Dave Bargeron (-) ... 50
20. Glen Ferris (-) ... 50
21. Al Grey (19) ... 48
22. Bobby Burgess (-) ... 43
23. Rick Stepton (11) ... 39
24. Albert Mangelsdorff (-) ... 35
24. Dick Shearer (-) ... 35
25. Kai Winding (18) ... 30

FLUTE



1. Hubert Laws (4) ... 865
2. Herbie Mann (1) ... 833
3. Rahsaan Roland Kirk (2) ... 528
4. James Moody (3) ... 496
5. Yusef Lateef (5) ... 304
6. Ian Anderson (6) ... 253
7. Jeremy Steig (7) ... 241
8. Joe Farrell (9) ... 153
9. Norris Turney (15) ... 113
10. Paul Horn (11) ... 98
11. James Spaulding (8) ... 91
11. Frank Wess (12) ... 91
12. Sam Rivers (-) ... 78
13. Charles Lloyd (10) ... 60
14. Walt Parazaider (18) ... 38
15. Bud Shank (16) ... 33
16. Jerome Richardson (14) ... 30

SOPRANO SAXOPHONE



1. **Wayne Shorter** (1) ... 1,793
2. **Pharoah Sanders** (14) ... 342
3. **Cannonball Adderley** (2) ... 246
4. **Jerome Richardson** (5) ... 195
5. **Bob Wilber** (6) ... 172
6. **Joe Farrell** (3) ... 146
7. **Woody Herman** (9) ... 120
7. **Budd Johnson** (12) ... 120
8. **Rahsaan Roland Kirk** (4) ... 106
9. **Steve Lacy** (7) ... 83
10. **Gary Bartz** (-) ... 74
11. **Lucky Thompson** (11) ... 69
12. **Steve Grossman** (-) ... 60
12. **Oliver Nelson** (8) ... 60
13. **Sam Rivers** (-) ... 43
14. **Capt. Beefheart** (-) ... 35
15. **Yusef Lateef** (-) ... 30

ALTO SAXOPHONE

1. **Cannonball Adderley** (1) ... 739
2. **Ornette Coleman** (3) ... 676
3. **Phil Woods** (2) ... 605
4. **Paul Desmond** (4) ... 538
5. **Gary Bartz** (7) ... 178
6. **Lee Konitz** (5) ... 175
7. **Fred Lipsius** (6) ... 168
8. **Ian Underwood** (10) ... 104
9. **Benny Carter** (15) ... 78
9. **Sonny Stitt** (12) ... 78
10. **Anthony Braxton** (-) ... 71
11. **Jackie McLean** (8) ... 69
12. **Richie Cole** (13) ... 66
13. **John Handy** (9) ... 56
14. **Sonny Criss** (14) ... 55



14. **Pete King** (-) ... 55
15. **James Moody** (19) ... 45
15. **James Spaulding** (14) ... 45
16. **Charles McPherson** (23) ... 40
17. **John Almond** (25) ... 38
- * **King Curtis** (-) ... 35
18. **Lou Donaldson** (20) ... 35
19. **Hank Crawford** (-) ... 31
19. **Eric Kloss** (11) ... 31
20. **Rahsaan Roland Kirk** (26) ... 30

TENOR SAXOPHONE



1. **Stan Getz** (1) ... 563
2. **Sonny Rollins** (2) ... 486
3. **Pharoah Sanders** (3) ... 403
4. **Dexter Gordon** (8) ... 276
5. **Joe Henderson** (4) ... 263
6. **Archie Shepp** (15) ... 231
7. **Wayne Shorter** (5) ... 192
8. **Gene Ammons** (6) ... 175
9. **Rahsaan Roland Kirk** (7) ... 127
10. **Zoot Sims** (9) ... 108
11. **Paul Gonsalves** (16) ... 104
12. **Eddie Harris** (-) ... 101
13. **John Klemmer** (11) ... 91
14. **Joe Farrell** (12) ... 85
15. **Pat LaBarbera** (13) ... 73
15. **Don Menza** (10) ... 73
16. **Stanley Turrentine** (-) ... 66
17. **Sal Nistico** (18) ... 64
18. **Harold Land** (25) ... 62
19. **Ben Webster** (17) ... 59
20. **Ian Underwood** (21) ... 52
21. **Bud Freeman** (20) ... 48
22. **Johnny Almond** (-) ... 42
22. **George Coleman** (24) ... 42
23. **Dewey Redman** (-) ... 36
24. **Mike Brecker** (-) ... 35
- * **King Curtis** (-) ... 35
25. **Yusef Lateef** (24) ... 31
26. **Sam Rivers** (-) ... 30

BARITONE SAXOPHONE

1. **Gerry Mulligan** (1) ... 1,683
2. **Pepper Adams** (2) ... 745
3. **Harry Carney** (3) ... 553
4. **John Surman** (9) ... 210



5. **Pat Patrick** (10) ... 167
6. **Cecil Payne** (4) ... 123
7. **Sahib Shihab** (8) ... 87
8. **Rahsaan Roland Kirk** (5) ... 81
9. **Ronnie Cuber** (6) ... 78
10. **Howard Johnson** (-) ... 52
11. **Jerome Richardson** (12) ... 46
11. **Ian Underwood** (12) ... 46
12. **Nick Brignola** (7) ... 39
13. **Charles Davis** (11) ... 32

CLARINET

1. **Rahsaan Roland Kirk** (1) ... 725
2. **Benny Goodman** (7) ... 392
3. **Russell Procope** (3) ... 370
4. **Woody Herman** (5) ... 326
5. **Buddy De Franco** (2) ... 323
6. **Benny Maupin** (13) ... 199
7. **Jimmy Hamilton** (6) ... 171
8. **Tony Scott** (4) ... 127
9. **Pete Fountain** (8) ... 123
10. **Jimmy Giuffre** (9) ... 119
11. **Eddie Daniels** (10) ... 91
12. **John Gilmore** (-) ... 70
12. **Bob Wilber** (-) ... 70
13. **Ian Underwood** (14) ... 69
14. **Perry Robinson** (11) ... 50
15. **Barney Bigard** (-) ... 48
16. **Phil Woods** (12) ... 33
17. **Paul Horn** (-) ... 31

MISCELLANEOUS INSTRUMENT

1. **Rahsaan Roland Kirk, Mz, St** (1) ... 1,375
2. **Yusef Lateef Ob** (4) ... 274



3. Toots Thielemans, Hca (7) ... 207
4. Alice Coltrane, Hp (11) ... 176
5. Benny Maupin, Bcl (14) ... 168
6. Paul Butterfield, Hca (6) ... 151
6. Aírto Moreira, Lp (-) ... 151
7. Sun Ra, Ky (-) ... 105
8. Keith Emerson, Ky (-) ... 102
9. John Mayall, Hca (13) ... 76
10. Ravi Shankar, Si (9) ... 50
11. Rufus Harley, Bgp (12) ... 46
11. Mongo Santamaria, Lp (15) ... 46
12. Ron Carter, Ce (-) ... 40
13. Dave Bargeron, Tu (-) ... 38
14. Howard Johnson, Tu (-) ... 33

Legend: Bcl-bass clarinet; Bgp-bagpipes; Ce-cello; Hca-harmonica; Hp-harp; Ky-keyboards; Lp-Latin percussion; Mz-manzello; Si-sitar; St-stritch; Tu-tuba.

VIOLIN



1. Jean Luc-Ponty ... 1,330
2. Ray Nance ... 682
3. Sugar Cane Harris ... 553
4. Michael White ... 540
5. Joe Venuti ... 186
6. Ornette Coleman ... 125
7. LeRoy Jenkins ... 116
8. Jerry Goodman ... 95
9. Richard Green ... 62
10. Papa John Creach ... 57
11. Stephane Grappelli ... 55

PIANO

1. Herbie Hancock (1) ... 777
2. Bill Evans (3) ... 599
3. Oscar Peterson (2) ... 426
4. Joe Zawinul (10) ... 291
5. Cecil Taylor (8) ... 279
5. McCoy Tyner (5) ... 279
6. Chick Corea (4) ... 248
7. Earl Hines (9) ... 168
8. Erroll Garner (11) ... 164
9. Keith Jarrett (13) ... 112
10. Thelonious Monk (6) ... 101
11. Leon Russell (21) ... 91
12. Keith Emerson (-) ... 87
13. Dave Brubeck (14) ... 80
14. Duke Ellington (7) ... 74
15. Jaki Byard (15) ... 57
16. Teddy Wilson (-) ... 52
17. Roland Hanna (18) ... 49



18. Ahmad Jamal (19) ... 48
19. Ramsey Lewis (17) ... 39
20. Billy Taylor (-) ... 36
21. George Duke (25) ... 33
22. Nicky Hopkins (12) ... 32
22. Les McCann (16) ... 32
23. Count Basie (-) ... 30
23. John Ettere (-) ... 30
23. Roger Kellaway (-) ... 30

VIBRAHARP



1. Gary Burton (1) ... 1,312
2. Bobby Hutcherson (3) ... 976
3. Milt Jackson (2) ... 887
4. Lionel Hampton (4) ... 332
5. Roy Ayers (5) ... 249
6. Cal Tjader (6) ... 110
7. Karl Berger (8) ... 80
8. Red Norvo (7) ... 77
9. Terry Gibbs (10) ... 70
10. Dave Pike (9) ... 51
11. Alice Coltrane (-) ... 42

ORGAN

1. Jimmy Smith (1) ... 1,339



2. Larry Young (Khalid Yasin) (2) ... 599
3. Keith Emerson (11) ... 307
4. Wild Bill Davis (4) ... 281
5. Groove Holmes (3) ... 162
6. Sun Ra (18) ... 116
7. Keith Jarrett (16) ... 105
8. Charles Earland (14) ... 89
9. Shirley Scott (6) ... 85
10. Mike Ratledge (-) ... 71
11. Stevie Winwood (5) ... 69
12. Jack McDuff (7) ... 63
13. Don Patterson (-) ... 58
14. Lonnie Smith (17) ... 54
15. Brian Auger (8) ... 46
16. Alice Coltrane (-) ... 41
16. Billy Preston (-) ... 41
17. Al Kooper (9) ... 43
17. Jimmy McGriff (12) ... 43
18. Count Basie (13) ... 42
19. Lee Michaels (10) ... 39
19. Booker T. Jones (15) ... 39
20. Dick Halligan (10) ... 38
21. Herbie Hancock (-) ... 36
21. Eddy Louiss (-) ... 36
22. Garth Hudson (14) ... 32
22. Joe Zawinul (19) ... 32
23. Gloria Coleman (-) ... 30

GUITAR



1. Kenny Burrell (1) ... 879
2. John McLaughlin (2) ... 620
3. B.B. King (3) ... 314
4. Jim Hall (4) ... 287
5. George Benson (8) ... 281
6. Larry Coryell (5) ... 237
7. Eric Clapton (7) ... 161
8. Frank Zappa (14) ... 119
8. Grant Green (10) ... 119
9. Charlie Byrd (13) ... 101
10. Sonny Sharrock (9) ... 94
11. Terry Kath (22) ... 90
12. Joe Pass (19) ... 87
13. Barney Kessel (11) ... 71
14. Pat Martino (12) ... 60
14. Gabor Szabo (15) ... 60
15. Tal Farlow (20) ... 57
16. Herb Ellis (17) ... 52
17. Carlos Santana (-) ... 45
18. Howard Roberts (24) ... 42
19. Freddie Green (-) ... 38
20. Johnny Smith (27) ... 38
20. Eric Gale (28) ... 35
21. George Harrison (-) ... 30



BASS

1. **Richard Davis** (1) ... 649
2. **Ray Brown** (2) ... 636
3. **Ron Carter** (3) ... 592
4. **Charles Mingus** (5) ... 426
5. **Miroslav Vitous** (6) ... 382
6. **Jimmy Garrison** (9) ... 181
7. **Jack Bruce** (4) ... 176
8. **Cecil McBee** (16) ... 133
9. **Charlie Haden** (8) ... 119
10. **Eddie Gomez** (11) ... 91
11. **Jim Fielder** (7) ... 85
12. **Dave Holland** (12) ... 84
13. **Jack Cassady** (11) ... 74
14. **Buster Williams** (18) ... 70
15. **Milt Hinton** (21) ... 64
16. **Steve Swallow** (13) ... 43
17. **Malachi Favors** (21) ... 38
18. **George Duvivier** (19) ... 36
19. **Gary Todd** (-) ... 32
20. **Bob Haggart** (-) ... 30
20. **Paul McCartney** (14) ... 30

DRUMS

1. **Buddy Rich** (1) ... 1,078
2. **Elvin Jones** (2) ... 949
3. **Tony Williams** (3) ... 444
4. **Jack De Johnette** (4) ... 360
5. **Max Roach** (6) ... 129
6. **Roy Haynes** (8) ... 127
7. **Ed Blackwell** (18) ... 125
8. **Grady Tate** (7) ... 83
9. **Art Blakey** (13) ... 73
10. **Ginger Baker** (5) ... 71
11. **Louis Bellson** (9) ... 66
12. **Mel Lewis** (12) ... 63
13. **Philly Joe Jones** (15) ... 60
14. **Bobby Colomby** (17) ... 56
15. **Alan Dawson** (19) ... 52
16. **Aynsley Dunbar** (-) ... 48



17. **Keith Moon** (14) ... 45
17. **John Von Ohlen** (-) ... 45
18. **Shelly Mannne** (11) ... 42
19. **Billy Cobham** (-) ... 40
20. **Bernard Purdie** (-) ... 35
21. **Andrew Cyrille** (-) ... 32
21. **J.C. Heard** (-) ... 32
22. **Gene Krupa** (21) ... 31
22. **Garss McKinstry** (-) ... 31
23. **Joe Corsello** (17) ... 30
23. **Carl Palmer** (-) ... 30

MALE SINGER

1. **Leon Thomas** (1) ... 638
2. **Ray Charles** (2) ... 351
3. **Mel Torme** (4) ... 290
4. **Joe Williams** (6) ... 245
5. **Frank Sinatra** (3) ... 217
6. **David Clayton-Thomas** (5) ... 200
7. **B.B. King** (16) ... 155
8. **Jimmy Rushing** (20) ... 120
9. **Rod Stewart** (21) ... 119
10. **Isaac Hayes** (12) ... 112
- * **Louis Armstrong** (7) ... 111
11. **Tony Bennett** (11) ... 106
12. **Lou Rawls** (9) ... 105
13. **Capt. Beefheart** (14) ... 88



14. **James Taylor** (17) ... 63
15. **Billy Eckstine** (23) ... 59
16. **Johnny Hartman** (19) ... 57
17. **Marvin Gaye** (-) ... 50
18. **Terry Richards** (-) ... 45
19. **Mose Allison** (19) ... 43
19. **Grady Tate** (13) ... 43
20. **Mike Jagger** (20) ... 42
20. **Tom Jones** (15) ... 42
21. **Les McCann** (24) ... 40
22. **Calvin Cobbs** (-) ... 39
22. **Van Morrison** (22) ... 39
23. **James Brown** (25) ... 38
23. **Donny Hathaway** (-) ... 38
23. **Paul McCartney** (16) ... 38
24. **Joe Cocker** (8) ... 35
24. **Neil Young** (27) ... 35
25. **Arthur Prysock** (18) ... 33
26. **Leon Russell** (-) ... 30

FEMALE SINGER

1. **Roberta Flack** (2) ... 839
2. **Ella Fitzgerald** (1) ... 834
3. **Aretha Franklin** (4) ... 472
4. **Carmen McRae** (3) ... 353
5. **Carole King** (-) ... 244



6. **Sarah Vaughan** (6) ... 209
7. **Nancy Wilson** (8) ... 161
8. **Grace Slick** (5) ... 130
9. **Nina Simone** (9) ... 105
10. **Betty Carter** (13) ... 102
11. **Laura Nyro** (10) ... 90
12. **Tina Turner** (16) ... 71
13. **Dionne Warwick** (11) ... 69
14. **Anita O'Day** (14) ... 64
15. **Jeanne Lee** (-) ... 60
16. **Peggy Lee** (12) ... 59
16. **Joni Mitchell** (16) ... 59
17. **Barbra Streisand** (15) ... 49
18. **Karen Carpenter** (-) ... 43
19. **Julie Driscoll** (19) ... 32
20. **Genya Ravan** (20) ... 30

ROCK/POP/BLUES GROUP

1. **Blood, Sweat&Tears** (1) ... 634
2. **Chase** (-) ... 413
3. **Chicago** (2) ... 344
4. **B.B. King** (3) ... 246
5. **Mothers of Invention** (4) ... 237
6. **Santana** (11) ... 172
7. **Emerson, Lake&Palmer** (-) ... 127
8. **The Rolling Stones** (14) ... 122
9. **Allman Brothers** (-) ... 120
10. **Ike&Tina Turner** (16) ... 118
11. **The Grateful Dead** (7) ... 115
12. **The Soft Machine** (-) ... 98
13. **Dreams** (-) ... 74
14. **Jethro Tull** (12) ... 67
15. **James Brown** (17) ... 64
16. **Paul Butterfield Blues Band** (21) ... 54
17. **The Carpenters** (-) ... 53
18. **The Who** (13) ... 50
19. **Capt. Beefheart** (18) ... 49
20. **The Jackson Five** (10) ... 41
21. **The Band** (8) ... 40
22. **Miles Davis** (-) ... 39
23. **Moody Blues** (-) ... 38
24. **King Crimson** (-) ... 32
24. **Taj Mahal** (-) ... 32
24. **Sly&Family Stone** (16) ... 32
25. **Jefferson Airplane** (9) ... 30
25. **Edgar Winter** (-) ... 30



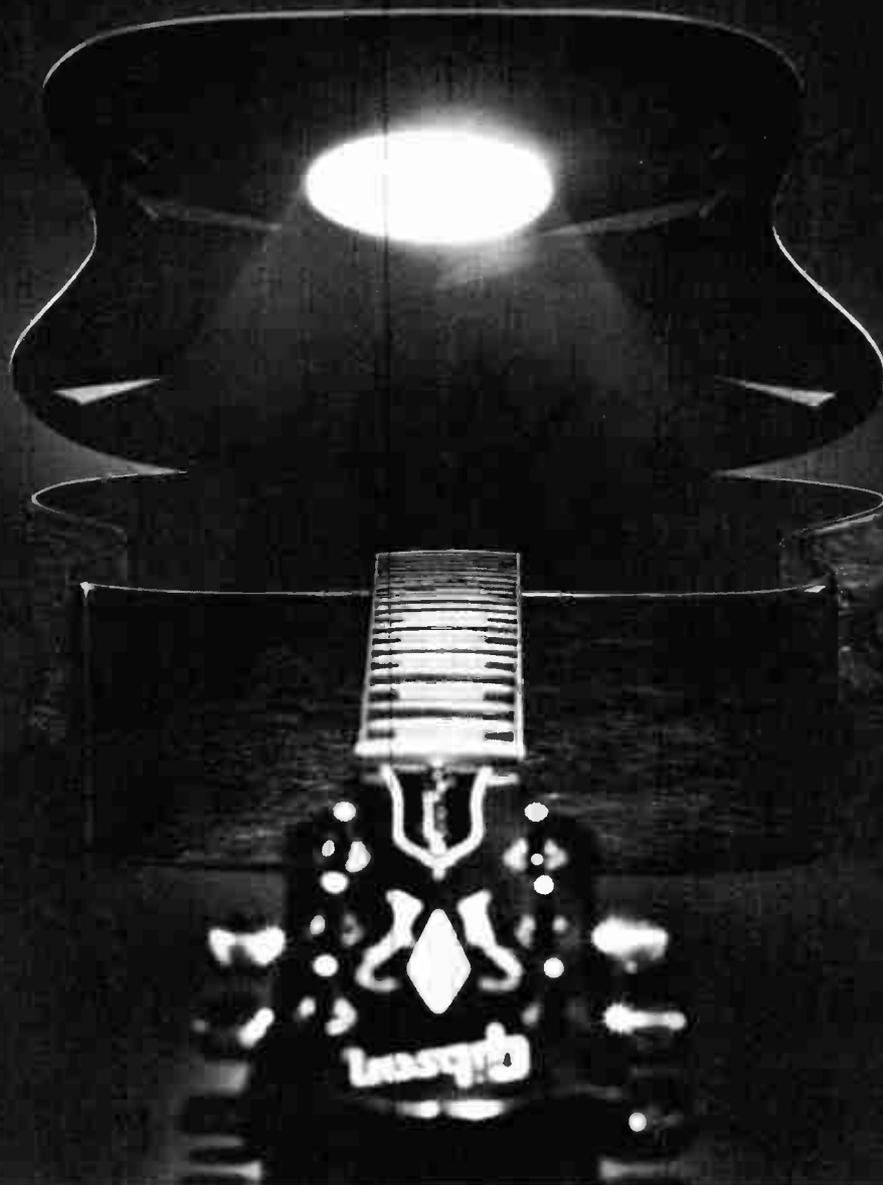
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SPOTLIGHT REVIEW

BUDDY RICH

A DIFFERENT DRUMMER—RCA LSP-4593: *Superstar; Domino; Chelsea Bridge; Paul's Tune; Straight, No Chaser; Heaven on Their Minds; A Piece of the Road Suite; Pipe Dreams; Countin' Them Long White Lines; A Piece of the Road; Back of the Bus.*

Personnel: Linn Biviano, Jeff Stout, Wayne Naus, John DeFlon, trumpets; Bruce Paulson, Tony Dimaggio, trombones; John Leys, bass trombone; Jimmy Mosher, Brian A. Grivna, Pat LaBarbera, Don Englert, Joe Calo, reeds; Bob Peterson, piano; David Spinozza, guitar; Paul Kondziela or Bob Daugherty, bass; Rich, drums; Phil Kraus, percussion; Candido, conga and bongos.

Rating: ★★★★★

A superb debut album for the band's new label, *Different Drummer* features some outstanding new additions to an already extraordinary book, much better-than-average solo work, and a great straight-ahead, let's-get-it-on spirit.

Though the sound quality leaves something to be desired, the band gets a great feeling going for a studio album. The brass section could use a bit more polish but lead trumpeter Linn Biviano (formerly with Woody Herman) is a significant addition. He has his own style already, seems to mesh well with Rich as regards time conception, and is bound to improve further and help this band even more. He has two climactic screech spots (in a Cat Anderson vein) on *Superstar* and *Road*, with the former particularly effective.

Mosher, too, is a most worthy addition, though he's been with the band before. This underrated veteran seems to lend a stabilizing influence to the reed section in addition to being a definite solo asset. His work on *Chelsea* (a nice Phil Wilson chart) is the best all-around work I've heard from him on record and he really swings the reed soli. On *Pipe Dreams* his work is reminiscent of Art Pepper—and similarly outstanding. Biviano also contributes fine solos on *Dreams*, pretty with a round, full tone.

The LaBarbera brothers really dominate the album, though, if indeed that's possible on a date this strong. John does it with his exceptional writing. He's responsible for the *Superstar*, *Heaven*, and *Chaser* charts as well as the magnificent *Suite*—a well-integrated composition that the band really digs into. Tenorist Pat makes by far his strongest solo showing here. He gets a great momentum going on *Domino* but is particularly eloquent on *Paul's Tune* and *White Lines*—driving, imaginative and in kinship with the flavor of the material. His first recorded soprano outing (on *Heaven*—also from *Jesus Christ Superstar*) is so-so. He seems to be tangled in an idea web that he would have preferred to have been free of. But he gets an intriguing, oboe-like sound out of the straight horn and is bound to bring his solo work on it closer to his tenor level.

Several other players deserve special men-

tion: Stout for his very strong work on *Chaser*, Calo for his rousing spot on *Bus*, and Paulson for his brief but lovely outing on *Pipe Dreams*. Also, in the sections, Calo and bass trombonist Leys are very effective.

The band gets a great ensemble thing going on *Paul's Tune* (a surging opus by bassist Kondziela), one reminiscent of the Maynard Ferguson band circa 1962. *Straight* is very well done and Peterson (who distinguishes himself on *Piece*) lays down some effective Byard/Abene-like comping under the soloists on both tracks.

The chief is not as much to the fore as on past LPs but is, as always, a Tower of Strength. He really enhances *Suite* with his sensitive cymbal work, among other things. Think of him as a superb ensemble musician—we all know about the other stuff. He helps this band in *so many ways* it's ridiculous.

By accident or design, this LP represents something else—what can happen when just the *right combination of players*, kindred spirits and fine craftsmen all, get together on a band and really *feel* the material in a unified way. Then, the whole is greater than the sum of its parts and the big band thing is really happening. This is in evidence through much of the album, but especially on *Suite*, which could also be a further tribute to John LaBarbera's writing.

If you want the key to Hot City, get this album and catch this band. —Szantor

GEORGE BARNES & BUCKY PIZZARELLI

GUITARS: PURE AND HONEST—A&R ARL 7100/007: *Honeysuckle Rose; Love Story Theme; Bobby's Tune; Spinning Wheel; Romeo & Juliet Theme; Guitar Boogie; We've Only Just Begun; Blue Skies; Close To You; Romantic Melody; Rose Room; Slow Street.*

Personnel: Barnes, Pizzarelli, guitars.

Rating: ★★★★★/★★★

From every standpoint save one, this is a compendium of how two guitars should work together. Barnes' steely-fingered lead fleetings, Pizzarelli's agile full-voiced rhythm are what every guitarist dreams of being able to do: anything at all without sweat—and yet...

Mark well: this is probably the best guitar album released in many many years. Dynamics, choice of tunes, execution, recording balance, guitar sound—all are flawless. Particular credit to A&R for giving both guitars a soft, warm, full sound with complete presence, yet free from the slitherings and scrapings heard too often on guitar records. Part of the credit, of course, goes to George and Bucky; they make an engineer's life easy.

The patterns are simple: George plays lead, Bucky backs him with seven-string chords stemming from the McDonough-Kress-Van Eps tradition; infrequently they will kick ideas back and forth single string (*Blues*

Skies), more often Bucky will start something pensive, moving liquidly into rhythm backing as George takes over (*Romeo*).

George's added figurations have some of the same *tremulante* flourish you find in good baroque playing. His ability to play a varied legato and still stay perfectly in tune is of the order of good alto rather than guitar playing.

There is a total "chamber musick" feeling to this duo's playing which moves it into an area beyond jazz: never a mistake, never any pushing, never the feeling that they are not totally in control.

And herein perhaps lies the rub: the nature of good jazz has always been that it is a personal statement, the feelings of the particular soloist about the material he is doing as well as the way he sees the world that day.

In the 40 years in which there has been some degree of writing about jazz, there has never been total agreement as to what the medium is all about. But most of those who wield the typewriter as an axe seem to agree that to qualify as a "jazz soloist" a musician is putting something of himself on the line every time he plays.

That is the only quality missing in this album: the feeling of personal involvement. Part of the trouble may lie in the years and years of studio experience both men have. There may come a time when what you are and what you are required to emulate start to blend into something homogeneously excellent but impersonal.

Listening to these two musicians for hours live as well as on this record, you can't help but be completely impressed by everything they do, yet still feel that it is somewhat withdrawn, noncommitted, that when it is all through, you still don't know too much about George and Bucky as people who play as opposed to people who are superb guitarists.

This applies less to Bucky playing rhythm background than perhaps anything else the duo does. He obviously loves to play rhythm and does it with such perfect taste and concern for his partner's register and figure choices that the delight in doing it cannot help but communicate to the most casual listener.

Again, my beef doesn't stand up too well in Bacharach's lovely *Close To You*, where both men play pretty with such discernment as to make the tune a complete cameo.

But in the old standard *Rose Room* you will be aware of the fact that George stays close to conventional changes, minor thirds and sevenths, and usual statements, even noting the delightful broken rhythm fragment during Bucky's chorus.

Best way to summarize my uneasiness might be: they can do so much so well, you desperately want to hear them try for *more* than the jewel-like qualities of these tracks (the 12 of them average about two and three-quarter minutes each), to give you the feeling that they are stretching for something beyond the quite perfect playing they do here.

For technique and range of guitarismanship

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down beat's jazz album of the year,
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then, ★★★★★ For personal contribution in the tradition of jazz, ★★★ with hopefully more to come.

John Wilson contributes very interesting notes on the background and origins of guitar twosomes, though very early hangers-on at the old Minton Uptown may remember some fairly steady electric guitar duets involving Charlie Christian, Mary Osborne, Remo Palmieri, Tiny Grimes, Chuck Wayne and others, all predating the Barnes-Kress Duo Wilson lists as electrical innovators.

—Levin

JAMES BROWN

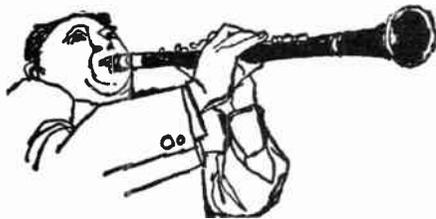
HOT PANTS—Polydor PD 4504: *Blues & Pants; Can't Stand It; Escape-ism, Part 1 and 2; Hot Pants (She Got To Use What She Got To Get What She Wants)*.

Personnel: Brown, vocal; others unidentified.

Rating: ½ ★

James Brown more and more sells mystique, not music: the all-American black-American multi-millionaire image, not the innovative rhythm-and-blues artist. Although his first Polydor album lacks his rhetoric, it is rampant with tedium.

Over clever and presumably infectious



rhythmic hot licks, Brown screeches and/or raps with sidemen equally unimpressive and trivial. Even when the band cooks, as on some of *Blues & Pants* and elsewhere, little happens because Brown maintains his characteristically static temperament overall.

Maybe on stage this incessant sweating soul excites, but on record, the vapid stuff of such grooving is exposed. This is not the saucy showtime of *Papa's Got A Brand New Bag* or *Out of Sight*—this is only manufactured funk, the ineffectual and excessive posturing of Soul Brother Number One, now advertised as "a legend in his own time".

—Bourne

STAN GETZ

DYNASTY—Verve V6-8802-2: *Dum! Dum!; Ballad for Leo; Our Kind of Sabi; Mona; Theme for Emmanuel; Invitation; Ballad for my Dad; Song for Martine; Dynasty*.

Personnel: Getz, tenor sax; Eddy Louiss, organ; Rene Thomas, guitar; Bernard Lubat, drums.

Rating: ★★★★★½

Recorded live at Ronnie Scott's Club in London last March, this two-record set offers an hour and 27 minutes of Getz' current group, which has received rave reviews from European critics.

As Getz' first straight-ahead jazz album since the memorable *Sweet Rain*, it is of course a major event. The leader is playing as well if not better than ever, and his instrumental mastery alone would make the

record a must. Unfortunately, even though the date was produced by George Martin of Beatles fame, the sound leaves much to be desired overall, ranging from brilliant to muffled and distorted. Perhaps the quality of the stateside pressing is in part responsible (side two on my copy is badly off-center). In any case, the technical shortcomings are sufficient to often distract from the enjoyment of the music, which frequently is superb.

The group is into its own thing. In addition to Getz, it has two major soloists in Louiss and Thomas. The latter should be well remembered for his long stay in this country during the '50s and early '60s, which included recording with Sonny Rollins and J.R. Montrose. Originally a gifted disciple of Jimmy Raney, he has found his own voice and sound and must be ranked with the top jazz guitarists.

Louiss, who hails from Martinique, is a find. Those who may be surprised at Getz' working with an organist will understand after hearing him. He has chops, speed, inventiveness and, above all, taste and a sound that never becomes obtrusive. His footwork if fancy indeed—at times, when he plays only a bass line, you'd swear a topnotch bassist was present.

It's hard to form an opinion of Lubat, since the drums are under-recorded. His solo excursions are deft, and he surely is responsible for some of the group's drive.

The material is almost entirely original (*Invitation* is the only standard and *Mona* is by Albert Mangelsdorff; the other pieces are by Louiss, Thomas, or both) and so is the approach. Rhythmically, the quartet is very free, moving in and out of strict tempo with sure-footed grace. The music is very melodic but decidedly contemporary, if never modishly so.

Getz is a marvel. He plays with new-found energy and inspiration, always in complete command of his horn. His control in the upper range is astonishing, but he is all over the instrument, ranging from top to bottom, using his palette of sound like a master painter to achieve a startling variety of hues.

He achieves a wide variety of moods, too, ranging from warmly romantic on the ballad, *Mona*, where he sustains his long tones beautifully, to exciting and almost funky on *Leo* (not a ballad despite the title), *Emmanuel* (fantastic tempo) and *Dynasty*. On the latter, he has a lot of fun with a long, repeated quote from *It Don't Mean A Thing*, and his spirit here is just as joyful as on the memorable version of that tune recorded with Dizzy and Max Roach almost 20 years ago. *Martine* is a bossa, but in a much tougher vein than in *Desafinado* days. And on the profoundly moving *Ballad for my Dad*, Getz is elegiac.

Invitation is a solo feature for Thomas, beautifully conceived and realized. The guitarist also shines on *Sabi*, where Louiss gets into some spooky things, using a very wide dynamic range to build and release tension. (Getz' second solo on this track is a gem, and oldtimers will dig his tip of the cap to Lester Young.) Louiss' also gets off on *Dynasty* with some playing that is both funky and elegant.

There's a lot of music here (most of the tracks are long; *Sabi* lasts almost 17 minutes) and it is marvelous to hear Getz at the top of his jazz form once again. Hopefully, this group will get to play in the U.S. soon—it has something fresh and different to offer.

—Morgenstern

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trumpeter Tony Klatka's *Proud Mary* with its interesting reed colorations. This track really gets off the ground and should appeal both to jazz and soul fans.

The leader gets quite a bit of instrumental as well as vocal space and as usual sounds fine on all three horns. His soprano is heard on *Hitch Hike*, a groovy slow blues, and I only wish there had been more of it; to me, Woody is one of the best on that difficult instrument and doesn't feature it enough. His clarinet on *Amber* is very pretty.

The band is in good form, but on the whole not quite as exciting as it can be in person. In fact, I hope someday they'll do a live date with the Herd—without special guest stars. The band is good enough to sell itself.

—Morgenstern

HUBERT LAWS

THE RITE OF SPRING—CTI 6012: *Pavane*; *The Rite of Spring*; *Syrinx*; *Brandenburg Concerto #3* (First Movement); *Brandenburg Concerto #3* (Second Movement).

Personnel: Laws, flutes; Wally Kane, Jane Taylor (*Concerto* only), bassoon; Dave Friedman, vibes, percussion; Gene Bertocini, Stuart Scharf (*Concerto* only), guitar; Bob James, piano, electric piano, electric harpsichord; Ron Carter, bass; Jack De Johnette, drums; Airtio Moreira, percussion. Arranged by Don Sebesky.

Rating: ★★★½

Laws' further exploration of classical literature (Debussy, Bach, Stravinsky, Faure) is a hot and cold affair.

Side one is a joy—*Pavane* explored with ingenuity and valuable percussive assists and Stravinsky's *Spring* delightfully spiced with a

cooking section featuring Laws improvisation and probing James (a hero throughout—what a touch!)

The other side disappoints mainly in its academic stasis—convoluted cadenzas and the usual chamber chatter obscuring the special magic Laws can evoke. Though the musicianship is impeccable, *Concerto* succumbs to tedium. *Syrinx* (by Debussy), a gentle, over-dubbed Laws tour de force, is somewhat more interesting.

Laws' purity of tone and ease of execution



continue to amaze and his wide barrierless vision enables him to bring all aspects of his varied background into play whatever the context. He is a complete musician.

Look for much scarier things from Laws but on the basis of side one, do investigate this.

—Szantor

MODERN JAZZ QUARTET

PLASTIC DREAMS—Atlantic SD 1589: *Walkin' Stomp*; *Dancing*; *Plastic Dreams*; *Variations on a Christmas Theme*; *Travlin'*; *Piazza Novona*; *England's Carol*.

Personnel: John Lewis, piano; Milt Jackson, vibraharp; Percy Heath, bass; Connie Kay, drums. Tracks 4-6 add Snookie Young, Joe Newman, trumpets; Garnett Brown, trombone; Jim Buffington, French horn; Don Butterfield, tuba.

Rating: ★★★★★½

The MJQ's return to the Atlantic fold fol-

lowing two highly fruitful works for Apple Records (no pun intended) touches many of the group's past musical cornerstones and succeeds largely in injecting freshness and vitality in what is after 20 years a familiar musical vocabulary.

The program is a varied one. *Walkin'* is a charming and engaging fugue-like theme characterized by a conspicuous absence of syncopation. Thematically and rhythmically, it suggests such past MJQ tunes as *Versailles* from the *Fontessa* LP (SD 1231) of *Blues Necklace* from *Jasmin Tree* (Apple ST 3353). Lewis' gingerly solo playing hints of Basie in its sparseness and simplicity. He tiptoes delicately from note to note and gathers an ever-so-gently swinging momentum. Every note counts in a Lewis solo of this sort. Unfortunately, the piece lacks resolution. The fadeout ending leaves the listener hanging.

Dancing is a basic blues in form and theme. The treatment is direct. Connie Kay's triplets give an emphatic but not pushy rhythmic thrust behind Jackson and Lewis. Heath's contrapuntal bass line provides a sort of counterweight against Kay's forward driving beat.

Lewis plays harpsichord on *Dreams*, but jazz feeling is not sacrificed. The piece features several shifts in time. Medieval England dominates the feeling of *Variations*, which is really Twelve Days of Christmas. Lewis is still at the harpsichord, this time supported by a brass ensemble playing with imperturbable propriety. Jackson's long, lingering notes hang suspended in the air like a rainbow in the mist.

A portion of Lewis' suite of some years ago, *The Comedy*, is augmented by a brass

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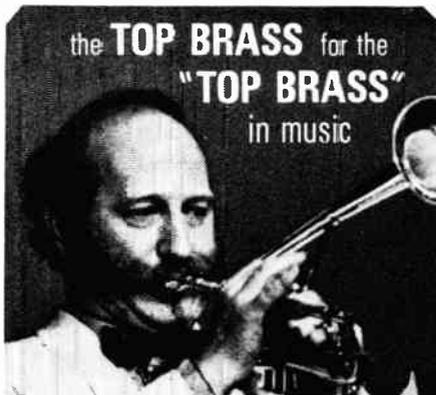
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ensemble and makes up *Piazza Navona*. In spite of the Renaissance-style opening, there is much interesting and exciting musical business conducted here. The dramatic brass interludes are a startling and effective contrast to the swinging and open playing of Jackson and even Lewis. The economical scoring for the horns never crosses the line into excessiveness or pretentiousness.

Carol (God Rest Ye Merry Gentlemen) finds Lewis back at the harpsichord in this treatment, which balances precariously between medieval England and modern America. Jackson steels the show with a marvelously inventive solo that combines his own power and emotionalism with Lewis' melodic directness. The result is a dramatic and exciting accomplishment. Lewis then moves on to build an improvisation that rivals Jackson's



before retreating into the Bachian closing formalities. Most of Lewis' strongest moments, however, come when he intertwines himself in another web. That is to say, he is best as a contrapuntal accompanist. His strongly melodic mind and sense of simplicity often form the basis of some beguiling musical threads, particularly when woven into the caloric fabric of such a perfect foil as Milt Jackson. Such interplay is the essential strength of this album.

The sound quality is especially good, capturing the group with great presence and sparkle—this in marked contrast to some earlier Atlantic MJQ records (the *European Concert* set excepted). Wally Heider's team did a marvelous job.

Plastic Dreams is a worthy addition to the MJQ's musical literature. —McDonough

MIKE WESTBROOK

LOVE SONGS—Deram 18049: *Love Song 1; Love Song 2; Autumn King; Love Song 3; Love Song 4; Original Peter*.

Personnel: Dave Holdsworth, trumpet, fluegelhorn; Malcolm Griffiths, Paul Rutherford, trombones; Mike Osborne, alto sax; George Khan, tenor sax; John Warren, baritone sax; Westbrook, piano; Chris Spedding, guitar; Harry Miller, bass guitar, bass (double-tracked, track 4); Alan Jackson, drums; Norma Winstone, vocals.

Rating: ★★½

Is Westbrook really one of Britain's leading avant-garde bandleaders? The semi-rock mode, the music's studied simplicity, the vocalists' pretty passionlessness suggest a botched attempt at the idiom of Jackie Cain-Roy Kral. Really, now.

In the past, Westbrook has proven capable of copping imaginatively from Mingus, Coltrane, Quincy Jones, Gil Evans—in fact just about any good arranger of the last 20 years. Not original, but with Westbrook it worked. Not so this time: the vocalist sings or noodles her inadequately and bored way through five of the six endlessly repeated ditties while several interesting hornmen try to make themselves heard.

Too bad, because Westbrooks' ability is manifest. *Love Song 1* uses the Bacharach method of languid, ridiculous chord changes, but Westbrook is the superior composer, and the line almost works. Specifically, the Cain-Kral idiom appears in *King* and *4*, and the latter also has one of those Beatles-ponderous chords sections which originated in r&b circa The Flamingoes.

The rest are simplified forms of the old Ventura-Cain-Kral bebop idiom repeated over rock rhythms. A little, especially of the vocalist, goes a long way. *Song 3* is quite the falsest track: very long, it is mostly Ms. Winstone forcing her small voice through amateurish lyrics and a dull theme. A brief, excellent trombone solo does not save the piece, but does serve to show why this LP is worth your attention.

Each track has complete solo horn statements, despite the niggling theme background. The one trumpet solo (*King*) is left free, but it is up tight. Altoist Osborne attempts a rhythmically tense style based on calculated space and frenzied, short lines (2, 4). He sounds uncertain of himself, though, and plays cliches from every frantic altoist since Adderley. Khan, with his crude tenor sound, presents a structurally composed r&b model jazz style in *1*, *4* and *Original*, nothing unique, but well done and pleasant to hear.

Two very together trombonists are the best things about the LP. Their styles are surprisingly similar; both have avoided the J.J. model completely in favor of a more expressive swing-originated idiom. The slashing 2 solo (Griffiths?) is lyrical and free-flowing, with a distinctive variety of controlled sound devices to lend authority to his extended statement. The soloist in 3 and 4 is equally musical (Rutherford?), in pieces that would have tempted lesser players into mere flashiness. He seems slightly more inclined to certain Mangelsdorff ideas of sound and phrasing, though he lacks the German's self-limitations.

Trivial in conception, this LP does offer some musical moments. Westbrook's earlier *Marching Song* (Deram MWBS-1X) features a full-sized band, and is a far more satisfying sampling of current British jazz.

—Litweiler

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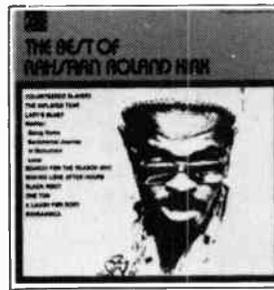
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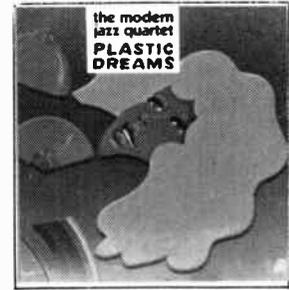
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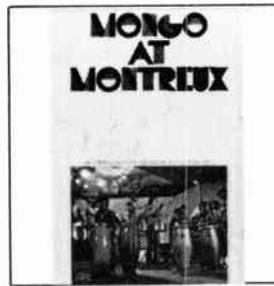
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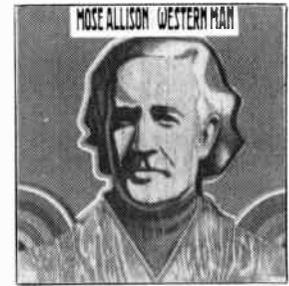
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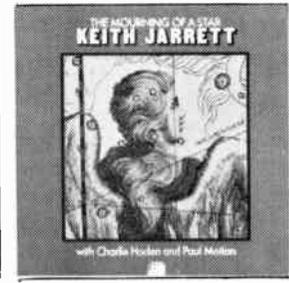
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blindfold test

by Leonard Feather

Gene Russell, known for many years in west coast circles as a pianist and trio leader, has made a sudden and very successful leap into the role of entrepreneur.

Early in 1971 he founded Black Jazz Records, a label that has recorded a series of hitherto neglected young artists around Los Angeles. Distributed by Ovation Records, the company has taken off with remarkable vigor, achieving airplay and sales beyond anyone's expectations.

Russell has since expanded his activities to launch "Black Jazz Festival" Sunday matinees at the Lighthouse; a larger-scale congress of his stars at the Hollywood Palladium; and a series of Black Jazz television shows.

One of his early press releases made the statement: "Jazz is black and must stay that way." This led to an article in the Los Angeles Times in which I pointed out the dangers of separatism, a subject which we later discussed in a lively and mutually stimulating KBBCA radio show. Logically, I decided to try out a black and white Blindfold Test, to which Gene readily agreed. This was tried once before, when Roy Eldridge said he could identify any musician by race (db, 7/13/51) . . . Eldridge was even less successful than Russell in proving his point.

1. MIKE LONGO. *Let Me Out* (from *Matrix, Mainstream*). Longo, piano, composer; Al Gafa, guitar; Ron Carter, bass; Mickey Roker, drums; Potato Valdes, conga.

I liked that . . . it sounded very white to me, whoever the group was. It seemed to be influenced by the Mitchell-Ruff trio, but I don't think it was them. But I haven't heard from them since the new album they've got out. I've only got two of their albums.

Their phrasing— whoever the group was—reminds me of the Mitchell-Ruff trio. It reminds me also of a group out of Europe.

The guitar player sounds like he's white, too. But the whole thing about this is it's not nothing new, nothing I haven't heard before . . . like the group was together; it seemed like a well-rehearsed group. I'd rate that about two stars.

2. CLARK TERRY-BOBBY BROOKMEYER. *Blindman, Blindman* (from *Tonight, Mainstream*). Terry, trumpet; Brookmeyer, trombone; Roger Kellaway, piano; Bill Crow, bass; Dave Bailey, drums.

When you go downtown and pass all those bars, you hear that. Somebody's out on the floor dancing, some groovy chick; so I've heard that before too. I liked it; it was a good footstomper.

It sounded like an integrated group. The trumpet player I think sounds like the guy who works on the Johnny Carson Show.

L.F.: How can you tell by the sound if a group is integrated?

G.R.: Well, the soloists is what I'm going by. You know it's just like you hear . . . I've heard some good copyists play the same notes, but there's one thing that's omitted—that feeling. The soul of black people is different from the soul of white people.

Now, I can't always tell; I'm no expert on this. There's different cultures. I'm going by what I hear and what I feel; if the thing turns me on and it feels good. But I've heard a lot of copyists. It's like some guy I heard imitating James Brown. He got all the steps down and everything, but I can hear, I can tell.

And this is what I think is wrong with the record business. They'll get some guy who sounds like Charlie Parker and they'll record him right away; but when there's some guy who's closer to the truth, nothing happens with him.

As I said before I'm no expert, but this kind

34 □ down beat



gene russell

of music that I just heard, I've heard that all my life . . . one of them funk footstompers. I like the record.

3. THAD JONES-MEL LEWIS. *Us* (from *Consummation, Blue Note*). Jones, flugelhorn, composer-arranger; Snooky Young, lead trumpet; Jerome Richardson, soprano sax; Dave Spinozza, guitar; Roland Hanna, piano; Richard Davis, bass; Lewis, drums, et al.

That's one of those type of records that you can turn on AM radio. A big studio band sound, some slick charts . . . it didn't do nothing for me. It seemed like a leader got a session together and put today's backbeat—it used to be called a shuffle.

Sometimes when you speak of jazz, and supposing some stations have jazz, and they'll come on with the Johnny Mathis records that don't even fit . . . so this reminded me of that. And, again this sounded like an integrated studio band—like they got to get one or two of us in there! I'd rate that about two-and-a-half—danceable.

4. MILES DAVIS. *Corcovado* (from *Quiet Nights, Columbia*). Davis, flugelhorn; Evans, conductor, arranger; bass and drums not identified.

That tune sounded like *Corcovado* and it's the Gil Evans band with Miles. I don't know of any trumpet player you could take and get this kind of feeling. It's like the *Sketches of Spain* album. And the bass player sounded like Paul Chambers. I couldn't hear much of the drummer, but it felt like Jimmy Cobb. Now I'd rate that five stars.

I think that was his arrangement, because he built the arrangement around the way Miles plays. Any any good arranger—like you take artists like Erroll Garner in any of those big band things—the artist will usually tell them what they want, and if they know the style of the artists they'll build the arrangement around it.

Gil Evans is an excellent writer; I loved what he did on *Sketches of Spain* and on this album here. But I don't want to get into the controversial, like who's what and what's this . . . the only thing I'm really expressing is let's give everybody their just dues.

5. JOHN LEWIS. *Notions* (from *Essence,*

Atlantic). Freddie Hubbard, trumpet; Lewis, piano; Gary McFarland, composer-arranger.

That sounded like Don Ellis to me, with some slick charts. Nothing exciting; I wouldn't even try to rate it—well, maybe I'd give it one-and-a-half.

6. JOE ZAWINUL. *Riverbed* (from *Money in the Pocket, Atlantic*). Blue Mitchell, trumpet; Joe Henderson, tenor sax; Pepper Adams, baritone sax; Zawinul, piano, composer; Sam Jones, bass; Louis Hayes, drums.

Yes, I liked that. It had a very good line to it, it felt good. Reminded me of the early things that Lee Morgan did on those Blue Note albums. And also some of the older things that Blakey, Lee and Horace did. It really felt good—if it felt good to me, it felt black.

The soloist on baritone, the feeling behind him was making him play. He could have been either black or white, I'm really not sure. I don't know many black baritone players.

7. CHUCK MANGIONE. *Lullaby For Nancy Carol* (from *Together, Mercury*); Mangione, flugelhorn, composer; Rochester Philharmonic Orchestra.

I really dug that one; it was a very pretty record. I love strings away. It was peaceful. Like when you get out of the club and go home, this is the kind of record you put one—or read a good book—and you hear it, and everything is coinciding . . . peace, what we need more of anyway.

The trumpet players sounds a little like Miles . . . at least he's very influenced by Miles. But I really liked the record; I'd rate that four-and-a-half stars.

I really don't know who arranged that but it sounded very New York-ish.

8. HUBERT LAWS. *Syrinx* (from *The Rite of Spring, GFI*). Laws, flute; Wally Kane, bassoon; Bob James, piano; Dave Friedman, vibes, percussion; Gene Bertocini, guitar; Ron Carter, bass; Jack De Johnette, drums; Airtio Moreira, percussion; Don Sebesky, arranger; Debussy, composer.

It sounded very European; no comparison to the record that preceded it. It could have been black people experimenting with white people's music. I wasn't impressed with it. It would make a good background for a murder mystery. Three stars.

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Duke Ellington

Rainbow Grill, New York City

Personnel: Money Johnson, trumpet; Malcolm Taylor, trombone; Norris Turney, flute; Russ Procope, clarinet; Harold Ashby, tenor sax; Harry Carney, baritone sax; Ellington, piano; Vic Gaskin, Larry Ridley, bass; Rufus Jones, drums; Nell Brookshire, Tony Watkins, vocal.

The Duke Ellington Show, as it was billed at the Rainbow Grill, was exactly that—an entertainment consisting (first and foremost) of the Ellington brand of band, the comic monologue, the sing-along, “story” telling, the sing-along, and even a little impromptu dancing at the conclusion.

Not unexpectedly, the most satisfying component of the show was the band’s business, featuring a night-clubbish potpourri of old and new hors d’oeuvres. For the Ellington purist, the set as a totality was probably less fulfilling than his concert presentations, where music is

master composer, gave Harold Ashby the space to offer a liquid solo of distinction. It remained a potent understatement of the proceedings behind him until the conclusion, where his determination turned the band into an understatement.

Tradition came up again in an excerpt from *New Orleans Suite*. Norris Turney came to the fore and scored with a concentrated tone on the flute that imparted just the right prescription of nostalgia and lyricism. The ensemble complement was also compelling at this point, blending gracefully with the solo effort.

In a sing-along with Duke, the locals joined in happily for a stanza of *I’m Beginning to See the Light*, which led without warning into a lusty, deep-chested rendition of Duke’s magnificent *Sophisticated Lady*. Splendid bari-

tween the voices of both, added a “jazzy” touch that seemed almost tribute to the recently departed Louis Armstrong. Next up was *I’ve Got The Blues*, on which Miss Brookshire showed she can really dig down for a song, really get her guts into it.

The old-friend sound of *Satin Doll* stirred a loud splash of applause—as if you didn’t know—and the tune came over as silkily as ever. A tantalizing expedition on the keys was offered by the Duke on this tune. Tantalizing for its deliciousness, but also for its brevity. Indeed, there wasn’t really enough of Duke’s own playing that night to suit this listener.

Tony Watkins, the boy half of the vocal pair, is somewhat overstylized, but his tone is true and rich. His strong attack was particularly in evidence on *It Don’t Mean A Thing*. In his rendition of *Solitude*, a multitude of vocal influences showed up, but so did that full-bodied sound.

The Duke Ellington Show closed shop with *One More Time*, bringing both singers to the floor. The conclusion was notable not so much for the music as it was for the reaction of the audience when it discovered something good was coming to an end. The rousing repetitiveness of the riff got into the feet of two ancient ladies in the left aisle of the elegant room, and the pair proceeded to dance in and around the army of waiters. Watkins spotted them and induced them to join him on the stage area—which they did without hesitation and great glee.

Soon, both white-haired matrons were kissing and hugging Tony, Nell, Harold, Larry—just about anyone they could lay their frail hands on. Duke seemed visibly impressed by this expression of so much affection, and others from the audience joined the floor show of love. At last, one of the elderlies made her way to the Duke himself and planted a kiss on his revered cheek. He gave her a hug and proclaimed: “My, this is really wonderful.” And it was.

—Tom Tolnay



Rufus Jones: Speedy

JOSEPH L. JOHNSON

Sy Oliver

London House, Chicago, Ill.

Personnel: Oliver, trumpet, vocal; Candy Ross, trombone, vocal; Chris Woods, reeds; Cliff Smalls, piano; Leonard Gaskin, bass; Don Lamond, drums; Buddy Smith, vocal.

As he was the man who built the orchestral style of the Jimmie Lunceford band from 1934 through 1939 and gave Tommy Dorsey’s book its best charts through most of the 1940s, it’s no surprise to find that the emphasis in Sy Oliver’s current group is on ensemble rather than soloist.

The group he recently brought into the London House for two weeks was a scaled-down version of the larger orchestra he is currently leading at New York’s Riverboat restaurant. Yet, largely due to Oliver’s ingenious use of mutes in his scoring, it rendered perfectly satisfying facsimiles of such vintage big-band charts as *Swanee River*, *Chicago*, and *Cheatin’ On Me*. With a front line of only three horns, Oliver has succeeded in creating a miniature big band capable of a wide range of tonal colors. (Normally, he has two trumpets, two trombones, and two reeds.)

By scoring passages using a trombone with a bucket mute and a tenor sax, for example, Oliver creates a sound resembling a full sax section. This device is used particularly well in the sly, foxy voicings of *Ain’t She Sweet*. Still another dimension is added when Oliver himself completes the blend with his muted

music is music, and where showbusiness plays a minimal role. But Duke’s fun-loving vitality has won over many a purist—including this one.

As for the music on this evening, the ten-piece unit got on track with *Take The A Train*, the Strayhorn classic. At first it was simply a vehicle to remind us of that great Ellington sound. Later it mellowed into the familiar, fine muted trumpet of Harold “Money” Johnson. His wistful contribution worked its way up into some solid ensemble stuff, as the band warmed up along with the rest of us.

The band’s work on *Creole Love Call*, that melancholy ode, was a sensuous revisitation of Ellington’s roots, of his respect for jazz history. A clarinet trio, one of them bass, penetrated to the very core of the music and the listener. It’s not easy to sound old and new at the same time, but they managed on this one.

Lambie Pie gave the crew its first genuine opportunity to open up the throttle, with a brief vocal assist from the man at the piano, who seemed to be enjoying himself almost as much as the audience.

Afro-Eurasian Eclipse, a new work by the

tone work was dealt up by Harry Carney. The solo was built around an off-beat vibrato that seemed to belie the weight of the instrument. A still comment-worthy highlight of the effort was Carney’s traditional attempt to play the longest-held note in the world. That feat had both its dramatic and humorous effect.

Another classic was *Caravan*. Russell Procope’s clarinet set the exotic scene for a solo by Rufus “Speedy” Jones. The versatile drummer successfully demonstrated how he got his nickname. Duke’s controlled wit at the keys showed well here, too. The band’s two bassists for the evening, Larry Ridley and Victor Gaskin, provided strong dual support for the work in this number, and throughout the evening.

Nell Brookshire did a stand-up-and-aim-right-at-you version of *I’ve Got It Bad And That Ain’t Good*. With shades of Dinah Washington, Miss Brookshire still managed to get her own message across: that she is a resourceful singer who can pull out all the stops at a moment’s notice and still have something saved up in the vocal bank.

The interplay between Johnson’s trumpet and Miss Brookshire’s voice, and later be-

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Sy Oliver: Ingenious

trumpet. He didn't play open trumpet all night, either in solo or ensemble. *Sweet Georgia Brown* found him in the lead role, playing against a complex counterpoint from the clarinet. A baritone sax-trombone voicing worked well also in the wrap-up—and a walloping one it was.

Virtually the entire program is made up of standard materials, but the highly stylized treatments gives every item an unmistakable identity. *Undecided* was played in a crisp, triphammer tempo with tight, driving ensembles and a soaring alto solo by Woods. Smalls also contributed a piano chorus that took several unexpected but arresting turns.

There was a loping, easy-going version of *Perdido* with some gently nudging riff figures woven into the arrangement. *What's New* featured some particularly plush and feathery ensembles with Oliver in the lead with a Harmon mute, and Wood's tenor and Ross' muted trombone playing divided harmonies for an interesting effect—interesting in that the sound was larger than the sum of its parts.

Oliver's small band sported no major solo talent, although each musician acquitted himself well when called upon. Oliver himself is not a particularly strong player. His attack, though competent and workmanlike, does not distinguish him. His solo ideas are generally bland and unimpressive. But all this counts for very little in the orchestral context he has surrounded himself with, and there is very little in Oliver's past that would lead one to expect great trumpet feats from him. He put his horn down after his 1939 departure from Lunceford, to pick it up again only for his 1970 stand at the Down Beat club in New York.

As a performer, Oliver is better for his low-key vocals, and they were heard in songs like *Yes Indeed*, *Chicago*, *Cheatin' on Me*, and several others. So were the vocal trios from the Lunceford days.

It is Oliver's sharp, concise and highly original arrangements that hold the show together. He belongs in the pantheon of arrangers—with Ellington, Benny Carter, Eddie Sauter. His current band, even in his smaller version, succeeds in showcasing his exceptional talents. —John McDonough

Jim Hall

Martinique, New York City

Personnel: Hall, guitar; Benny Aronov, piano; Ron Carter, bass.

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food to apparently loyal and certainly appreciative and attentive members. You pay your admission (members of Jazz Adventures get a break here), and, if you want, buy your lunch. The musical groups are different every week, and range from trios to big bands.

The sessions recently moved to more elaborate quarters of the St. Regis Hotel.

I heard Jim Hall's trio play a set collection of standards including *My Romance*, *Baubles, Bangles, and Beads*, *Here's That Rainy Day*, and *Up, Up and Away*.

Hall played well, Hall played beautifully. His introspective lyricism is perfectly complemented by his now fully developed capac-



JOE ALPER

Jim Hall: Introspective Lyricism

ity for swing. He was not indulging what has seemed to me a tendency, particularly in his earlier years, to linger somewhat lovingly over his own guitar sonorities. And he still plays his amplifier as resourcefully as he does his strings.

Hall's improvising is sometimes almost casual. But it is never shallow and never banal. And it is usually conservative in the very positive sense that he polishes, refines and extends a musical vocabulary that is now as natural to him as his speaking voice—perhaps more. The way he took out *Rainy Day* with a chorus that began as a lovely improvisation and ended on the theme was memorable.

The trio is something of a miracle. It is never thin, never monotonous in its texture or its impact. It was recently expanded from a duo by the addition of Aronov's piano, and I will say categorically that I have never, never heard a pianist with sounder, more discreet instincts about when to play something, when not to play, and how much to play. Carter's bass remains as interesting in accompaniment and in the ensemble texture as in solo. I found myself aware of his every note, but not at the expense of hearing anybody else's notes. And he uses amplification almost as well as Hall does.

I had only one complaint. In *Up, Up and Away* the solos were played modally, on a pedal-tone incantation, and Hall chorded his. It didn't work at all for me.

As I left the club, Jack Tafoya was on the stand with the house piano trio of Mike Abene, indulging his ambitions as a singer. (Ulp!) He had just held a drawing for a free copy of a Boots Randolph L.P. (Double Ulp!)

—Martin Williams

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**Richard Davis' "Shiny Stockings" Solo
Transcribed and Annotated by David Baker**

This solo by Richard Davis is a splendid example of the expansion of technical facility that jazz players have brought to the bass. The technical demands made on the jazz bassist since the early 1940s have far exceeded those made on his counterpart in symphonic music. The jazz bassist, by refusing to accept the limitations of the instruments as defined by convention, has in many instances been able to transcend its hitherto idiosyncratic boundaries.

Bassists like Richard Davis have brought the left hand technique as well as the pizzicato to unprecedented heights. The concept of the bass as an instrument which is clumsy, cumbersome, and incapable of standing alone has resulted in a repertoire far beneath its capabilities. The jazz bass player, often unfettered by the restrictions of Western tradition, has been able to bring new insights to the solution of technical problems. Both bass players and their repertoire owe a decided debt to the legions of jazz players who are responsible for this "fait accompli."

Richard Davis, like so many other contemporary young giants of the bass, no longer functions solely as a timekeeper, but has become an integral part of the group, playing time, melody, spontaneous counterpoint, and obbligati. His lines are characterized by the following: (a) a great deal of angularity; (b) virtuosic display; (c) double-time passages; (d) highly complex, subtle, and diverse rhythms; (e) multiple stops; (f) high level chromaticism; (g) extended use of the upper register; (h) ostinato; (i) pedalpoint; (j) highly colored scales, and (k) extreme variety.

This solo was taken from the *Heavy Sounds—Elvin Jones and Richard Davis* album (Impulse/ABC Records A9160). The composition, *Shiny Stockings*, is by Frank Foster. Tempo: quarter note = 136.

In order to demonstrate the aforementioned characteristics, the transcribed solo includes Richard's lines behind the melody statement (letter A to C) and behind Foster's solo (C to E), as well as his actual solo choruses (E to finis).

Check it out!

Shiny Stockings

♩ = 136

A B^bm₇ E^b₇ B^bm₇ E^b₇ A^b B^bm₇ C^m₇ F^m₇ B^bm₇ E^b₇ C^m₇ F₇ D^m₇ G₇ C^m₇ F₇ C^m₇ F₇ B^bm₇ E^b₇ A^b B^bm₇ C^m₇ F₇ B^bm₇ E^b₇ A^b C^m₇ F₇ B^bm₇ E^b₇ A^b C^m₇ F₇ B^bm₇ E^b₇ A^b C^m₇ F₇

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jazz on campus

The Mid-West College Jazz Festival at Elmhurst College (Chicago) has added a Friday night performance to its new "no competition" format. The three-day festival (March 17-19) will open on Friday evening with performances by the judges/clinicians and one or two "guest" bands. (Invitations have been tendered to the jazz ensembles of Indiana U. and the U. of Miami). Presently included in the "clinic ensemble" are Cy Touff, bass trumpet; David Baker, trombone; Bunky Green, alto sax; Rufus Reid, bass; Buddy Montgomery, drums, vibes, piano, with augmentees consisting of faculty leaders from the participating colleges.

Saturday morning will be clinic time—one session combining sight-reading, arranging, and evaluation of chart construction and performance. Rev. George Wiskirchen will conduct a "reading" band—made up of as many high school and college musicians who can cut it—through 15 of 20 new professional level charts. Overhead projectors will show the conductor's and/or first trumpet parts with the clinicians commenting (on mike) after each run-through on the construction of the chart with an analysis of the role of individual or sectional parts within the arrangement.

Saturday afternoon and evening performances will include big band, combos, and vocal participation with one or more of the clinicians playing with a college group. Sunday morning will be devoted to a repeat of the 1971 improvised jazz religious service. It will again be performed by the Chaplain of Elmhurst College and David Baker conducting a "set" small ensemble which is augmented "at will" by members of the congregation who wish to offer a verbal or musical statement. Sunday afternoon will conclude the regular ensemble performances after which the judges will choose one or more groups to reprise on Sunday evening plus an all-star jazz ensemble which will climax the festival.

As in past years, 25% of the net proceeds of the festival will go to the Elmhurst College Music Scholarship fund. The remainder goes into a Festival savings account as a reserve fund against any future losses. (The reserve fund is limited to \$750. Any money beyond that sum is to be distributed as scholarships to student musicians participating in the festival.) The co-producers of the festival are Dr. James Sorensen and Charles Suber. The

AD LIB

Continued from page 12

testinal virus during his Rainbow Grill engagement, but missed only one night (Nov. 11) though he was hospitalized . . . Randy Weston arrived in town in early November to line up talent for a music festival featuring jazz, soul and Latin to be held in Tangiers, Morocco, June 30-July 2, but also to visit family and friends and do a little playing. The pianist opened at Mikell's Nov. 10 for an indefinite stay. Randy brought along his son, who is now well over six feet and no longer the Little Niles celebrated in one of his father's most famous songs . . . Singer Joe Lee Wilson had a successful three-week stay at Trude Heller's, where the Reggie Moore Trio (Hank Haney, bass; Chip Lyles, drums) also

Mid-West College Jazz Festival is a "charter" affiliate of the Association of College Jazz Festivals together with the CJFs at Mobile, Quinnipiac and Salt Lake City.

Ad Lib: The Drake University (Des Moines) Jazz Lab Band and Jazz Lab Sextet have begun a series of monthly concerts under the leadership of Robert D. Weast, Associate Professor of Band Instruments. Among those featured in the jazz groups are four "db award winners" from Jefferson high school (Iowa): Jim Oatts, trumpet; Max Lyon, trombone; Jack Oatts, alto sax, and Cathy Helms, piano . . . Stan Kenton and his orchestra will be teaching and performing at nine Denver high schools in December and April. John Roberts, President of NAJE and Director of Music Education for the Denver schools, confirmed the agreement with Kenton as "involving 20,000 high school students" and is the first time that such a contract has been signed with a school district. Funding of the project is made possible on the basis of public concerts which feature the full Kenton orchestra and several school ensembles . . . Carol Kaye (Gwyn Publishing) has released several new jazz-rock-blues method books: *Blues Harmonica* by Tommy Morgan, arranger for Johnny Cash, Rod McKuen, Glenn Yarborough, et al, and "first call" harmonica player in Hollywood recording studios; *Creative Keyboard Sounds* by Artie Butler, well-known Hollywood arranger (*Love Machine*, etc.); and *Easy Electric Bass* by Frank Carroll, for eight years a member of the *Tonight Show* band, electric bassist on many recording dates, and a graduate of Eastman School of Music . . . The University of the Pacific (Stockton, Cal.) is planning a possible full month of jazz workshops, lectures, and performances in early 1972 as a result of the success of a Clark Terry clinic/performance last year with its jazz band . . . The 1972 *School Jazz Festival Calendar*, detailing over 70 festivals, will be published in the Jan. 20, 1972 issue of *db* (on sale Dec. 23) . . . The Oberlin College Conservatory of Music, quite musically conservative in the past, is really opening up. Three new courses have been instituted: *Afro-American Jazz Improvisations* and *Compositional Techniques in Afro-American Jazz*, both taught by Charles Moore; and the *History of Afro-American Music and Jazz Anthropology*, taught by Herbert Boyd. Both Moore and Boyd are members of STRATA, a collective of Detroit-based artists. A series of on-campus jazz concerts is also underway.

held forth . . . Gato Barbieri, with Lonnie Liston Smith, piano; Donald Pate, bass (son of Johnny Pate); Na Na, percussion, and Marvin Patillo, drums, did a week of very strong music at the Village Vanguard, followed by Bill Evans . . . Wild Bill Davison was set to take over the house band at the Gaslight Club Nov. 29, replacing Ray Nance . . . Tyree Glenn subbed for the JPJ Quartet at Jimmy Weston's in early Nov. with Hank Jones, piano; Arvell Shaw, bass; Jo Jones, drums. From Nov. 15 to 27, the trombonist, with Slam Stewart replacing Shaw, was at the Dinkler Motel in Syracuse . . . Blood, Sweat & Tears was set for Philharmonic Hall dates Dec. 16, 18-20, and 22 . . . Bow Wow Productions put on their most ambitious show to date on Thanksgiving weekend at the Beacon Theater: Ika and Tina Turner, Weather Report,

Herbie Hancock, and Banchee and Quinaines . . . Isaac Hayes and War kicked off a 16-concert tour with Nov. 11 and 17 concerts at Philharmonic Hall . . . Buddy Tate did two weeks at the Half Note, starting Nov. 9, with organist Trudy Pitts and drummer Bill Carney (Mr. C), both of whom also sing, followed by James Moody's quartet for a week (with Eddie Jefferson joining in Friday and Saturday). Zoot Sims took over for the holiday season . . . Marian McPartland returned to the Cookery Nov. 22 for a stay through Jan. 25, spelled by Sammy Price on Sundays . . . Dee Felice and the Mixed Feelings, a jazz-rock-pop group, were at Nico's Nov. 15-20 and returned Dec. 6 through 18. The group (Frank Vincent, piano; Buggy Brandenburg, guitar; Lee Tucker, bass; Felice, drums; Randy Crawford, Mary Ellen Tanner, vocal) also worked opposite Clark Terry's big band at Town Hall Nov. 12, and on the same day did a Jazz Adventures afternoon gig at that series' new home, The Maisonette at the St. Regis. Singer Betty Carter and Danny Mixon, piano; Roland Wilson, bass; Al Hicks, drums, were on hand Nov. 19, and the following Friday, pianist Dick Hyman, with Toots Thielemans, harmonica, guitar; Milt Hinton, bass; Bill Lavorgna, drums, were scheduled . . . Something special for the Dec. 19 Jazz Vespers at St. Peter's Lutheran Church: Teddy Wilson, solo piano . . . A rather new club in Brooklyn, Gig Young at Brooklyn Ave. and Rutland Rd., has a house band of organist Billy Gardner and drummer (as well as club manager) Dick Gale. Visiting artists have included tenorists Houston Person, Buddy Terry and Willene Barton; altoist Larry Smith; guitarists Roland Smith and Joe Coleman; singer Rita DaCosta, and the Mindbenders . . . If, the English jazz-rock group including Dick Morrissey, Dave Quincy, reeds; John Mealing, organ; Terry Smith, guitar; Jim Richardson, bass; Dennis Elliot, drums; J.W. Hodgkinson, lead vocalist, percussion, launched their fourth U.S. tour with a Nov. 12-15 stand at the Gaslight Au Go Go . . . The same club also hosted flutist Tim Weisberg's combo Nov. 17-22 . . . The Vega Baja week-long pop festival in Puerto Rico has been postponed until Christmas week . . . Baritonist Cecil Payne's Swingin' Zodiacs were at Digs' Den Nov. 12-14 . . . Organist Groove Holmes and group were at Newark's Key Club Nov. 8-21 . . . Guitarist-singer Austin Powell, former leader of the Cats and the Fiddle and Louis Jordan sideman, was guest of honor at the Duke Ellington Society's Nov. meeting . . . Altoist Kenny Rogers' Freedom Ensemble (Charles McGhee, trumpet; Hilton Ruiz, piano; Alex Blake, bass; Andrei Strobort, drums) performed in concert at MUSE Nov. 10 . . . Roy Eldridge, on a busman's holiday from his steady Jimmy Ryan's gig, and bassist Gene Ramey were recent guests with Bala-ban&Cats at Your Father's Mustache.

Los Angeles: Both coasts converged at Donte's during November and jazz fans had the following reasons to give thanks: Carmen McRae for four nights; Zoot Sims and Ross Tompkins, with Chuck Domanico and John Guerin for five nights; Clark Terry, with Ross Tompkins, Ray Brown and John Guerin for four nights; Freddie Hubbard for seven nights, blowing right into December; the big bands of Don Ellis and Louis Bellson (Louis' band in for all four Sundays); plus the combos of Tom

Scott, John Pisano, Jimmy Stewart and Joe Pass. Quite a mixed bag . . . Equally mixed at the Century Plaza Hotel: at the Westside Room, the Mills Brothers, Dec. 21 thru Jan. 8; at the Hong Kong Bar, Bobby Stevens and the Checkmates Dec. 13 thru Jan. 1; opening Jan. 3, The World's Greatest Jazz Band . . . Turning to more expensive cover charges, Aretha Franklin did four nights at the Grove. Pearl Bailey will be there from Dec. 28 thru New Year's . . . Larry Coryell followed McCoy Tyner into Shelly's Manne-Hole . . . Les McCann followed Mongo Santamaria into the Lighthouse in Hermosa Beach. The Black Jazz Festival (those artists recording for that new label) continues there on Sundays. Charles Lloyd was in for a Monday one-nighter; Sarah Vaughan followed on the next Monday . . . Roberta Flack was also in town for a one-nighter: at Claremont College .

. . . The line-up at the Baked Potato, in North Hollywood, has Don Randi Wednesday through Sunday; Jimmy Rowles, Monday; Mike Melvoin, Tuesday . . . Stan Kenton, who has been away from home more than he's been at home lately, is making a rare appearance in his own backyard Dec. 19 with a special one-nighter at the Santa Monica Civic. The concert is for the benefit of the Mirman School for Gifted Children. During the week preceding the Santa Monica gig, Stan and his band will play Fort Carson, Col.; Naval Training Center, San Diego; and Vandenberg Air Force Base, in Vandenberg. Since Kenton and his orchestra embarked on their latest tour (January, 1971) they have logged 100,000 miles by bus and another 20,000 by plane. Apparently bassist John Worster loves the routine: he just returned to the band after a four-year hiatus in Las Vegas. And ob-



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ONE FOOT IN THE GUTTER (A) by Clark Terry, arranged by Dan Haerle. 19: 5 sax; 5 tp; 4 tb; tu; p.b.g.d. A "down Home" Basie-style chart on Clark Terry's tune. Funky blues tempo featuring tp, tb, bs, p, b solos and two separate ensemble shout choruses. (PT 7)
MW 182 ... \$16.50/\$11.00

KILLER JOE (A) by Benny Golson, as arranged and recorded by Quincy Jones: Walking in Space (A&M SP 3023). 15: 4 tp; 4 tb (inc. b-tb); fl. ss, ts; p.b.g.d.; (4 female voices opt.). This famous big band standard features bass and tp solos with open space for others as desired. Odd meters with ss and tp combined; lush reed writing, hip ending. (PT 5)
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GOT ME HANGIN' (M) by Eric Hochbert. 19: 5 sax; 5 tp; 5 tb; p.b.g.d. An up-dated jazz-rock chart utilizing 3/4, 4/4, 7/4 meters somewhat in Don Ellis style. Flag waving ending. Performed on 1970 Mexican tour of New Trier West H.S. (Northfield, Ill.). Recorded. (PT 7)
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LONESOME ROAD (M) by Roy Porter. Transcribed and rearranged by Teddy Edwards. 17 + vocal; 5 sax (as 1 dbl. fl); 4 tp; 4 tb; p.b.g.d. Moving soul ballad, flute and tenor solos. Features solo vocal or four voices. As recorded by the Friends of Distinction on L.P. "Grazin'" (RCA 4149). (PT 4 1/2)
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ROOTS (A) by Bill Dobbins. 17: 5 sax; 5 tp; 4 tb; p.b.d. A driving modal composition featuring long piano, trumpet and tenor solos. Unison 4 tb and bass soli. Brass section soli, sax section soli. Very difficult. (PT 9)
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THE LONELY GRAPEFRUIT (A) by Richard Rutenberg. 17: 5 sax; 4 tp; 4 tb; p.b.g.d. Driving jazz chart; 7/4 & 6/4 meters naturally structured by melodic line. Challenging parts for all, including open solos. Shouting out-chorus. Composer is a 1971 winner of a down beat Student Composer Award. As recorded on JAZZ ON THE ROCKS ... WITH A TWIST (MW-LP 175). (PT 7)
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44 down beat

viously Stan thrives on the rigors of the road. He couldn't wait to leave his hospital bed this summer to rejoin his sidemen. Dick Shearer and Mike Vax conducted during Kenton's absence. . . . Another veteran who loves to travel is Ray Charles. As part of his 25th anniversary in show business, Charles, the Raetzlets and the Ray Charles Orchestra are currently in the midst of a three-week tour of Japan. That marks Ray's fourth tour of the Far East. . . . Cannonball Adderley and his combo played the York Club for two weeks. The night after they closed, the quintet flew up to Stockton, in Northern California, to do an afternoon and an evening concert at the University of the Pacific. Cannonball is the first of three attractions for the University of the Pacific's '71-'72 Jazz Series. Duke Ellington and his band will play there Feb. 27; Clark Terry will appear with the 20-piece UOP jazz band on May 6. . . . Frank D'Rone, vocalist-guitarist, has done so well at the Playboy Club that he's been held over through New Years'. Backing D'Rone: Kenny King, piano; Herb Mickman, bass; Frank Logar, drums. . . . Tommy Vig's big band appeared at Jazz West for a one-nighter. . . . Blinky Williams (a vocalist under the artistic wing of Sammy Davis, Jr.) is currently at the Pied Piper, backed by Eddie Williams' Trio. . . . "Q" Williams is at Memory Lane, backed by Jack Wilson's Trio. . . . Lorez Alexandria is back at the Parisian Room once again, a room where she has always drawn extremely well. Her backing there is the house trio of Red Holloway, tenor sax; Art Hillery, organ; and Kenny Dixon, drums. . . . Trumpeter Alex Rodriguez has been very busy locally with various combos: Ray Bojorquez, tenor sax; Harold Land, Jr., piano; Darrel Clayborn, bass; Woody Thesus, drums, at the Central Recreation Center; with John Gross, tenor sax; Larry Young, organ; Henry Franklin, bass; and Mike Carvin, drums, at Wilson High School; and with Gross, Young, Franklin and drummer Donald Bailey at Centennial High School. . . . This may be stretching a point, but there's a 12-man, modern jazz ensemble in town called Dennis Dreith's Elastic Band. They gave a recent one-night concert at the Ice House, in Pasadena, presented by Ray Bowman. Personnel: Bill Peterson, Ron Barrows, trumpets; Dick Hyde, Phil Teal, trombones; Dreith, Bob Crosby, Jack Baron, John Mitchell, reeds; Greg Mathison, piano; Dan Turner, guitar; Mike Snoebolin, bass; Gene Strimling, drums. . . . Dolo Coker fronted a quintet at the Grove for the President's Ball of the National Association of Neighborhood Health Centers. Personnel: Blue Mitchell, fluegelhorn; Herman Riley, tenor sax, flute; Coker, piano; Larry Gales, bass; Eddie Williams, drums. . . . You've heard of the Jackson 5? Los Angeles now boasts a Jackson 2: bassist Chubby Jackson and his son, drummer Duffy. They're currently at Court and Lee's Saloon, at Ciro's Jr., on the Sunset Strip. Actually, it's a trio with Frank Strazzeri on piano. . . . The Modern Jazz Quartet taped a guest appearance on the Flip Wilson Show, at NBC in Burbank. While here for the taping, John Lewis scored two segments of Rod Serling's *Night Gallery*. Then the MJQ headed for Albuquerque to perform Lewis' *In Memoriam* at the University of New Mexico (Lewis' alma mater) with the Albuquerque Symphony. The piece is dedicated to Lewis' late piano instructor at the University, Walter Keller. . . . For rock buffs: Taj Mahal and Fleetwood Mac did successive one-nighters at

the Hollywood Palladium, then Swing Auditorium, in San Bernadino. . . . Cat Stevens did a matinee at the Greek Theatre. . . . Ten Years After played one night at the Forum, in Inglewood. . . . Melanie was at the Santa Monica Civic for a one-night gig. . . . The Grateful Dead came to life at UCLA for a one-night concert. . . . In case you've been wondering about jazz violinist Johnny Creach, he's alive and solvent, with the Jefferson Airplane up in San Francisco. He's called Papa John Creach and that will be the name of his first album due to be released on the Grunt label. That's right: Grunt!

Chicago: The Modern Jazz Showcase brought James Moody for successive Sunday afternoon and evening concerts at the North Park Hotel—the first (Nov. 14), with guitarist Phil Upchurch and the second (Nov. 21) with localites Jodie Christian, piano; Cleveland Eaton, bass; Marshall Thompson, drums, and featured vocalist Eddie Jefferson. . . . Woody Herman's Young Thundering Herd roared

through two sets at Alice's Revisited on a recent Sunday with two new sidemen nearly stealing the show. Tenorist Greg Herbert (who played briefly with Duke Ellington on alto when he was 17 and now is in his early 20s) is a most worthy successor to the recently departed Sal Nistico and drummer Joe LaBarbera (brother of composer-arranger John and tenorist Pat) has given the band new wings. Ken Chaney's group featuring trumpeter Frank Gordon and tenorist Richard Thompson played two outstanding sets. The Herd, which was in great form at Alice's, returned a week later for a one-nighter at Ruggie's. Trombonist Bobby Burgess has left the band and Rick Stepton moved over to lead. . . . The London House, which featured Clark Terry from Nov. 24-Dec. 5, is looking for artifacts and memorabilia from its early days, such as menus and reviews, etc. Direct any such material to the club at (360 N. Michigan Ave., Chicago, Ill. 60601). . . . Muddy Waters and the Phil Upchurch Sextet did recent weekend stints at Alice's. . . . Count Basie's Band, in the area recently for private gigs, did a public concert Nov. 24 at the Rosary College Auditorium. The gig was sponsored by the Triton

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College Jazz Club . . . Chicago was featured in concert at the Arie Crown Theater at McCormick Place Nov. 25-30 . . . **Chase** was in town for several weeks of rehearsal prior to leaving for an extended recording stint in San Francisco. The group leaves on a three-week South African tour in late December . . . **Joe McClurg**, former proprietor of the Minor Key club in Detroit, now hosts a midnight-3 a.m. jazz show on WAUR-FM (107.9) nightly except Sunday. Good sounds if you can pull it in (southsiders have a decided advantage) . . . **Joe Segal** informs that the Modern Jazz Showcase will be bringing in such people early next year as Art Farmer and Dexter Gordon and that there also may be big band concerts at Roberts 500 Room. Details will be published here as soon as available . . . **The Fifth Dimension** did concerts at Illinois State in Normal and at the Cook County Jail. Percussionist **Montego Joe** was a down beat office visitor.

Boston: Boston is being pleasantly inundated by big bands. **Maynard Ferguson's** band did a week at Paul's Mall, which also hosted the **Buddy Rich** crew. At Lennie's the **Thad Jones-Mel Lewis** band did a weekend to disappointing but appreciative crowds, **Stan Kenton's** band was in for a week, and **Woody Herman's Herd** played a four-night engagement. **Woody** and pianist-composer-arranger **Alan Broadbent** lectured at Berklee while in the area and band manager **Hermie Dressel** also spoke. **Woody**, who looked well and relaxed in his new educator role, enjoyed visiting old alumni **Andy McGhee**, **John LaPorta**, and **Phil Wilson**—all Berklee faculty members . . . The newly-opened **Empire Room** is providing local musicians with gigs backing up singers like **Lana Cantrell** and **Buddy Greco**. **Joe Giorgiani**, trumpet; **Richie Carusco**, alto sax; **Sal Spicola**, **Teddy Casher**, tenor sax; and **Gene Roma**, drums are some of the musicians working there . . . Berklee's **Thursday Night Dues Band**, conducted by **Phil Wilson**, did a Christmas concert Dec. 14 featuring **Gary Burton** and tubaist **Sam Pilafian**. The band also performed for the third time a religious work by **Michael Crotty**, *Unanswered Questions*, which incorporates poem by **Auden**, **Aiken**, **Eliot**, and **Cummings**. Other material was provided by **Mark Kirk**, **Jack Stock**, and **Terry Bonnell** . . . **Alan Dawson** has been in and out of town with **Dave Brubeck**. Also working around town is former Rich trombonist **Tony Lada** . . . **Paul Fontaine** has reactivated the **Jimmy Mosher-Paul Fontaine Band** in the absence of his co-leader, who is presently on the **Buddy Rich** band . . . Pianist **Ray Santisi** is now managing the **Kismet**. **George Mraz**, former Oscar Peterson bassist, and drummer **Peter Donald**, round out Santisi's house trio . . . **Papa's Night Life**, a rock group, recently did a four-night stand at the Stone Phoenix. Personnel: **Emil Cantees**, trumpet; **Richie Caruso**, reeds; **Howie Drye**, baritone sax; **Randy Klein**, electronic piano; **Terry Moore**, vibes; **Dave Hodeck**, guitar; **Cedric Jensen**, drums, and **Joe Milder**, **Lin Arthur**, vocals . . . The local Brazilian contingent has formed a group which recently completed a week at the Jazz Workshop. Featured are trumpeter **Claude Roditi**, altoist **Victor Brazil**, and pianist **Nelson Ayres**.

Detroit: **Tommy Saunders** and the **Surf-side Six**, fixtures at the Dearborn Townhouse, played an October Sunday afternoon concert at the Black Forest in Royal Oak. With trumpeter **Saunders** were **Guy Roth**, trombone; **Webb Stewart**, reeds; **Jim Knight**, piano; **Jim Meyers**, bass; **Danny Masouris**, drums. This latest effort was one of many sponsored by **Jim Taylor's** Detroit Hot Jazz Society. **Taylor** has been instrumental in keeping the traditional jazz scene in a healthy state in the motor city . . . **The World's Greatest Jazz Band** brought crowds to the Detroit Athletic Club in late October. Patrons warmly appreciated both the ensemble and solo offerings of the group . . . **McCoy Tyner** and his quartet helped IBO celebrate their first birthday, performing in an Afro-Jazz program. Plans are now firm to also present **Cecil Taylor** and his group in their first concert in the area . . . **The Brookside Jazz Ensemble** held a packed-house (over 800) concert at Cranbrook School in Bloomfield Hills Nov. 7. Vocalist **Ursula Walker** brought on a standing ovation. Record companies are missing a sure bet here . . . **Isaac Hayes**, whose *Shaft* album is rising to the top of the jazz charts, took over the Detroit Olympia Nov. 24 . . . **The Austin-Moro** 18-piece band continues to fill the cellar jazz club at **Alvaro's** in Royal Oak on Monday nights . . . Vocalist **Bob Anderson** (of whom **Buddy Rich** has spoken highly) is making waves with the **Billy Stevenson Trio** at the Moon Supper Club. **Anderson**, who has been gigging around town for some time, is getting a break with a future appearance on the *Mike Douglas Show*.

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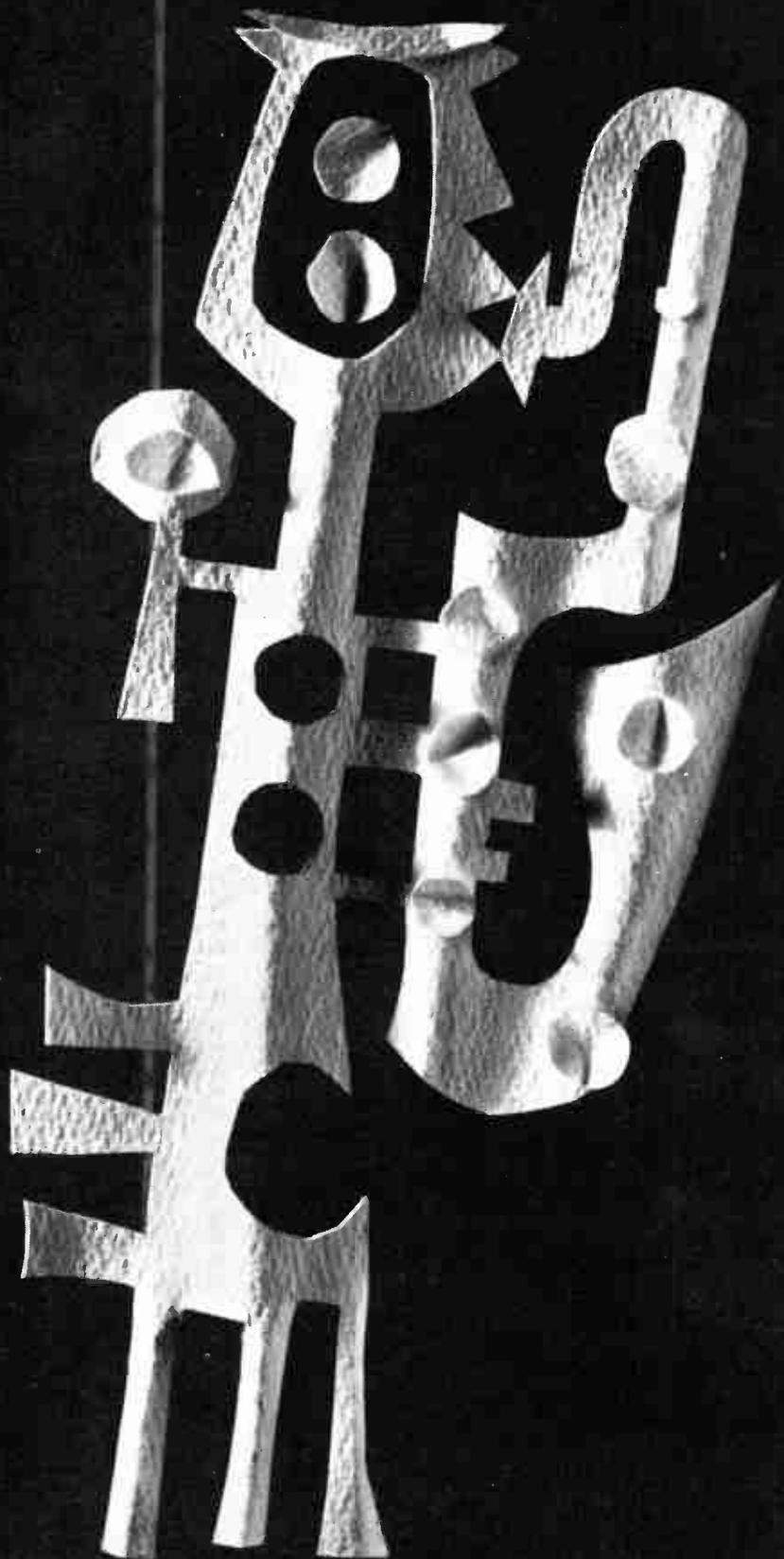
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