

# down beat

jazz-blues-rock

P. v. Oost  
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# WINNERS

READERS POLL

featuring

**GENE KRUPA**

**ORNETTE COLEMAN**


**JOHN McLAUGHLIN**

**SONNY ROLLINS**

**THAD JONES · MEL LEWIS**



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# the first chorus

By Charles Suber

This is the first year that 18-year-olds were able to cast their votes in a national election. It is the 37th year that musicians of any age have been eligible to cast their votes in the **down beat** annual Readers Poll.

Post-election analysis indicates that the "young" vote was serious and discriminating. There are strong indications that young voters—in making their political or musical preferences—opt for candidates who best exhibit responsiveness and ability regardless of party or stylistic label. It seems that young voters, in the main, shy away from hype in favor of quality. And despite the under-and-over-30 cliché, a candidate's age is not held against him if he appears otherwise straight and true. (For the record, be reminded that the average age of a **down beat** reader is 22.7 years; the median age is 19 years. Add to the record the fact that 40% more ballots were received in this year's Poll than last year.)

"If my life is in tune, then I am in tune. I want to move people." So spoke Mahavishnu, the holy name given to John McLaughlin by his guru, Sri Chinmoy. Our readers evidently felt a strong feeling of "tuneship," they were moved to vote him, and his musical associates, unprecedented honors across any semantic boundary between jazz or rock.

Thus did the **db** readers respond to Mahavishnu's charismatic joy while paying honor to the other (more cerebral) child of *Bitches Brew*—Weather Report. Wayne Shorter, Joe Zawinul, Miroslav Vitous, Airto Moreira—all scored high and well in various categories. And the "old man," Miles Davis, the musical guru for both groups, retained his places of honor in several categories.

The readers further decided that Ornette Coleman should be rescued from eternal avant garde and placed in the vanguard of jazz—he is the Jazz Man of 1972 and the number one Alto Saxophonist of 1972.

The fact that Frank Zappa was a two-to-one winner of the Pop Musician Of The Year—over John McLaughlin while maintaining relatively high status as a jazz composer—is a tribute to his eclectic talents and our readers' eclectic tastes.

Charles Mingus is where young and old musicians meet and agree. His force, his creativity, and his way of doing is for all ages. The same case is made for Sonny Rollins—his music glows with complete authority. Rollins made it back to number two in the Hall of Fame—he was not even mentioned in the '71 Hall—and beat out Stan Getz for number one tenorist.

Gene Krupa's election to the Hall of Fame is consistent with the cumulative effect of reissues, clinics, and "it's time" on the voters. (I don't know how significant this is, but Gene is the first drummer elected to the Hall of Fame.)

Some miscellaneous observations: 25 different trombonists were voted into the Poll despite J.J. Johnson's 3-to-1 majority . . . baritone sax and vibes are the most static of the instrumental categories with the fewest number of voted-for players and no new entries this year over last . . . B.B. King has slipped slightly in several categories but still outpolls supersoul Isaac Hayes.

The Newport Jazz Festival, and its attendant national publicity, was a strong factor in this year's Poll balloting, i.e. Thad Jones/Mel Lewis, Gato Barbieri, Oscar Peterson, as well as Mahavishnu, R. Flack, O. Coleman, et al. Additional factors affecting the Poll are **down beat** coverage (possibly the strongest single factor) and exposure to the voters via clinics, musical instrument company support, and record promotion (lack of which can really hurt a guy i.e. Mel Lewis, Chuck Magione, World's Greatest Jazzband, Oliver Nelson.)

How do you interpret the Poll results? Drop us a line if you come up with something.

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## jazz-blues-rock

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# chords and discords

## Trumbauer Slighted

I just noticed that the name of Frank Trumbauer is not included in your Hall of Fame roster.

I played with the Frank Trumbauer Orchestra in 1925-26. The band included Bix, Pee Wee Russell and Sonny Lee (trombone).

If you knew how the top sax men played before Trumbauer (Rudy Wiedoeft, Benny Krueger et al.), and then how 100% of them copied his style — how Bix, Pee Wee, Teagarden idolized him and copied him (he was Big T and Teagarden was Little T in the Whiteman days) — then you'd know that Frank Trumbauer was to jazz exactly what Beethoven was to the symphony!

Louis Armstrong, Charlie Parker, Benny Goodman, Hawkins — they would laugh at Trumbauer's name being omitted from any Hall of Fame. Any top jazz man of that era will readily agree that he was the most copied and had the most influence on jazz style of any musician who ever lived.

Bud Hassler  
Songbook Studios

Los Angeles, Calif.

P.S.: I'm now principal violist with the Hollywood Senior Citizens Symphony — but I still play jazz.

It's nice to hear from Bud Hassler, whose advanced scores for Trumbauer's Arcadia Ballroom Orchestra in St. Louis were often mentioned by Pee Wee Russell.

Among the greats who've acknowledged Trumbauer's influence are Benny Carter and Lester Young, but as we've pointed out on other occasions, inclusion in down beat's Hall of Fame is an elective honor that can be bestowed only by a majority vote of readers or critics. We doubt that many of our younger readers are at all familiar with Trumbauer's music or aware of his historical importance. As for us critics . . . — ed.

## More About Europeans

After three years of buying down beat on newsstands, I finally "cracked" and subscribed . . . your magazine is excellent, but I have one small beef.

Why are there never any articles on such estimable European musicians as Peter Brotzmann, Albert Mangelsdorff, Willem Breuker, Gunter Hampel, John Surman, Jean-Luc Ponty et al.?

I've only seen passing mention of their names in my three-year association with your magazine. Joseph Jarman's *Music '72* comments notwithstanding, there are fine musicians in Europe who deserve notice.

John Rahmes

Tulsa, Okla.

## Guitar Groove

Down beat continues to be the top jazz-blues mag available today.

I'd like to see more coverage of jazz guitar — better yet, an interview with Kenny Burrell (*The Plectrum Spectrum* was great). And

Continued on page 46

# How to get the soul sound on records.

## By Morriss Jennings

In his Rogers Percussion Factsheet you'll find out:

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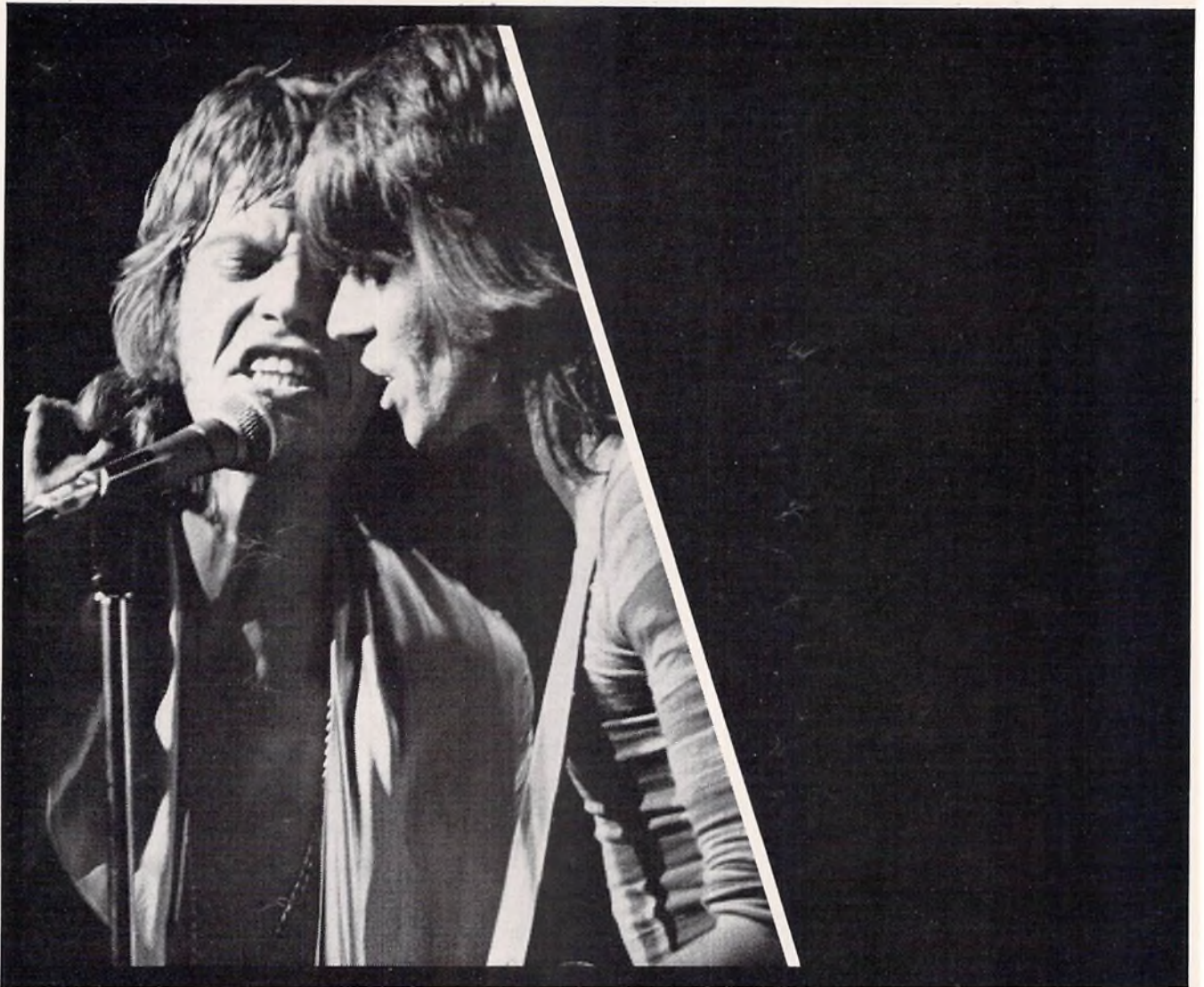


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# down beat NEWS

## TOOTS THIELEMANS IN MOSCOW ONE-NIGHTER

The first one-nighter ever played by a U.S. band in Moscow took place Nov. 14, when a quartet led by Toots Thielemans performed at a private party held at the Hotel National. The Belgian-born guitarist and harmonica virtuoso brought with him pianist Bob James, bassist Milt Hinton, and drummer Ben Riley.

The unusual affair was the brainchild of an American businessman and amateur tenor saxophonist, Ara Oztemel, who for some years has been giving an annual party in Moscow for his Soviet associates. Of course, he sat in with the group.

Thielemans, delighted with the opportunity, told *down beat* prior to his departure that he and the other musicians were hopeful of finding a way to meet and play with Russian jazzmen while in Moscow. On his way, he stopped off in Brussels to visit relatives and also did a TV show in Amsterdam.

Thielemans recently completed an album for A&M Records, which, he said, "is the kind of record my friends have been waiting for, and I as much as they." The personnel includes Ray Brown, Chuck Rainey, Grady Tate and Paul Humphries, and Toots' good friend Quincy Jones had a hand in the proceedings.

## 16-YEAR-OLD ORGANIST WINS YAMAHA CONTEST

Rocco Ferrante, Jr., a 16-year-old high school student and professional organist from Newark, N.J., was awarded the principal Grand Prize for his performance of *Yesterday and Today* (Burt Bacharach) at the 9th annual International Electone Grand Prix Concours held Oct. 30 at the Yamaha Music Camp at Nemu-no-Sato, Japan. A field of 23 organists, who were winners of national contests in 16 countries, participated in the event sponsored by the Yamaha Foundation for Music Education.

Two other Grand Prizes were awarded to Tomoyo Fukuyama, a 17-year-old Japanese high school student playing *Rhapsody* (M. Kikuchi); and Claude Dupras, 21-year-old Canadian music teacher (and organist for the Montreal Expos baseball team) playing *Rain Drops Keep Fallin' on My Head*. Each Grand Prize winner received a Certificate of Honor, a trophy, and 360,000 yen (about \$1,888).

Distinguished Performance Prizes — Certificate of Honor, trophy, and \$100,000 yen (about \$330)—were awarded to Georges Fleury, a 27-year-old Swiss sales manager playing *This Guy's In Love With You*; Masa Matsuda, 25, a Japanese organ demonstrator, playing *In Berlin* (Oliver Nelson); Kurumi Shibahara, 16, Japanese high school student playing *Theme From Ironside* (Quincy Jones); Sebastian Cacabelos Soutullo, a 40-year-old Venezuelan engineer playing an original, *Rapsodia Gallega*, and

Akiyo Tadaï, 18, playing *Waltz in C Sharp Minor, op. 64, No. 2* (Chopin).

The competition was judged in two parts by a 23-member jury: (1) a free choice selection, maximum of seven minutes; (2) a sight improvisation based on one of two themes seen for a few moments prior to the performance, approximately three minutes. There were "no restrictions on sex, occupation, or experience" insofar as the contestants were concerned.

This was the second year that U.S. organ-



From left, Grand Prize winners Rocco Ferrante Jr., Tomoyo Fukuyama, and Claude Dupras

ists have participated in the international event. In 1971, Les Strand, jazz organist and teacher from Washington, D.C., was awarded the principal Grand Prize.

All contestants from countries outside of Japan, plus the U.S. Intermediate division winner, Alan Malaby of Wichita, Kan., and the U.S. Junior division winner, Myrna Emata of San Jose, Cal. were the guests of Yamaha for a two-week stay and travel tour accompanied by their teachers and music dealers.

(In our next issue, publisher Charles Suber, who traveled with the Electone group, will comment on the state of jazz and music education as well as make further comment on the performances in the Electone contest.)

## ELVIN JONES ENLIVENS CHILEAN JAZZ SCENE

In a precedent-breaking attempt to showcase before an audience seldom exposed to live jazz both the sounds of some of the best contemporary U.S. musicians and the personality of the gifted men that create these sounds, Santiago's Chilean-North-American Cultural Center's Jazz Committee invited the Elvin Jones Quartet (Dave Liebman, Steve Grossman, reeds; Gene Perla, bass) for a fortnight's stay in this long and narrow South American country.

It was a daring experiment. Due to the country's remoteness, Chilean audiences have had few opportunities to witness jazz live (especially post-Coltrane sounds). But in spite of a shoe-string budget, the affair turned into a rousing success for everyone involved. Promoted by the Jazz Committee, it was co-sponsored by the Chilean President's Department of Cultural Affairs (the Santiago concerts were organized by the Music Institute of the local Catholic University as part of its Festival of Contemporary Music).

The group arrived in Santiago via Braniff on Sept. 27 and left by Air France on Oct. 10, headed for Bogota, Columbia, to play a gig

*Continued on page 46*

## FOUNTAIN, DECCA-CORAL CLASH OVER ROYALTIES

Pete Fountain has filed suit against Decca Records and its subsidiary label, Coral, asking \$460,000 in compensatory damages and alleging that Coral held \$120,000 in the clarinetist's earned royalty account at the expiration of the five-year contract signed in 1963.

The suit further charges Decca-Coral with malintent and bad faith, claiming that attorneys for the label prepared a renewal agreement which, in effect, guaranteed payment of royalties which had already been earned under the original contract. The suit also claims \$40,000 in excessive and extraordinary recording charges, and damages to Fountain's national reputation on grounds that he has been refused the opportunity to record during the period the contract has been in dispute.

A trial date of Dec. 18 has been set in U.S. District Court in New Orleans. Decca and Coral have entered a blanket denial of the allegations.

## JAZZ-ROCK RED EYE BACK WITH NEW BLOOD

The name of vibist Mike Mainieri used to be well known in jazz circles (he burst on the scene with Buddy Rich's small group and won the New Star award in *down beat's* 1961 Critics Poll), but in recent years he's been too busy with various types of studio work including film scoring and the jingle business to stay in the public eye as a player.

He has not, however, abandoned his first love. For three years or so, he has been involved with a jazz-rock band called Red Eye which made quite a stir in some 1970 appearances at the Village Gate. But despite that good reception, the attempt to keep the group viable "fizzled out," Mainieri said, mainly because no record companies were interested.

"They said it was 'too esoteric,' and that the tunes were too long (in person, we'd sometimes stretch out on three tunes for 45 minutes)," he recalled. But Red Eye didn't

vanish. The players, such pros as Nat Pavone, Frank Vicari, Ronnie Cuber, Don McDonald, Steve Gadd, Tony Levin, Warren Bernhardt, Joe Beck, David Spinozza, Bob Mann, Hugh McCracken and lead singer Nick Holmes, "are all friends from all kinds of bands" and have regularly been getting together at A&R studios for the love of playing.

Recently, Mainieri and friends decided that the time might be ripe to try again to do something with Red Eye from a business standpoint. They found a record man who "fell in love with the band," Michael Lang, one of the producers of Woodstock. "He gave us a shot, and a double album. *White Elephant*, is out on the Just Sunshine label," Mainieri said.

"No other jazz-rock group has the power of jazz players that we have," Mainieri claims. He and his colleagues are even willing to make certain compromises to get air play, etc.: "Some music we like to play and some we're willing to play." What they would most like is to put the band on Broadway in a stage show context. ("We're too old to get on a bus," he joked.) This appears possible.

"If the band is successful," he said, "it might lead to other groupings, both from within the band and other sources. I'd like to do small-group playing again, too."

## FINAL BAR

Trumpeter George Mitchell, 73, famed for his recordings with Jelly Roll Morton and Johnny Dodds, died in Chicago May 27. The death, unnoticed by the press, was confirmed by Mitchell's old friend, trumpeter Natty Dominique. He had been musically inactive since the mid-'30s.

Born in Louisville, Ky., Mitchell played in his teens with the Louisville Music Club Brass Band, then went on the road with the Rabbit Foot Minstrel Show.

He came to Chicago in 1919, working with, among others, the legendary Tony Jackson; toured again with various bands, returned briefly to his home town, and settled in Chicago for good in 1923.

After working with such prominent leaders as Doc Cook, Carroll Dickerson and Jimmie Noone, he joined Lil Armstrong's Dreamland Band, then was with Vernon Roulette, Dave Peyton, Doc Cook again, and in Earl Hines' first big band (1929-31).

The latter was his last big-time job; in the Depression years, he left full-time music to become a bank messenger. Except for occasional gigs with W.P.A. bands and Charles Elgar's Federal Concert Orchestra, his last association was with Freddie Williams' Gold Coast Orchestra in 1934. He retired from his day job in the early '60s.

Though his musical career was relatively brief, Mitchell ranks as one of the outstanding trumpeters (he played a trumpet-cornet) of the classic jazz era on the strength of two dozen recordings made with studio groups between July 1926 and June 1927: Jelly Roll Morton's Red Hot Peppers and the New Orleans Wanderers and New Orleans Bootblacks featuring Johnny Dodds.

Mitchell's work on such Morton classics as *Steamboat Stomp*, *The Pearls*, *Black Bottom Stomp*, *Dead Man Blues*, *Grandpa's Spells* and *Dr. Jazz* and *Perdido Street Blues* and *Gate Mouth* with the Wanderers shows him

as one of the greatest of all known lead trumpeters in the collective ensemble style, and his solo work doesn't rank far behind. He had a clear, ringing tone—neither too brassy nor too sweet—his time was outstanding, and all elements of his work seemed to be in perfect balance.

His later recordings with Noone, Hines and Frankie (Half-Pint) Jaxon are not in the same league. But in that singular one-year period, George Mitchell inscribed his name on the roll of jazz immortals. —d.m.

Drummer Phil Seamen, considered one of Britain's outstanding jazz players, died Oct. 13 in Lambeth, London. He was 46. He worked and/or recorded with many prominent British jazzmen and groups ranging from Nat Gonella to Joe Harriott and was gifted with extraordinary technique and invention. His life's ambition was to visit and play the U.S., but he was unable to realize it because he had been involved with drugs. He can be heard on records with, among others, Dizzy Reece, Tubby Hayes, Ronnie Scott, Jimmy Deuchar, Kenny Graham, Dick Morrissey, Vic Feldman, and Harriott.

## potpourri

Penny Hooper, 10-year-old daughter of former Crusaders and George Shearing drummer Stix Hooper, has been paralyzed for the past two years due to a brain disorder. Medical expenses have been a severe drain on the family's finances and a trust fund has been set up by Shearing's wife, Trixie, and the president of Local 47, A.F.M. Contributions may be sent to the Penny Hooper Trust Fund, Office of the President, Musicians Union, 817 Vine St., Hollywood, Cal. 90038.

Oct. 21 was Woody Herman Day in Houston, so proclaimed by Mayor Louie Welch. In the morning, the Ol' Woodchopper and his Herd conducted a seminar at the Univ. of Houston, then performed a two-hour concert before a capacity audience of 1,500. In the late afternoon, before the Houston-San Diego State football game at the Astrodome, Woody rehearsed 6,000 high school bandmen from all over Texas, and at halftime, the Herd performed some new numbers from their book, then were joined by the amassed student musicians in a somewhat unusual rendition of *Woodchopper's Ball*. The bandleader presented his library of original music manuscript to the Univ. of Houston School of Music, where it will become part of the permanent archives set up to honor him and his work.

Two recent blows struck at recording pirates have raised hopes in the industry that illegitimate duplication of records and tapes may soon be on the wane. In New Jersey, three of the largest suppliers of pirated tapes to music stores were raided and shut down by U.S. Marshals, and more than \$5 million worth of recordings and duplicating equipment was seized. The raids were ordered by a U.S. District Court judge after hearing evidence presented by Warner Bros. and A&M records and the Harry Fox Agency. Also, the

Supreme Court recently rejected the pirates' argument that payment of royalties to song publishers makes their activities comply with the Copyright Act. "This breaks the back of one of the main legal arguments used by the pirates," said Stanley M. Gortikov, president of the Recording Industry Association of America, Inc. (RIAA). Nearly one in three stereo tapes sold in the U.S. is a pirate copy.

The first All-Latin Music Festival, held Nov. 10 at New York's Madison Square Garden, featured Ray Barretto, Johnny Pacheco, Joe Cuba, Tito Puente, Eddie and Charlie Palmieri, Orchestra Harlowe, and guest artists Willie Bobo, Mongo Santamaria and Cal Tjader.

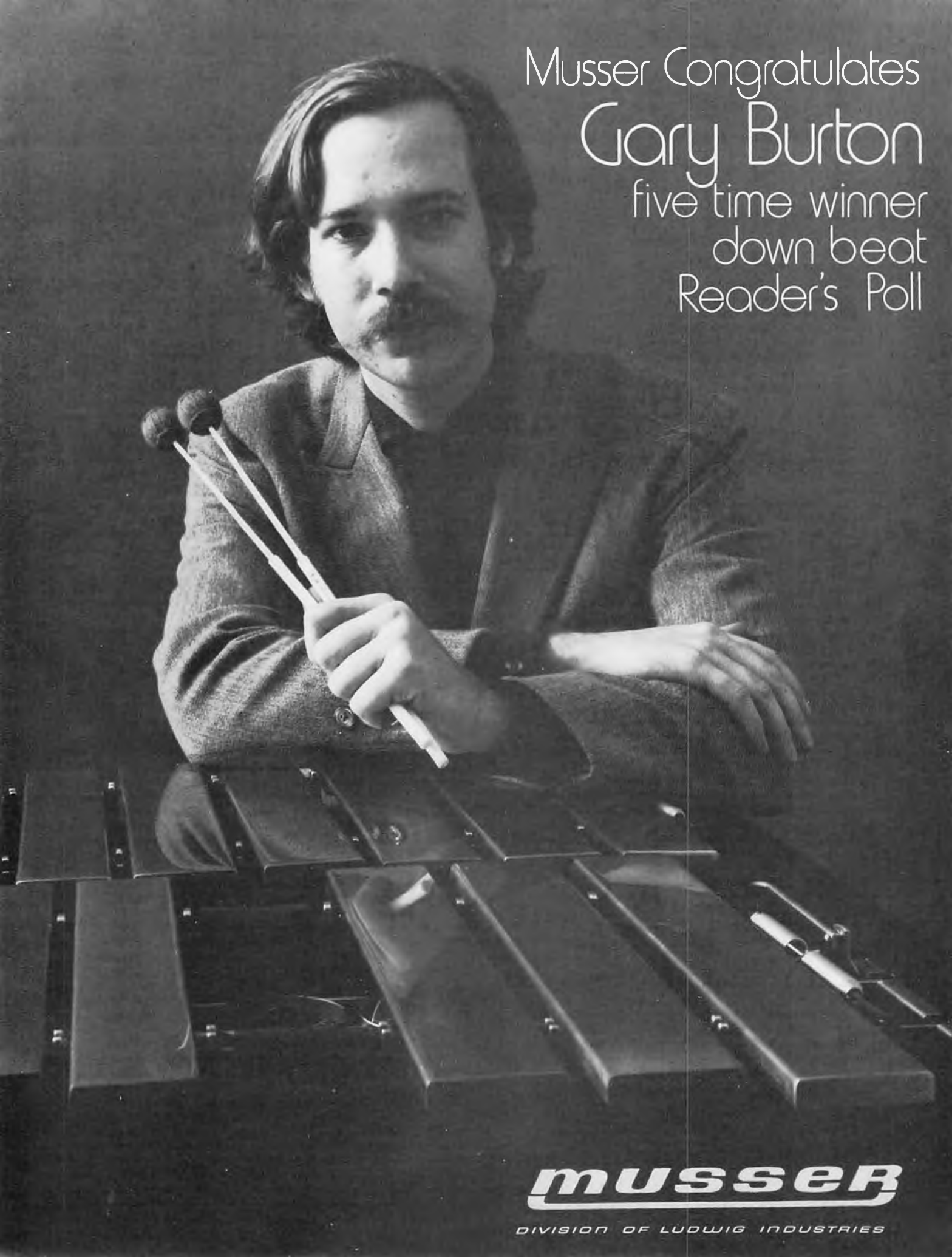
Good news for the many admirers of Art Pepper: Once again in better health, the great saxophonist is living in Venice, Calif. and teaching music privately. He was recently presented with a set of brand-new horns by the Buffet Instrument Co., and will record in the near future for Les Koenig's Contemporary label, which also is releasing a previously unissued Pepper date.

*Equal Time Dept.*: Ramsey Lewis, whose first album for Columbia, *Upendo Ni Pamoja*, is placing on the pop music charts, recently issued (via his press agent) a defense of jazz-oriented musicians who become successful. "I know from the bottom of my heart that I am playing with the same honesty and sincerity that I did before I started making chart records," the pianist stated. "But certain critics say I am not. So I got to the place about six years ago that I just forgot about that side of it. I just play what I feel and let it go at that."

Among the winning groups in a talent contest recently conducted by New York City's Dept. of Cultural Affairs with the help of the Dept. of Parks and other city recreational agencies was the Russell Jacquet Combo, led by the trumpeter brother of Illinois Jacquet. Currently teaching music as well as playing it, he has in his group fellow-trumpeter Ed Lewis and drummer Walter Perkins. As a result of the win, the group will be playing for two weeks in January at the Downbeat restaurant in Manhattan.

Notre Dame's Collegiate Jazz Festival will celebrate its 15th birthday April 12-15, 1973. Innovations will include extended playing time (30 minutes) for participating groups, a judges' jam session, and emphasis on student compositions. Deadline for applications is Jan. 25. For details and application forms, write Applications Chairman, CJF '73, Box 115, University of Notre Dame, Notre Dame, Ind. 46556.

The fourth annual International Jazz Festival of Gent, took place Oct. 14-15 at the famous medieval castle in the center of the ancient Belgian town. Avant garde groups comprised of American, African, French, German, Dutch and Belgian musicians participated, including the Ambrose Jackson Big Band, Black Art Ensemble, Steve Potts Quintet, Association P.C., and the Cohelme Ensemble.



Musser Congratulates  
Gary Burton  
five time winner  
down beat  
Reader's Poll

***musser***

DIVISION OF LUDWIG INDUSTRIES

# 37<sup>th</sup> down beat readers poll

## HALL OF FAME



1. Gene Krupa (6) ... 899
2. Sonny Rollins (--) ... 635
3. Buddy Rich (3) ... 433
4. Woody Herman (4) ... 400
5. Lee Morgan (--) ... 399
6. Frank Zappa (10) ... 326
7. Cecil Taylor (9) ... 270
8. J.J. Johnson (--) ... 238
9. Maynard Ferguson (20) ... 203
10. Jimmy Rushing (--) ... 196
11. Fletcher Henderson (12) ... 192
12. Clark Terry (19) ... 163
13. Dave Brubeck (11) ... 143
14. King Oliver (--) ... 142
15. Duane Allman (--) ... 121
16. Albert Ayler (10) ... 118
16. Sun Ra (23) ... 118
17. Bill Evans (7) ... 115
17. Don Ellis (18) ... 115
18. Bunny Berigan (--) ... 92
18. Fats Navarro (--) ... 92
19. Elvin Jones (13) ... 77
19. Stan Getz (16) ... 77
20. Pharoah Sanders (22) ... 75
21. Lionel Hampton (--) ... 70
22. John McLaughlin (--) ... 65
22. Ella Fitzgerald (--) ... 63
23. Cannonball Adderley (23) ... 63
23. Herbie Hancock (21) ... 63
23. Rahsaan Roland Kirk (--) ... 63
24. Sonny Stitt (--) ... 62
25. Benny Carter (17) ... 54
26. Joe Zawinul (--) ... 49
27. Frank Sinatra (21) ... 46
28. B.B. King (8) ... 44
29. Max Roach (--) ... 43
30. John Lewis (--) ... 42
30. Yusef Lateef (--) ... 42
31. Gerry Mulligan (--) ... 37
32. Dexter Gordon (--) ... 35

## JAZZMAN OF THE YEAR

1. Ornette Coleman (20) ... 541
2. Charles Mingus (9) ... 472
2. John McLaughlin (23) ... 472
3. Miles Davis (1) ... 460
4. Buddy Rich (3) ... 414
5. Sonny Rollins (19) ... 326
6. Duke Ellington (2) ... 290
7. Don Ellis (10) ... 243
8. Stan Kenton (11) ... 214
9. Maynard Ferguson (--) ... 183
10. Dizzy Gillespie (9) ... 161
11. Joe Zawinul (4) ... 158
12. Freddie Hubbard (13) ... 154
13. Rahsaan Roland Kirk (5) ... 121
14. Clark Terry (14) ... 119
15. Herbie Hancock (7) ... 107
16. Cecil Taylor (22) ... 99
17. Chick Corea (27) ... 86
18. Bill Evans (8) ... 83
19. Stan Getz (--) ... 79
20. Pharoah Sanders (6) ... 75
21. Chuck Mangione (--) ... 73



22. Quincy Jones (11) ... 72
23. Bill Chase (24) ... 65
24. Wayne Shorter (12) ... 63
25. Thad Jones (20) ... 59
26. Roy Eldridge (--) ... 53
27. Woody Herman (18) ... 52
27. Sun Ra (21) ... 52
28. McCoy Tyner (--) ... 47
29. Doc Severinsen (20) ... 44
30. Herbie Mann (--) ... 33
31. George Wein (--) ... 32
32. Gary Burton (--) ... 30

## POP MUSICIAN OF THE YEAR

1. Frank Zappa (1) ... 688
2. John McLaughlin (--) ... 366
3. Ian Anderson (18) ... 343
4. Bill Chase (2) ... 266
5. Isaac Hayes (6) ... 167
6. Keith Emerson (8) ... 165
7. Curtis Mayfield (--) ... 141
8. Stevie Wonder (--) ... 124
9. B.B. King (3) ... 123
9. Mick Jagger (--) ... 123

Again a year of upsets, the biggest perhaps in the Big Band category, where, after a 10-year reign, the Duke of Ellington was unseated by one of the newer bands in the realm. Thad Jones-Mel Lewis (with another recent entry, Buddy Rich, taking second). Duke still reigns supreme as Composer, however, while Quincy Jones repeats his Arranger victory.

Miles Davis held on to his Trumpet crown but scored no multiple victories. Two groups led by former Davis sidemen, Weather Report and the Mahavishnu Orchestra, did very well indeed. Particularly the latter, which scored the first double record win in the poll's history. This, combined with its taking first place as Pop Group and second as Jazz Combo, indicates that musical categories are in a state of flux.

This is a state of affairs that may be welcomed by some and deplored by others, but we also see it reflected in the Hall of Fame and Jazzman Of The Year voting. It may seem that Gene Krupa, a symbol of the Swing Era, and the man who put the jazz drum as solo instrument on the map, and Ornette Coleman, not long ago the controversial figurehead of a new phase in jazz, are miles apart—yet our readers have seen fit to honor them both. And that's sort of right, we feel. (Ornette's other win, on Alto Sax, is his first in the poll as an instrumentalist, by the way.)

Sonny Rollins, the comeback man of the year, edged out Stan Getz, and Oscar Peterson finished first in a close three-way piano race.

Last year's newcomers to the poll, Roberta Flack and Hubert Laws, showed that they're no mere flashes in the pan, while Frank Zappa continued to monopolize Pop Musician Of The Year, which he's won since its addition to the poll.

All told, we've no bones to pick with our readers' consensus this year. However, it does seem a bit odd that a man who hasn't been active as a player for some considerable time continues to win regardless. With due respect to the eminence of J.J. Johnson, that fact must make other trombonists feel a bit slighted.

Thanks for voting if you did. And if you didn't, please vote next time. This is one election that never is predictable, and every vote does count.

—D.M.



10. Donny Hathaway (--) ... 91
10. George Harrison (4) ... 91
11. Miles Davis (7) ... 82
12. Capt. Beefheart (14) ... 80
13. Elton John (16) ... 70
13. Leon Russell (10) ... 51
14. Carole King (5) ... 51
15. Roberta Flack (--) ... 48
16. Neil Diamond (--) ... 46
17. Aretha Franklin (22) ... 40
18. David Bowie (--) ... 39
19. Van Morrison (--) ... 35
19. Randy Newman (--) ... 35
20. James Brown (17) ... 32
20. John Lennon (20) ... 32
20. Al Green (--) ... 32
21. Buddy Miles (23) ... 30



## JAZZ COMBO

1. Weather Report (2) ... 647
2. Mahavishnu Orchestra (--) ... 400
3. Miles Davis (1) ... 262
4. Modern Jazz Quartet (4) ... 257
5. Herbie Hancock (3) ... 173
6. The World's Greatest Jazzband (5) ... 171
7. Ornette Coleman (16) ... 165
8. The Art Ensemble of Chicago (8) ... 144
9. Dave Brubeck (20) ... 90
10. Charles Mingus (17) ... 81
11. McCoy Tyner (25) ... 78
12. Elvin Jones (6) ... 77
12. Bill Evans (12) ... 77
13. Oscar Peterson (9) ... 74
14. Chase (10) ... 63
15. Cannonball Adderley (7) ... 62
16. Blood, Sweat & Tears (8) ... 60
17. Chicago (14) ... 56
18. Freddie Hubbard (16) ... 53
19. The Giants Of Jazz (--) ... 49
20. Chuck Mangione (--) ... 43
21. The JPJ Quartet (--) ... 42
21. Stan Getz (--) ... 42
22. The Crusaders (15) ... 38
23. Pharoah Sanders (11) ... 32

## JAZZ ALBUM OF THE YEAR

1. Mahavishnu Orchestra: Inner Mounting Flame ... 448
2. Buddy Rich: In London ... 263
3. Charles Mingus: Let My Children Hear Music ... 262
4. Weather Report: I Sing The Body Electric ... 222
5. Ornette Coleman: Science Fiction ... 160
6. Don Ellis: Tears of Joy ... 144
7. Herbie Hancock: Crossings ... 100
8. Freddie Hubbard: First Flight ... 96
9. Carla Bley-Paul Haines: Escalator Over The Hill ... 85
10. McCoy Tyner: Sahara ... 84
11. Miles Davis: Live Evil ... 74
12. Dizzy Gillespie/Bobby Hackett/Mary Lou Williams: Giants ... 61
13. Stan Kenton: Live At Brigham Young University ... 60
14. Maynard Ferguson ... 59
15. Ornette Coleman: Skies of America ... 53
16. Sonny Stitt: Tune Up ... 49
17. Gerry Mulligan: The Age Of Steam ... 45
18. Buddy Rich: A Different Drummer ... 42
18. Maynard Ferguson: M.F. Horn ... 42
18. Jimmy Rushing: The You and Me That Used To Be ... 42
19. Quincy Jones: Smackwater Jack ... 37
20. Chick Corea: Piano Improvisations Vol. I ... 35
20. Les McCann: Invitation To Openness ... 35
21. Stan Getz: Dynasty ... 30
21. Ornette Coleman: Twins ... 30



## POP ALBUM OF THE YEAR

1. Mahavishnu Orchestra: Inner Mounting Flame ... 472
2. Allman Bros: Eat A Peach ... 224
3. Chicago: Chicago V ... 189
4. Chase: Ennea ... 175
5. Jethro Tull: Thick As A Brick ... 98
6. The Mothers of Invention: Just Another Band From L.A. ... 85
7. The Rolling Stones: Exile On Main Street ... 77
8. Curtis Mayfield: Super Fly ... 60
9. Emerson, Lake & Palmer: Trilogy ... 56
10. Stevie Wonder: Music Of My Mind ... 54
10. Frank Zappa: Waka/Jawaka ... 54
11. Yes: Fragile ... 46
12. Donny Hathaway/Roberta Flack ... 43
13. Isaac Hayes: Shaft ... 38
14. Chicago: At Carnegie Hall ... 36
15. Archie Shepp: Attica Blues ... 35
16. Blood, Sweat & Tears: BS&T-4 ... 31



## BIG BAND

1. Thad Jones/Mel Lewis (2) ... 840
2. Buddy Rich (3) ... 778
3. Duke Ellington (1) ... 604
4. Don Ellis (4) ... 520
5. Sun Ra (5) ... 313
6. Maynard Ferguson (13) ... 267
7. Stan Kenton (6) ... 263
8. Charles Mingus (--) ... 189
9. Count Basie (7) ... 160
10. Woody Herman (8) ... 154
11. Jazz Composers' Orchestra (--) ... 80
12. Quincy Jones (9) ... 75
13. Gil Evans (14) ... 70
14. Doc Severinsen (12) ... 56
15. Kenny Clarke/Francy Boland (11) ... 43
16. Gerald Wilson (10) ... 38



## COMPOSER

1. Duke Ellington (1) ... 1,239
2. Charles Mingus (9) ... 918
3. Ornette Coleman (12) ... 476
4. Joe Zawinul (2) ... 359
5. Frank Zappa (3) ... 295
6. Quincy Jones (5) ... 241
7. Don Ellis (13) ... 210
8. Carla Bley (16) ... 189
9. Herbie Hancock (4) ... 149
10. Isaac Hayes (15) ... 147
11. Thad Jones (8) ... 119
12. Wayne Shorter (6) ... 117
13. Thelonious Monk (8) ... 106
14. Burt Bacharach (7) ... 87
15. John McLaughlin (--) ... 84
16. Miles Davis (10) ... 65
17. Sun Ra (17) ... 56
18. Dave Brubeck (--) ... 55
19. Keith Emerson (--) ... 52
20. Chick Corea (--) ... 51
21. Keith Jarrett (--) ... 50
22. Buddy Miles (--) ... 46
22. Oliver Nelson (11) ... 46
23. Gerry Mulligan (--) ... 42
24. Bill Holman (--) ... 39
24. Cecil Taylor (14) ... 39
25. Lonnie Liston Smith (--) ... 37
25. Rahsaan Roland Kirk (--) ... 37
26. Gil Evans (19) ... 30

## ARRANGER

1. Quincy Jones (1) ... 674
2. Duke Ellington (2) ... 394
3. Gil Evans (6) ... 273
4. Charles Mingus (20) ... 206
5. Oliver Nelson (4) ... 170
6. Frank Zappa (3) ... 166
7. Thad Jones (5) ... 154
8. Bill Holman (8) ... 127
9. Carla Bley (15) ... 119
10. Don Ellis (--) ... 91
11. Don Sebesky (13) ... 79
12. Alan Broadbent (11) ... 67
13. John LaBarbera (--) ... 59
14. Herbie Hancock (7) ... 49
15. Ornette Coleman (--) ... 42
15. Isaac Hayes (12) ... 42
15. Chuck Mangione (--) ... 42
16. Miles Davis (18) ... 31
16. Joe Zawinul (17) ... 31
17. Sy Oliver (--) ... 30



## BARITONE SAXOPHONE

1. Gerry Mulligan (1) ... 981
2. Pepper Adams (2) ... 238
3. Harry Carney (3) ... 177
4. John Surman (4) ... 84
5. Cecil Payne (6) ... 63
6. Howard Johnson (10) ... 46
6. Pat Patrick (5) ... 46
7. Charles Davis (13) ... 35
8. Ronnie Cuber (9) ... 30
8. Rahsaan Roland Kirk (8) ... 30



## TENOR SAXOPHONE

1. Sonny Rollins (2) ... 932
  2. Stan Getz (1) ... 911
  3. Gato Barbieri (--) ... 230
  4. Pharoah Sanders (3) ... 224
  5. Dexter Gordon (4) ... 175
  6. Joe Henderson (5) ... 154
  7. Pat LaBarbera (15) ... 135
  8. Archie Shepp (6) ... 124
  9. Paul Gonsalves (11) ... 118
  9. Wayne Shorter (7) ... 118
  10. Zoot Sims (10) ... 114
  11. Stanley Turrentine (16) ... 108
  12. Mike Brecker (24) ... 97
  13. Rahsaan Roland Kirk (9) ... 60
  14. Sam Rivers (26) ... 49
  15. Eddie Harris (12) ... 46
  16. John Klemmer (13) ... 44
  17. James Moody (--) ... 42
  18. Gene Ammons (8) ... 38
  19. Bobby Jones (--) ... 36
  20. John Gilmore (--) ... 35
  21. Dewey Redman (23) ... 33
  22. Don Menza (15) ... 30
- 16 □ down beat

## SOPRANO SAXOPHONE

1. Wayne Shorter (1) ... 1,377
2. Bob Wilber (5) ... 148
3. Joe Farrell (6) ... 101
3. Pharoah Sanders (2) ... 101
4. Rahsaan Roland Kirk (8) ... 77
5. Gary Bartz (10) ... 73
6. Budd Johnson (7) ... 71
7. Steve Lacy (9) ... 50
7. Cannonball Adderley (3) ... 50
8. Gerry Niewood (--) ... 46
9. Jerome Richardson (4) ... 43
10. Dave Liebman (--) ... 35
10. Woody Herman ... 35
11. Lucky Thompson (11) ... 30



## TROMBONE

1. J.J. Johnson (1) ... 1,096
2. Roswell Rudd (2) ... 362
3. Urbie Green (5) ... 324
4. Curtis Fuller (9) ... 319
5. Vic Dickenson (4) ... 304
6. Julian Priester (6) ... 284
7. Grachan Moncur III (7) ... 278
8. Bill Watrous (12) ... 274
9. James Pankow (3) ... 186
10. Bob Brookmeyer (8) ... 119
11. Dave Barger (20) ... 105
12. Kai Winding (25) ... 98
13. Clifford Thornton (11) ... 91
14. Garnett Brown (10) ... 84
15. Slide Hampton (14) ... 72
16. Dick Shearer (24) ... 71
17. Jimmy Knepper (17) ... 70
18. Al Grey (21) ... 65
19. Wayne Bennett (13) ... 56
20. Albert Mangelsdorff (24) ... 49
21. Lawrence Brown (18) ... 45
22. Glen Ferris (20) ... 41
23. Frank Rosolino (18) ... 36
24. Bruce Paulson (--) ... 35
25. Carl Fontana (19) ... 32



## ALTO SAXOPHONE

1. Ornette Coleman (2) ... 989
2. Cannonball Adderley (1) ... 791
3. Paul Desmond (4) ... 544
4. Phil Woods (3) ... 277
5. Sonny Stitt (9) ... 270
6. Lee Konitz (6) ... 134
7. Benny Carter (9) ... 119
8. Charles McPherson (16) ... 75
9. Anthony Braxton (10) ... 72
9. Jackie McLean (11) ... 72
9. Grover Washington Jr. (--) ... 72
10. Ian Underwood (8) ... 60
11. Fred Lipsius (7) ... 49
12. James Moody (15) ... 47
13. Pete King (14) ... 35
13. Rahsaan Roland Kirk (20) ... 35
14. Hank Crawford (19) ... 30





## FLUTE

1. **Hubert Laws** (1) ... 1,381
2. **Herbie Mann** (2) ... 728
3. **Rahsaan Roland Kirk** (3) ... 450
4. **James Moody** (4) ... 425
5. **Ian Anderson** (6) ... 267
6. **Yusef Lateef** (5) ... 260
7. **Jeremy Steig** (7) ... 164
8. **Joe Farrell** (8) ... 106
9. **Norris Turney** (9) ... 84
10. **Paul Horn** (10) ... 51
11. **Walter Parazaider** (14) ... 48
12. **Sam Rivers** (12) ... 45
13. **Frank Wess** (11) ... 43
14. **Charles Lloyd** (13) ... 41
15. **James Spaulding** (11) ... 36
16. **Bobbi Humphrey** (--) ... 30



## PIANO

1. **Oscar Peterson** (3) ... 693
2. **Herbie Hancock** (1) ... 685
3. **McCoy Tyner** (5) ... 616
4. **Bill Evans** (2) ... 524
5. **Chick Corea** (6) ... 479
6. **Joe Zawinul** (4) ... 244
7. **Keith Jarrett** (9) ... 197
8. **Dave Brubeck** (13) ... 191
9. **Earl Hines** (7) ... 148
10. **Thelonious Monk** (10) ... 146
11. **Erroll Garner** (8) ... 105
12. **Keith Emerson** (12) ... 53
13. **Elton John** (--) ... 51
14. **Duke Ellington** (14) ... 45
15. **Nicky Hopkins** (22) ... 38
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Legend: **Bcl**—bass clarinet; **Bh**—baritone horn; **Hca**—harmonica; **Ky**—keyboards; **Mz. St**—manzello, stritch; **Perc.**—percussion; **Sh**—shenai.



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# Shaft's New Bag

by Norman Schreiber

Richard Roundtree and I stepped out into the congested mid-day scramble of Sixth Avenue in Manhattan. He was wearing the same mocha-hued leather coat he wore as John Shaft in the film. As we trucked on up the avenue, eyeballs kept sliding to the left and to the right, deftly noticing us. Sad to report, no one wanted to know who that fellow with Norman Schreiber was. They all knew.

Richard Roundtree is a movie star. He is Humphrey Bogart with dip in his hip. He is Errol Flynn with soul. As if that weren't enough, he's got something else going for him. He is a recording artist.

Generally speaking, there is really nothing new or exciting about someone who established a reputation in one field doing an inelegant dive into the waters of the recording industry. There is somewhere in the fair land someone with every record ever made by Lorne Greene, Everett Dirksen, Tab Hunter, Muhammed Ali, the Mets, the Jets and the Comintern Choraleers.

However, Roundtree's record is going to be played for pleasure and all-around good feelings, because the man reveals himself to be an impressive singer. And if you won't take my word for it, consider the fact that Eugene McDaniels enthusiastically produced the album. McDaniels, of course, is probably best known in the right circles for the stuff he's written that's been performed by Les McCann-Eddie Harris and Roberta Flack (*Compared to What, Reverend Lee, Sunday and Sister Jones*).

When the idea of a Richard Roundtree record was first mentioned to the singer-songwriter-producer, McDaniels assumed it would just be an exploitation number. However, after the two men chatted about aspirations and attitudes and most of all music, McDaniels was convinced of Roundtree's sincerity and his desire to make a good record. And after rehearsals began, he got used to muttering a "wow." Roundtree's dedication, discipline and revealed talent were staggering.

"That guy's ability to pick up on things is really scary," McDaniels told his friends. "Roundtree is a singer. He's got a relaxed, positive style and he can really wail. I no longer believe this is his first album. I can tell you one thing. It sure as hell won't be his last."

Richard and I separated ourselves from the Avenue of the Americas and headed the Promenade Cafe. This is the restaurant that is see-level with the ice-skating rink at Rockefeller Plaza. Orders were taken, water was sipped, bread was broken and conversation was begun. The most natural first question was: how did Richard Roundtree the model-turned-actor come to be a singer?

"There are certain things I always wanted to do," Richard admitted. "As a result of *Shaft* I have been able to do them."

He's always liked to sing, and when he did his publicity tour for the film, he did a modified set (two songs) at the Playboy Club to Hollywood.

"People said cut a record," Richard added, "and I said why not. It's capitalizing on the success of *Shaft*."

"We had dinner together," said Richard. "Me, my manager and Eugene. We laid down where I wanted to go musically, the kind of sound. The very first rehearsals he just wanted to hear my voice. He wanted to know what kind of instrument I have. It was just a question of learning where the songs were going. It was two personalities coming together."

"The first song that I remember making an impression on me was by Little Willie John. I was about ten or eleven and I don't remember what it was. All I remember was his high-pitched voice. I know most of the things, by heart, that King Pleasure did. I remember being in my room in college, just sitting there until I learned every single one of his songs. The one that went, 'There I go, There I go . . . you know, *Moody's Mood for Love* and *Always*. I'm a Nancy Wilson freak. I must have every album she ever made. As a result of *Shaft*, I was a deejay for a day on a Los Angeles jazz-oriented radio station. Every fifth record seemed to be Nancy Wilson. I also like Grady Tate. That *Windmills of Your Mind* is really fantastic."

Singing is not new to him. It is only the doing of it for other people that he has had to learn. And at this point, the idea of being in public is not so novel. He is now able to present us with his music because of the success of a movie he acted in. He became an actor because being a model was not enough of an outlet for expression. He became a model after he left college. He left college because he realized he would not make it as a pro football player. He went to college on a football scholarship.

"The first thing for me is acting," he announced. "The second thing is singing. I want to pursue them both; but I don't want to be a fly-by-night. I want to appear in big clubs eventually. I'm still a little uptight about singing in front of other people but I'll do it. I'm learning that I have to apply things in singing that I've learned in acting. Mavis Staples was telling me that in singing you should pick

someone or somewhere in your life. You have to do the same thing in acting when you build a character. You have to be what you're singing about. You have to really live the song. There's a transition from acting. Transitions aren't easy; but I'm doing it."

Speaking of transitions, there was a slight silence as Richard and I both peered through the plate glass window at an astonishing woman skater who was wearing an absolutely beautiful brown sweater.

I deliberately shattered this religious experience by asking Richard if he would care to describe his voice.

"If I could say I had a style," he began. "I would put it somewhere between Joe Williams and Arthur Prysock—not that I'm comparing myself to those two men. It seems to me the softer I sing, the closer I get to what I want to do. By toning down and relaxing and getting into it, the softer thing happens."

The album is a genuinely collaborative effort between Richard Roundtree and Eugene McDaniels. The script that has been written for film stars who become recording artists is smudged and tattered from overuse. It is not supposed to be a *musical* event. At a certain hour the producer and the recording artist are supposed to strut out of the control room and introduce themselves to the studio men. At a certain hour someone will pass out arrangements for *Fire and Rain* or *Yesterday* or *Me and Bobby McGee* or *He Ain't Heavy . . .* or whatever the songs voted most likely to please are. And so on.

Well, the first innovation is that Richard is backed by Gene's band, Universal Jones, which consists of Bobby Woos (Wooser the cruiser or the Fonky honky) on guitar, Maurice McKinley on drums and Leon Pendarvis on bass. Leon also did the arrangements.

Imagine, studio men on an exploitation record who actually know each other's heads intimately, and with a steady beat. The sound is spontaneous rather than instant, solid rather than leaden.

Secondly, most of the songs are by McDaniels. The songs are certainly fine; but let's face it, this is something of a risk. After all, the material is not that familiar and certainly when people do exploitation records there is no pressure to do the definitive version. The songs, then, are *Peace In The Morning, I'm Here, Good Loving Man, Tree of Life, Sagittarius Lady, Man From Shaft, Gets Hard Sometimes, Street Brother, and The Letter*.

*Peace In The Morning, I'm Here* and *Man From Shaft* were written by McDaniels and Leon Pendarvis. *Sagittarius* was written by Tom Brian. *Letter* was written by Roundtree and McDaniels and the rest by Gene McDaniels.

The producer is not what you call much of a self censoring person. So it is natural to ask why he is doing a record for MGM a company which has not gained much of a reputation for enlightenment. When I asked Gene about any thoughts or concerns about doing this for MGM he replied directly and thoroughly.

"Mike Curb, the president of MGM" Gene stated, "has not interfered. He has not asked for anything. He has kept the budget open. He's given us all the studio time we need. I've heard a lot of stories about MGM, both pro and con. Like any other record company, someone is going to put them up or put them down. Ultimately, what matters is how the company treats *you*. He might turn on me; but he hasn't. So far, I've gotten good treatment."

Roundtree noted that since *Shaft* is an MGM film, it's sort of appropriate for him to be on MGM records.

"You know," Richard said suddenly, "most black people have a whole line of people in their families who make music. Being a young kid I couldn't join it. My cousins had good voices but I just couldn't hang out with them."

Richard returned to his coffee. He smiled as the woman in the brown sweater easily brought her foot down and let her skate make a new groove in the ice.

db



PHOTO COURTESY CHICAGO TRIBUNE

# record

## REVIEWS

Records are reviewed by Mike Bourne, Bill Cole, Gary Giddins, Wayne Jones, Larry Kart, Joe H. Klee, Michael Levin, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Bobby Nelsen, Don Nelsen, Bob Porter, Doug Ramsey, Larry Ridley, Roger Riggins, Robert Rusch, Joe Shulman, Harvey Siders, Will Smith, Jim Szantor, Eric Vogel, and Pete Welding.

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

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### ERROLL GARNER

GEMINI—London XPS617: *How High The Moon; It Could Happen To You; Gemini; When A Gypsy Makes His Violin Cry; Tea For Two; Something; Eldorado; These Foolish Things*.

Personnel: Garner, piano, harpsichord; Ernest McCarty Jr., bass; Jimmie Smith, drums; Jose Mangual, congas.

Rating: ★★★★★

Take note, Wanda Landowska fans. Here comes the Pittsburgh pixie with pluck. Erroll has garnered another keyboard to his collection—the harpsichord—rendering him a true native of Gemini. This is Garner literally beside himself for an auspicious London debut, and more potent twins haven't burst on the scene since Fats Waller discovered the organ.

Judged on purely musical terms, the harpsichord tracks are vintage Garner. This is no idle experiment; it's another outlet for the Garner magic, and he manages to contribute something unique to jazz harpsichord literature: Garner overcomes the instrument's main drawback (its inability to vary sound based on finger touch) and gives an impression of limitless dynamics with his flurry of unison runs and left hand jabs.

His first sortie on harpsichord comes on *Gypsy*, and he precedes it with an enticingly Latinized version of the dark, brooding tune. (Leave it to Erroll to come up with a Hungarian bossa nova!) Garner builds the intensity over a minor mode fanfare, so when the harpsichord first enters, the contrast is ear-boggling. There are a few fascinating moments of harpsichord/piano unison, but each keyboard signs off individually.

For his other plucked pursuit, Garner chooses the unlikely vehicle of *Tea For Two*, entering on harpsichord after an intro of Afro-Cuban sensuality is laid down by the rhythm section. The almost effeminate single line, with its jagged rhythmic transference, is a master stroke of Garnerian humor. So are the harpsichord glissandos that follows a hard-swinging piano chorus. The track ends where it began, with Erroll dangling a tentative single line over the boiling tom-toms.

Turning to the Garner we all know, *How High The Moon* is a no-nonsense, uptempo swinger with a dazzling, bop-flavored excursion in wide-track octaves that must rank with some of his more memorable solo flings. *It Could Happen* should happen to all of us: Garner's favorite tempo—tantalizing, following an intro that gives not the slightest hint of what's to follow. For that matter, that relaxing first chorus does not prepare you for the hard-edged swing that follows. The out chorus recaptures the mood of the first, along with the grunt-filled gaps.

His own *Gemini* is an infectious blues riff that sounds more brassy than pianistic. The important thing is what Erroll makes it sound like, and it turns out to be the most intense swinger in the collection—and an excellent opportunity for McCarty to do some mean-

ingful walking. The only other Garner original, *Eldorado*, is the only weak track of the session, at least to this pair of ears. Afro and Latin in genealogy, minor in mode, and reminiscent of *Chain Gang* in flavor, it tends to get wearying with repetition.

Nothing wearying about *These Foolish Things*. Garner's shifting rhythmic by-play makes the standard a delight whether done as a ballad or a medium uptempo finger-snapper—both of which are offered here. (One objection, however: congas should never be used at slow tempos. They serve no rhythmic purpose and tend to get in the way of the melodic flow with obtrusive thuds.)

*Something* is something else. Annotator Dan Morgenstern is right when he calls it a "miniature masterpiece." It's an abortive take that lasts less than two minutes, but I'm so glad producer Martha Glaser allowed this gem to remain in the final product. It begins with one of Erroll's patented intros: A fragmented hint of the theme, followed by one of his most virile statements over that metronomic left hand. Where it would have gone will never be known, but what we have is precious.

Two final observations about Garner's harpsichord playing. The sound is so transparent that it provides McCarty with a rare opportunity to use some fancy non-walking figures and be heard. Secondly, I don't know how much concentration the harpsichord requires from Garner, but there is nary a grunt on those tracks. Could be he's found a cure. The only question is, who wants that familiar trademark cured? —siders

### GERRY MULLIGAN

THE AGE OF STEAM—A&M SP 3036: *One To Ten In Ohio; K-4 Pacific; Grand Tour; Over The Hill And Out Of The Woods; Country Beaver; A Wood In Disneyland; Golden Notebooks; Maytag*.

Personnel: Harry Edison, trumpet; Bob Brookmeyer, valve trombone; Jimmy Cleveland, Kenny Schroyer, trombones; Roger Bobo, French horn; Tom Scott, soprano&tenor saxes; Bud Shank, alto sax, flute; Ernie Watts, reeds; Mulligan, baritone sax, piano; Roger Kellaway, piano; Howard Roberts, guitar; Chuck Domanico, bass; John Guerin, Joe Porcaro, Emil Richards, drums.

Rating: ★★★★★

The renewed, almost elemental force with which Mulligan has been playing baritone recently is heard and felt in his writing for this marvelous album. This music is descended from the Mulligan Tenette scores of 20 years ago and, more directly, from his Concert Band of the '50s and early '60s. Unsurprisingly, considering its author, it is fresh, contemporary, and challenging. It is also full of beauty; *Grand Tour* and *Golden Notebooks* have given me as much sheer pleasure as any recorded music I've heard in years.

Many of the blowing passages are for horns and rhythm only. But when we hear ensembles, what ensembles we hear! Mulligan's

writing is texturally denser than in the Concert Band days, and there are more unconventional voicings. The aural effect is of a much larger band. However, there is no heavy-handedness in the execution. The swing is emphatic but airy, thanks in great measure to the drummers, Guerin and Porcaro. Roberts' guitar is propulsive, his solo work gutsy. He has rarely sounded this inspired. Domanico is one hell of a bass player. His sound cuts through even the most tightly-packed ensemble passages, and he swings like mad.

Of the soloists, Mulligan is most impressive, on baritone and piano. Brookmeyer is heard infrequently but impressively. It's good to have him on a jazz record again after several years of live burial in the L.A. studios. Young Scott catches fire on soprano in a superb short solo on *Maytag*. Edison, muted, digs into *Over The Hill* for a fine solo, falling back on none of the patented Edison devices that have seen him through less challenging music.

There is some titling confusion between Mike Cuscuna's notes, the list of tunes, and the musician credits on the back of the jacket. From what he writes, it seems the tracks called *One To Ten In Ohio* and *Country Beaver* have been transposed, or their titles have. And a piece called *Dancin' All Day Sunday*, which is discussed in the notes, is missing. That is merely sloppy production; whatever the pieces are called, the music is magnificent. Perhaps *Dancin' All Day Sunday* will be in the next Mulligan album, which, let us hope, A&M has underway. —ramsey

### PHAROAH SANDERS

LIVE AT THE EAST—Impulse AS9227: *Healing Song; Memories of J.W. Coltrane; Lumkili*.

Personnel: Marvin Peterson, trumpet; Sanders, soprano&tenor saxes; Carlos Garnett, flute, voice; Harold Vick, tenor sax, voice; Joseph Bonner, piano, harmonium; Stanley Clarke, Cecil McBee, bass; Norman Connors, Billy Hart, drums; Lawrence Killian, conga, bailophone.

Rating: ★★★★★½/★½

Sanders' preceding release for Impulse was *Black Unity*, a masterful and beautiful musical event. This album, recorded at the East in Brooklyn, N.Y., features the same group, with the addition of Vick's tenor.

The music is in some ways typical of what Sanders has been turning out for the past three years or so—a beautiful musical fabric, a tapestry of love interwoven with Afro-American rhythms and sounds. There is, however, one major exception, *Memories of J.W. Coltrane*—some 12 minutes of nothing mood music featuring harmonium and some rather sickly-sounding vocalizing.

The entire first side is taken up by *Healing Song*, which, once it finds its direction, turns into a real gem. While it is definitely Sanders' mood and musical framework that are the



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moving and inspiring force here, solo honors go to bassists Clarke and McBee and Bonner on piano. (There is also the usual percussive labyrinth of clicks, clacks, clonks and dings.)

There seems to be some mix-up regarding tune titles, sequence and timing on the album. I have referred to the titles as they appear on the record label.

For side one, 4½ stars; for side two, 1½ stars. —rusch

**CECIL TAYLOR  
BUELL NEIDLINGER**

NEW YORK CITY R&B—Barnaby KZ 31035: *O.P.*; *Cell Walk for Celeste*; *Cindy's Main Mood*; *Things Ain't What They Used to Be*.

Personnel: Taylor, piano; Neidlinger, bass; Billy Higgins, drums, tympani (tracks 1, 3, 4) or Dennis Charles, drums (track 2); Archie Shepp, tenor sax (tracks 2,4), on track 4, Clark Terry, trumpet; Roswell Rudd, trombone; Steve Lacy, soprano sax; Charles Davis, baritone sax, added. Recorded 1961.

Rating: ★★★★★

The extraordinary thing about this album is its timeless quality. It is at once old and new, yet always fresh.

Though this was Neidlinger's date, there's no doubt that Taylor is the dominant factor, and that he deserves the co-leadership billing (no matter that the reason for listing it as Taylor-Neidlinger is to cash in on what popularity exists for Cecil).

The intensity of the music has not decayed in its years of non-release. It's nice, finally, to have the album, but in retrospect it obviously wouldn't have done much to get Cecil more in the public ear had it been issued in 1961, when it was recorded.

In the notes, Neidlinger tells Nat Hentoff that his inclusions of *O.P.* (for the late bassist Oscar Pettiford) was done "so that Cecil would be playing a 12-bar blues." He also points out that it's the only recording of Cecil playing a 12-bar blues. If you think the blues form boxes him in, just listen. Not too many blues like this. This and *Cindy's*, the two trio tracks, are the most together.

*Cell Walk*, which adds the always-interesting but not yet nearly fully developed Shepp, is the eccentric Taylor at work. It's a stream-of-consciousness, impressionistic musical collage with numerous movements and moods.

*Things* is a joy, albeit an odd one. Cecil has a far more bluesy feeling here, and his backing is unbelievably intense and hot (making it hot for the soloists, that is). In addition to brief solos by Cecil, Shepp, Terry, Rudd and Lacy, there's a juicy collective improvisation before the closing theme statement.

New music by Taylor (even *old* music) is hard to come by these days. This is an important release. —smith

**THE WORLD'S GREATEST  
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HARK THE HERALD ANGELS SWING—World jazz 5-2: *Hark the Herald Angels Sing*; *Little Drummer Boy*; *Rudolph the Rednosed Reindeer*; *Silent Night*; *Joy to the World*; *Jingle Bells*; *White Christmas*; *I'll be Home For Christmas*; *The Christmas Song*; *Winter Wonderland*; *Deck the Halls*.

Personnel: Yank Lawson, trumpet; Billy Butterfield, trumpet, fluegelhorn, Vic Dickenson, trombone, vocal. Ed Hubble, trombone, Bob Wil-

ber, clarinet, soprano sax; Bud Freeman, tenor sax; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson Jr., drums, vocal.

Rating: ★★★★★

Most Christmas albums are gimmicks, and I guess this one is too. But it's a musical gimmick, and in a sense it's my favorite of all the WGJ's albums. There's a lot of variety here, a lot of imagination, and a lot of fun.

Much of the imagination is in the arrangements, only a few of which are routine. *Hark* really swings, opening with Wilber's clarinet and Johnson's drums only and building from there. *Drummer* is a duet for Lawson's muted horn and Johnson (who throughout is in superb form). *Rudolph* features a zany vocal by Dickenson and Johnson.

A little masterpiece is *Silent Night*, done at a fine, funky slow drag with superb solos by Dickenson (with plunger), Wilber (on soprano) and Freeman (very relaxed). Haggart's good sound and time are much in evidence, and Sutton's celeste is a nice touch.

*Jingle Bells* is another coup, graced by Vic's dirty plunger (the same opening he used on Leo Watson's immortal version) and his Louis-ish vocal, nicely backed by Yank, plus a jaunty Wilber soprano bit and more of Vic's plunger. *White* is done with a slight blues tinge, features Ralph at his best, and has a fine Freeman spot, very lyrical.

And then there's *Christmas Song*, a vehicle for Butterfield's lovely fluegelhorn, with a soulful comment from Bud. A pretty one.

The rest is nice, too. A jolly bit of musical cheer, and, by the way, an excellent introduction to jazz for people with ears hitherto clogged to its charms. They'll be able to recognize the tunes.

—morgenstern

**Reissue  
Roundup**

by Dan Morgenstern

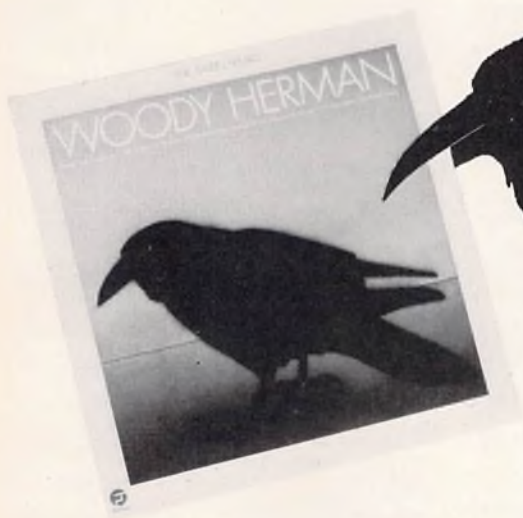
An abundance of reissues in the jazz field has been accumulating, and we've decided to catch up with some of it in survey form. Actually, each of the 19 albums discussed below deserves as much space (and in many cases, more) as the new stuff, but complete personnel listings alone would take up more pages than we have available!

**Billie Holiday**

The current renewal of interest in the work of perhaps the greatest female jazz singer of them all was sparked not so much by the release of the film purportedly about her life as by the discovery of her *God Bless the Child* by several popular singers and groups.

Appropriately, Columbia's two-record set, the first in a spate of recent Billie I.P.s, is titled *God Bless The Child* (G 30782). Considering that the label owns some of the best things Billie ever made, it is disappointing. To those who already own the magnificent three-record boxes (*The Golden Years*, Vol. 1&2), the total absence of discographical information is frustrating; to those new to Billie's art, the lack of even the slightest hint as to who the great supporting musicians are is an insult. (I've been assured by Columbia that the set will be issued with new notes, but after holding the

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# Oscar Peterson



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## BALDWIN

review for months, I've given up waiting.)

Just five of the 28 songs are not contained in currently available reissues. Several of the others are present here in *takes* not previously on L.P. And some, we've been told, are spliced (i.e., combined) takes. Unraveling this mess is relevant only to collectors. (Those interested in the results of my research can write to me.)

Perhaps more important than such failings is the strange overall conception of the album. Almost 75% of the contents is culled from Billie's 1940-42 work, and the moods and tempos are insufficiently varied. Nonetheless, of course, this *is* great music. We get such masterpieces as *Long Gone Blues* with Hot Lips Page, *All of Me* and *Georgia On My Mind* with Lester Young; *I Hear Music*, *Am I Blue*, *Practice Makes Perfect* and the title tune with Roy Eldridge; and *I Cover the Waterfront* and *Loveless Love*, both new to L.P., the latter in a never-before issued take.

These and the set's other great and near-great performances are prime Holiday, mostly from a period when she was moving toward greater stylization, away from the more casual, spontaneous and "innocent" approach of her earlier work. She was becoming a star, and gradually, there is less and less featured work by instrumentalists on her records. Eventually, there'd be none, and one might well argue that Billie no longer needed the trimmings—she had it all. But those beautiful solos inspired by her inspired her in turn. ★★★★★ for the music, ★★½ for the production and packaging.

Some of Billie's finest records were made for a small independent label, Milt Gabler's Commodore. It's fitting that the first album released by Atlantic in its new deal with Gabler should be *Strange Fruit* (SD 1614), a stunning collection.

Columbia didn't take to the idea of Billie recording *Strange Fruit*, a musical setting of a poem about lynching by Lewis Allan, and that's how her first Commodore session (April '39) came about. This original version of the searing (and in those days certainly shocking) message piece is unsurpassed. Frankie Newton's eerie trumpet introduction and obligato adds a special dimension.

As good, in different ways, are the three other songs from this session: *Fine and Mellow*, among the best of Billie's infrequent and very sexy blues; *Yesterdays*, a model interpretation of a great show tune, and *I've Got a Right to Sing the Blues*, a model interpretation of a great jazz tune. Pure gold.

The remaining pieces date from two 1944 sessions teaming Billie with Eddie Heywood's small band and trio. (Heywood is on many late Columbias, too.) The comments regarding stylization apply even more here. The leaning toward very slow tempos that began to show in 1940 is much in evidence, and three masterpieces are in this vein: The touching *I'll Be Seeing You* (to me, one of Billie's all-time greatest), *I'm Yours*, and *How Am I to Know*. Still jaunty and carefree is the delightful *Sunny Side of the Street*, and *I Love My Man* (here in a previously unissued take) is a fitting sequel to *Fine and Mellow*. Heywood's pianistics are a bit coy (he's a great intro man, though), but Sid Catlett's drumming is flawless. Sound is clean and un-hyped. A perfect record — ★★★★★.

Some years ago, a short-lived label called RIC issued a collection of Holiday in-person performances, apparently from Boston's Sto-

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ryville in '51. These have now been re-packaged and re-mastered in *Gallant Lady* (Monmouth Evergreen MES 7046).

The set is typical late Holiday. She is in good to middling form, doing her standard period repertoire (*Lover Man*, *Nobody's Business*, *Lover Come Back*, *My Man*, *Billie's Blues*, *Strange Fruit*, etc.), but there are surprises: A short but delicious *You're Driving Me Crazy*; Stan Getz faintly audible behind her; a moving *Porgy*; a fine *Detour Ahead*. Accompaniment, not listed but thought to be Buster Harding, John Field and Marquis Foster, is adequate. The tape speed is a mite too slow, flattening the pitch and deepening the voice. But if you have a variable-speed turntable that can be fixed, and the sound is much better than RIC's was. Essential to serious Holiday devotees only. ★★½.

Verve, revived, has come up with *The Best of Billie Holiday* (V6-8808). That it's not, but it does have a few of the better things the singer did for Norman Granz in 1952 and '57. And *These Foolish Things*, from '52, is perhaps her last unflawed masterpiece—the final half-chorus touching beyond words. In a sense, this elegy for lost love was Billie's own story, and she makes it that here.

Other good things: *Solitude*, *He's Funny That Way* (with the rarely heard verse) and *My Man*, all from '52. Also, not least for Ben Webster's heart-on-sleeve solos and Sweets Edison's insinuating comments, the '57 *Gee Baby Ain't I Good to You* and *When Your Lover Has Gone*. On the rest, the singing (and in one case, retention of lyric) is shaky, and they're not suited for this kind of album. Two tracks, including *Strange Fruit*, are from a

nervous '56 session Billie herself disliked: the LP they're from is very rare and ought to stay that way. ★★★½.

#### Capitol Jazz Classics

Of all the major labels, Capitol's been least responsive to the need for reissues. Now, spurred by the activities of their Dutch and Japanese affiliates, they've suddenly come to life with a marvelous release of 15 albums.

They duplicate, even in covers and liner notes (the former nice, the latter generally excellent) the 15 Dutch BOVEMA issues. (The only difference, aside from catalog numbers, is that one track, *Scotch and Soda*, has been omitted from the Stan Kenton Lp because it stems from a broadcast transcription not licensed for U.S. issue.) Sound is very clean, probably Dolbyized.

Capitol is today not identified with jazz (Cannonball is the only contract artist at this writing), but from its inception in 1942 until the mid-'50s, the company waxed a goodly amount of prime stuff. It even went on a bebop binge in '48-49, and some of the best things here resulted from it.

However, *Hollywood Stampede*: Coleman Hawkins (M-11030) stems from an earlier period. The 12 tracks were made in February and March '45 by the fine little band Hawk brought to L.A., just about the earliest group to bring premonitions of bop to the West Coast. Hawkins, the first established giant to embrace the new sounds, brought Howard McGhee, Sir Charles Thompson, Oscar Pettiford, and Denzil Best with him. For recording purposes, the fine rhythm guitarist Allan Reuss was added. Vic Dickenson guested on a few tracks.

Hawk is in wonderful form, excelling on the

ballads (*Star Dust*, *Talk of the Town*, *April in Paris*, *I'm Through With Love*, and especially *What Is There To Say* and *Wrap Your Troubles in Dreams*) and also furnishing some excellent riff tunes (based on standards) that became durable bop lines, sometimes under new titles (*Stuffy*, *Riffride*, *Hollywood Stampede*, *Bean Soup*, *Too Much Of A Good Thing*). McGhee is clear and crisp, if a bit brash; Sir Charles swings with Basie-like certainty and Reuss, O.P. and Denzil are just about perfect. This is splendid music, from a period when musicians had not yet been brainwashed to forget that swing and bop were compatible. ★★★★★

Denzil Best was one of the few drummers not trained by Lennie Tristano whom that brilliant, idiosyncratic pianist-leader liked to play with. He is present on four of the seven pieces that make *Crosscurrents*: Lennie Tristano/Buddy De Franco (M 11060) perhaps the most important album in this series.

It's been nearly 20 years since these unique, enigmatic records were last available in this country, and as a result, a generation of listeners (and musicians as well, though most of the serious ones found someone who had the records) was deprived of hearing some seminal (and very beautiful) music.

Tristano and the key musicians around him have made other records, of course, but in these March and May '49 sessions, their music reached the degree of perfection that came nearest to a full realization of Tristano's aims.

This is not the place to outline what these aims are (or were), but aside from Tristano's own special note on the liner, the things you'll read there won't tell you much. A great deal is made of the "coolness" and "puritanical" na-



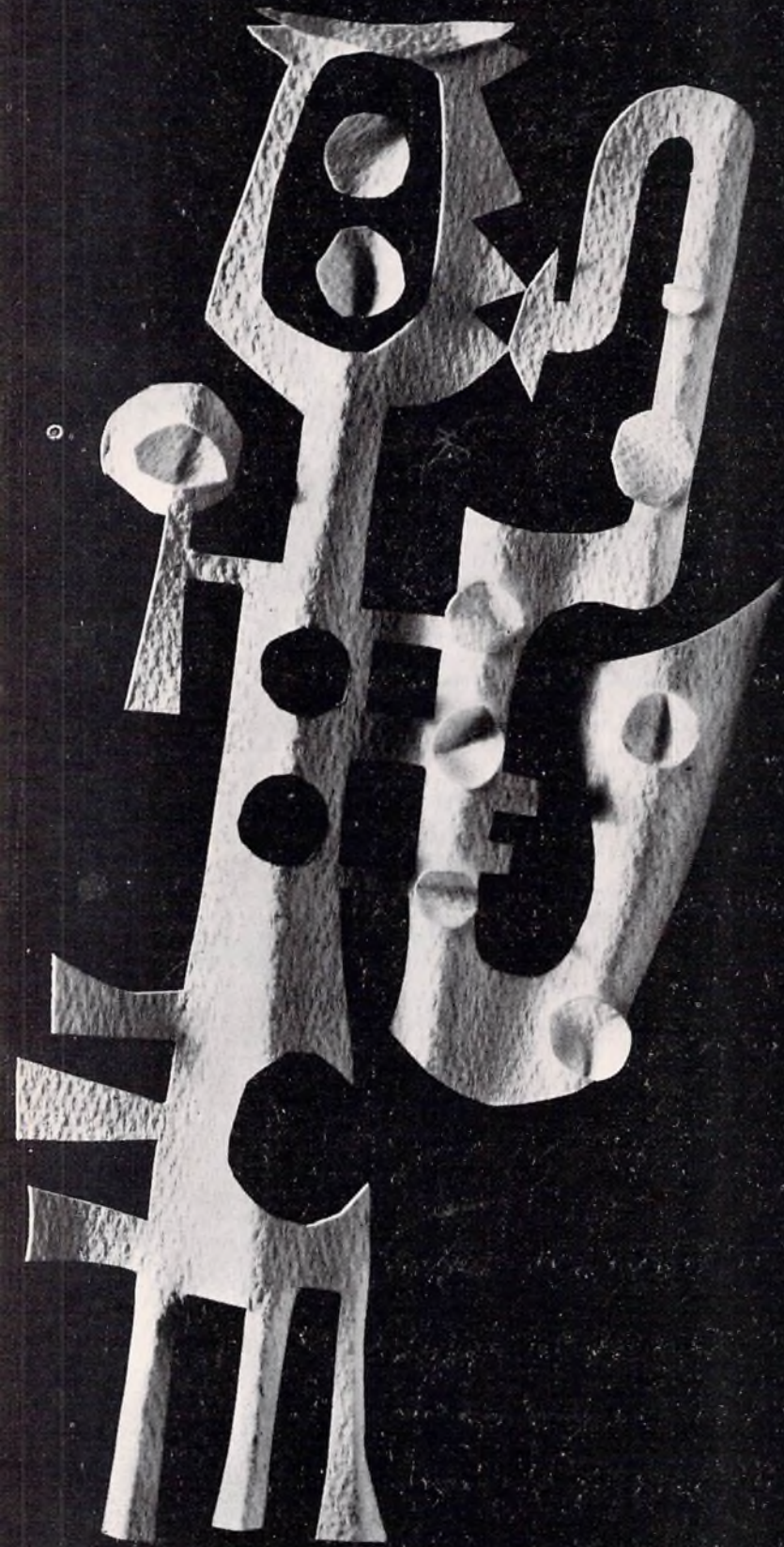
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ture of the music, its supposed lack of color. But there is heat here, even passion, and there are other colors in the spectrum than the primary and "hot" ones. To my ears, the saxophone blend of Lee Konitz and Warne Marsh is a lovely, warming sound (their degree of togetherness, of course, is stunning), and if Tristano's solo on *Marionette* reflects a cold and "schoolmasterish" approach to jazz, then *Bird* and Mozart must have been a couple of puritans.

*Intuition* and *Digression*, the two free-form improvisations, are often cited as works far ahead of their time, which indeed they were. As Tristano himself implies, collective playing without a given tempo, time signature or chord progression that nevertheless makes musical sense was made possible only by a long period of intensive collaboration between the players. These lucid, abstract yet essentially romantic creations are far removed from most free-form music of today, yet they pointed the way.

These, and their more conventional companion pieces, constitute a small but fascinating body of completely personal and original music within, not outside of, the classic jazz tradition. Hear it.

Side two is devoted to five '49 cuts by Buddy De Franco and one by Bill Harris with a small studio group. The latter, *Opus 96*, doesn't really belong, and instead the missing two tracks from the De Franco Sextet session, *Bud's Invention* and *Penthouse Serenade*, should have been included.

We do get *Extrovert*, *Aishie*, and *Good For Nothing Joe* from that date, with Jimmy Raney's and Teddy Charles' solo work and Max Roach's drumming of as much interest as the

leader's clean, fleet and rather facile work.

Something else, however, is one of two big-band pieces under De Franco's leadership never before released. This is George Russell's *A Bird in Igor's Yard*. The title describes the influences; the piece is certainly the most venturesome of the composer's early works. The crack 16-piece band interprets it to perfection, and there's a short Al Cohn solo



Coleman Hawkins with Roy Eldridge

as well as much lightning clarinet work. The other piece, *This Time the Dream's On Me*, is pleasant but routine De Franco. For Tristano and the Russell piece, a ★★★★★ album.

The only set in this release that almost duplicates an available LP is Miles Davis: *The Complete Birth of the Cool* (M-11026). This is the famous 1949-50 nine-piece band, and the key word is "complete"—earlier LP issues

omit the 12th piece recorded, *Darn That Dream*, probably because it has a long vocal by Kenny (Pancho) Hagood.

It's good to have it included, and even better is the other innovation: The album presents the pieces in recording sequence instead of haphazardly.

Too much has been written about this influential music to dwell on it here. To this writer, *Boplicity*, *Israel*, *Move* and the haunting *Moon Dreams* are the standouts, but the entire output is of a high order. ★★★★★.

Gerry Mulligan was one of the prime movers in that group (he contributes an interesting commentary to the liner), and when he got his own Capitol date some three years later, he aimed for a similar setting for solo work by himself and his partner, Chet Baker. *Gerry Mulligan Tentette: Walking Shoes (Plus Red Norvo and Stan Hasselgard)* (M-11029) contains the eight pieces recorded by this group, with an extra trumpet added to the Davis instrumentation, and a baritone sax playing Mulligan's ensemble part when he moves to the piano. This is pleasant music (*A Ballad* and *Flash* in particular), and Baker plays very well, but the contemporaneous Mulligan Quartet music is of more lasting interest.

Stan Hasselgard was a Swedish clarinetist who came to the U.S. in 1947 to study art history. Exposure to the jazz scene soon changed all that, and he became a protege of Benny Goodman for a while, then recorded the four sides here with a nice sextet including Red Norvo and Barney Kessel. By November of the following year, he was dead, killed in a car crash a few weeks after his 26th birthday.



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Potentially, Hasselgard was the savior of the clarinet's role in bop, to which he had become increasingly attracted. His warm tone, fluent execution and tasteful conception (demonstrated more fully than here on a few rare air shots and V Discs) gave him a potential edge over De Franco and Tony Scott, but he never got a chance. These four pieces, charming music in an updated Goodman-sextet vein, offer glimpses of a potentially great talent.

Filling out the set are two pieces from a '47 Red Norvo date including Dexter Gordon, who takes a fine chorus on *Bop!* and plays an interesting duet with Jimmy Giuffre's alto on *I'll Follow You*. Ray Linn was a gifted trumpeter, and Norvo had no problems with the boppish trend. (Hopefully, two other sides by this band, backing singer-drummer Jesse Price, will not be overlooked in subsequent reissuing.) ★★½.

Gerry Mulligan's chief rival in the days we're dealing with was not the stately Harry

Carney but the volatile, brilliant Serge Chaloff (1923-1957). His tragically brief career was long enough to establish him as a lasting resident in the pantheon of jazz, and **Serge Chaloff: Blue Serge** (M-11032) is a musical document of rare beauty.

Recorded in March '56, with a magnificent rhythm team of Sonny Clarke, Leroy Vinnegar and Philly Joe Jones, this is an album no collection should be without. Chaloff made the big horn as responsive and flexible as any member of the saxophone family, yet never sacrificed its fundamental virility. His range was astonishing, and when he went into the upper register to outline a melody, the sound and feeling could be as touching as Lester Young. He had soul, fire, imagination, taste, technique—anything and everything that makes a great player.

This program of five standards (two of them remarkable ballad performances, *Stairway to the Stars* and *Thanks For the Memory*) and two originals, including his own *Susie's Blues*

and Al Cohn's *The Goof and I*, a highly charged exploration of *I Got Rhythm* changes, is a perfectly rounded portrait of a great artist. Pianist Clarke, another doomed soul, adds a strong solo voice. Capitol: Don't overlook Serge's **Boston Blowup**, with the monumental *Body and Soul* on it. ★★★★★.

Chaloff was a sparkplug in the roaring jazz engine that was Woody Herman's Second Herd. Victimized by the AFM recording ban, it never got enough of its stuff on wax, but some of the best they did get recorded is at last restored to circulation on **Woody Herman and his Orchestra: Early Autumn** (M-11034).

This was one of the greatest big jazz bands of all time, and such pieces as *That's Right*, *Keeper of the Flame*, *Lemon Drop* and the title track prove it. The reed section of Sam Marowitz (an unsung lead alto man), Al Cohn, Stan Getz, Zoot Sims and Chaloff was something else, and such replacements as Gene Ammons (featured on *More Moon*), Jimmy Giuffre and Buddy Savitt were no slouches. (The latter's solos, on the previously unissued *The Great Lie* as well as *Not Really the Blues*, are here credited to Ammons—a compliment and one of the few liner note goofs in the series.) Red Rodney, Ernie Royal and Shorty Rogers, among others, graced the trumpet section. Bill Harris and the redoubtable Earl Swope were in the trombones, Terry Gibbs manned the vibes, and such rhythm men as Chubby Jackson, Oscar Pettiford, Don Lamond and Shelly Manne gave the band its swinging foundation.

This is strong, happy music. Three tracks by a later (mid-50s) band are not quite as potent, but far from weak. One or two of Mary Ann McCall's fine vocals, however, might have been more suitable. ★★★★★.

Stan Kenton is practically Mr. Capitol, having been with the label from its beginnings until quite recently. On **Stan Kenton: Artistry in Jazz** (M-11072) we hear 10 pieces recorded by the band between 1950 and '65, only one of which has been previously issued (*Blues in Riff*). Most of them are so good it's surprising they never saw the light of day till now, and one, Bill Holman's *Of All Things*, featuring Lee Konitz, is a gem. Other arranger-composers represented include Johnny Richards, Gene Roland, Shorty Rogers, Kenton, and Clare Fischer, and among the soloists are Art Pepper, Lennie Niehaus (whatever happened to this talented cat?), Bud Shank, Bob Cooper, Bill Perkins, Richie Kamuca, Rogers, and Sam Noto. The title is not misleading: the emphasis is on the swinging side of Kenton, and Fischer's *Piece for Soft Brass*, *Woodwinds and Percussion* is a non-bombastic example of Kenton's more ambitious side. ★★★★★.

Kenton periodically disbanded his orchestra, and when he did so in 1948, Capitol figured Charlie Barnet might fill the gap. But Barnet's band was more like Herman's than Kenton's, and at this stage heavily into bebop.

Barnet shares an album with another veteran bandleader temporarily into the new sounds on **Bebop Spoken Here: Benny Goodman/Charlie Barnet** (M-11061). The main interest is the presence in Benny's band and small groups of the great tenorman Wardell Gray and (on one track, *Stealin' Apples*, only) the legendary trumpeter Fats Navarro—both early victims of the cursed poppy.

On *Apples* and the other small-group tracks, *Bedlam* and *Blue Lou*, the climate is boppish indeed (the gifted Doug Mettome



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took Fats' place) and B.G. himself was musician enough to adapt himself quite well. *Undercurrent Blues* is the most successful of the band tracks (Chico O'Farrill was the arranger), but another good one. *Shishkebop*, is omitted in favor of a Goodman item from '44, *All the Cats Join In*, which spots Charlie Shavers, Teddy Wilson and a few bars of Don Byas but seems out of place. Gray plays well on *The Hucklebuck* and *Egg Head*, but these are hardly "bop" sides.

Barnet was more deeply into the new music, and arrangers Gil Fuller and Manny Albam did some good charts for a band that featured a powerhouse trumpet section (Maynard Ferguson, Doc Severinsen, Lamar Wright, John Howell, Ray Wetzel and Rolf Ericson passed through it, and it always numbered five).

Barnet had no remarkable soloists at this stage, though Dick Hafer's tenor wears well and it's interesting to check out the embryonic (but already technically fleet) Doc S. *Cu-Ba* and *Oh, Henry* are the most interesting charts, and there's an amusing bop vocal by Dave Lambert and Buddy Stewart on the title track. ★★½.

A big band that more than flirted with bop, of course, was that led by Dizzy Gillespie, but as heard on *Strictly Bebop: Tadd Dameron/Babs Gonzales/Dizzy Gillespie* (M-11059) it was in a state of decline after its brilliant RCA Victor period. The five '49-'50 tracks included here (three are missing, including *Carambola*, superior to *You Stole My Wife You Horsethief*, and *Honeysuckle Rose* with its funny Joe Carroll vocal) are somewhat desultory, if enlivened by Dizzy's trumpet

and some early Paul Gonsalves (two of his solos are credited to Jesse Powell by the notes). The band broke up soon after, and these sides represent a last-ditch commercial effort. The altos in the band were two guys named John Coltrane and Jimmy Heath. Neither of them solo.

More worthwhile are five tracks featuring



Tadd Dameron

the zany imagination of Babs Gonzales—one of them, *Real Crazy*, not previously issued. *Capitolizing* and *Professor Bop* mark the recording debut of Sonny Rollins, then 19, and he also plays on *St. Louis Blues* and the aforementioned *Crazy*. Needless to say, it's fascinating to hear what he sounded like. There is also good solo work by J.J. Johnson,

Bennie Green, Julius Watkins, and Wynton Kelly.

But the album is given stature by the Tadd Dameron works. *Cashah* is one of the great composer-arranger-pianist's masterpieces, and contains a lovely Fats Navarro solo. But it is the over-all conception and ensemble sound that stand out here and on *Sid's Delight*, *John's Delight* featuring guitarist John Collins and J.J. Johnson, and *Focus*, another landmark in Dameronia. Two previously unissued pieces from the *Focus* date are given over, in the main, to vocals by Kay Penton, nice but unexceptional. *Heaven's Doors Are Open Wide*, however, is Tadd's melody and lyric, and anything he wrote is interesting. Five stars for Tadd, but for the album as a whole, ★★½.

A musician respected by all, from boppers to traditionalists, then as today, is Art Tatum. An album devoted entirely to his solo (as distinct from trio) performances for Capitol is *Art Tatum: Solo Piano* (M-11028), and it's a marvel from start to finish. Recorded at three sessions in '49, it finds Tatum in very relaxed form. *Aunt Hagar's Blues*, superior to the later Verve version, is, I believe, one of his very greatest on wax. *Blue Skies* is not far behind and shows why the pianist was so admired for his harmonic genius by the then young modernists. But all 16 tracks are superb examples of the most brilliant pianist in jazz—perhaps in 20th Century music as a whole. This belongs in every serious jazz collection. ★★★★★.

Among the countless pianists influenced by Tatum, Nat King Cole stood out. He took from Art and his other inspiration, Earl

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The first in a series of 18 JS&A volumes, edited by David Baker and Charles Suber, published by down beat MUSIC WORKSHOP PUBLICATIONS. Each volume in the JS&A series is authored by an expert player/educator who traces the history of his instrument (in this instance, trombone) by analysing solos transcribed from the earliest jazz recordings to those of today. Each volume is a unique historical record of a particular instrument in the jazz idiom AND an invaluable method book designed to improve jazz concepts, special jazz techniques (for trombone: growls, smears, "across the grain", etc.) and understanding of improvised jazz lines as performed by the greatest and most representative players. JAZZ STYLES & ANALYSIS: TROMBONE is a must! For all music libraries; trombonists at all levels of competence; and serious jazz players of any instrument (using each volume's Transposition Chart).

**JS&A: TROMBONE** Table of Contents include: "Transposition Chart" for all instruments. Time-Style Chart places 191 trombonists in their respective chronological and stylistic eras; "Trombone Poll Winners" (1935-72) - top ten trombonists in every down beat Readers Poll and International Critics Poll; "Solos & Soloists" - 247 different transcribed and analysed solos from 191 trombonists (each with bio sketch) from ARBELLA, FERNANDO, to ZWERIN, MIKE and including Fred Beckett/Bobby Brookmeyer/Lawrence Brown/Georg Brunis/Billy Byers/Jimmy Cleveland/Cutty Cutshall/Vic Dickenson/Billy Eckstine/Geechy Fieds/Carl Fontana/Curtis Fuller/Tyree Glenn/Urbie Green/Al Grey/Slide Hampton/Bill Harris/Jimmy Harrison/J.C. Higginbotham/Jack Jenny/J.J. Johnson/Jimmy Knepper/Melba Liston/Albert Mangelsdorff/Glenn Miller/Milt Mole/Snob - Moseley/Tricky Sam Nanton/Kid Ory/Jim Pankow/Julian Priester/Frank Rehak/Frank Rosolino/Don Sebesky/Jack Teagarden/Juan Tizol/Brian Trentham/Bill Watrous/Dickie Wells/Phil Wilson/Kai Winding/Big Willie Woods

David Baker is head of jazz studies at Indiana University (Bloomington); a down beat Poll Winner ("New Star", 1962 Critics Poll); a world famous arranger-composer and author. Baker's most recent recorded trombone performance may be heard on the Bill Evans/George Russell album "Living Time" (Col KC31490). "The numerous trombone solos David Baker has analysed over the years only partially reflects the man's mind. Dave has to be one of the world's leading authorities on the jazz trombone. This book is a must for all jazz players." - Phil Wilson.

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Hines, only what he could use to shape a distinctive style all his own. Those who know him only as a tremendously popular and gifted vocalist who also played piano will be surprised by King Cole Trio: Trio Days (M-11033), which collects 12 instrumental pieces by one of the most influential small groups in jazz history (there would, for example, have been no George Shearing or Oscar Peterson groups without Nat. and Peterson would have had to look elsewhere for an idol).

It's a pity that a few more tracks weren't added to this new version of an old L.p (it was once Capitol T-592), but what is here is sheer delight. Cole had a touch, a sprightly elegance mixed with humor, that imbued his music with a special gracefulness. He could also get deep (as could Tatum) and was a remarkable blues player. Oscar Moore's fine guitar work is an added bonus to a totally pleasurable album. ★★★★★.

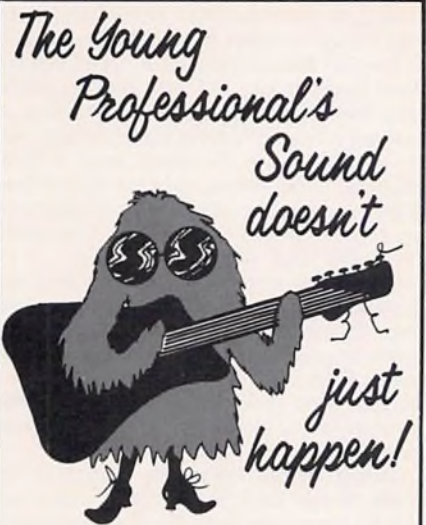
More admired as a composer and orchestra leader, Duke Ellington is nonetheless a remarkable pianist. He rarely features himself, but on Duke Ellington: Piano Reflections (M-11058) he is heard mainly in trio and solo settings. Alongside the earlier duets with Jimmy Blanton, some scattered solo recordings from the '20s, '30s, and '40s, such miniature piano concertos as *Fast and Furious* and *The Clothed Woman*, the Strayhorn duets, and two other trio LPs, this masterful collection stands out for its utterly relaxed atmosphere (it was apparently done past midnight, in a darkened studio) and the beauty of the recorded piano sound (the piano always was and still is the hardest instrument to record well).

The 12 pieces from this 1953 date have been rounded out by two piano features with orchestra from the same year, *Night Time* and *Kinda Dukish*, but the real meat is in such pieces as *Janet* (my personal favorite), the charming *Dancers in Love*, the lighthearted *Who Knows*, the Monkish *B-Sharp Blues*, and the unique solos (*Retrospection*, *Reflections in D*, *Melancholia*). Together, they offer a rare glimpse of the master in a very private mood, and fully capture his remarkable touch and sound. Wendell Marshall and Butch Ballard assist ably and discretely. ★★★★★.

Among the many notable Ellington alumni represented in the Capitol catalog is Louis Bellson, who in 1952 presided over a studio gathering including colleagues Clark Terry, Juan Tizol, Willie Smith, Harry Carney, Billy Strayhorn, and Wendell Marshall, plus ringers John Graas and Wardell Gray. Six of the eight pieces they recorded can be heard on *All Star Sessions* (M-11031), and Gray is well featured, notably on *The Jeep Is Jumpin'*, which also spots fly Terry, while Strayhorn, Carney and Terry shine on *Passion Flower*. (The two omissions are *Rainbow* and *Shadows*).

Additionally, there are three of the four Capitol International Jazzmen sides from '45, spotting Nat King Cole, Benny Carter, Coleman Hawkins, the fine trumpeter Bill Coleman, clarinetist Buster Bailey (surprisingly boppish on *Riffmarole*) and a very young Max Roach, expert on fast brushes. Kay Starr sings very well on *If I Could Be With You*, but *Stormy Weather* is missing.

Rounding out this mixture are four Metro-nome All Star numbers, from '47 and '51. The later date is the more interesting, spotting Miles Davis, Lee Konitz, Stan Getz, Serge Chaloff and a very Tristanoish George Shearing on *Early Spring* and *Local 802 Blues*. The



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earlier tracks are *Leap Here*, by a small group with Dizzy Gillespie and Nat Cole, and *Metronome Riff*, on which the full Stan Kenton band is added. An interesting album, highlighted by Gray's work with the Bellson group. ★★★★★.

Another mixed bag is *Swing Exercise* (M-11035), which leads off with its strongest item, *Travelin' Light*, a 1942 Paul Whiteman recording featuring Billie Holiday on vocal, an unlikely combination that turned out perfectly. The trombone solo is by Skip Layton.

More Ellingtonia here, in the form of early '45 dates led by Sonny Greer and Rex Stewart respectively. The Greer date has nice stuff from Taft Jordan and Barney Bigard and is interesting for the presence of Otto Hardwick, not often heard in a solo role, as he is here on *Kandy Lamb* and others. Duke Brooks, an early casualty of the West Coast Bop movement, is briefly heard on piano. The Stewart date has good work by the leader, and one of the nicest solos ever waxed by tenorist Al Sears, on *Dutch Treat*.

There are also two tracks apiece by related groups led by Big Sid Catlett or Al Casey. These '45 dates feature nice work by tenorists Illinois Jacquet and Bumps Meyers. (The latter's feature, *Love for Scale*, an original by Horace Henderson, the pianist on the date, is erroneously listed without the pun, and credited to Cole Porter!) Also heard from are Casey, in his then Charlie Christian-Tiny Grimes manner, Willie Smith, trumpeters Joe Guy and Gerald Wilson, and Catlett's superb drumming. Excepting Billie, not an essential collection - ★★☆☆.

Last of the Capitols so far: **Big Band Bounce** (M-11057), joining seven tracks by Benny Carter's '43-'45 outfits with six by Cootie Williams ('45-'46).

Among the Carter sides is his impressive if somewhat shallow trumpet feature, *I Surrender Dear*, a lovely alto showcase in *I Can't Get Started*, and a Carter arrangement of *I Can't Escape From You* with typically gorgeous saxophone section scoring. There are also two never-before issued performances, *Forever Blues* and *Just You, Just Me*, not particularly impressive, but interesting for early Idrees Suleiman trumpet solos. (Max Roach and J.J. Johnson are also present on some of these dates, but I doubt that the short *Love For Sale* trombone solo is in fact by J.J.)

Cootie's big band never had great commercial success, but was a talented powerhouse outfit. Despite the poor recording quality on *House Of Joy*, it packs quite a wallop, as does *Salt Lake City Bounce*. Sam (The Man) Taylor was the featured tenorist, and his work will surprise those who know him only from his r&b days. Eddie Vinson sings on one track and plays nice alto elsewhere, but biggest solo kicks come from the leader's trumpet with its huge sound and Armstrong phrasing. *That's the Lick* is a previously unissued piece. Aside from the work of the two leaders, not a great deal to shout about - ★★☆☆.

These 15 albums represent an important addition to the jazz canon and fill many gaps in available recorded history. Hopefully, more gems from Capitol will be forthcoming. Our compliments to Dutch jazz experts Simon Korteweg and Joop Visser, who compiled these sets.

In the near future, we'll turn our attention to other reissues, including a recent batch from Prestige/Fantasy. Things are looking up.



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# blindfold test

by Leonard Feather



JAN PERSSON

## Al McKibbon

1. **EDDIE HARRIS.** *Superfluous* (from *Instant Death*, Atlantic). Harris, electric saxophone, composer; Rufus Reid, bass.

As far as whose group, I couldn't say. I thought I recognized Eddie Harris on saxophone. The bass player, I think, is Richard Davis, a friend of mine, because he's the only one I know outside of Charlie Mingus who'd have that much nerve . . . as far as the record, I'd give it three stars.

I think so many records are made now that appeal to musicians, and I don't really believe that's the name of the game. The average person—even many jazz fans—don't know how to listen to a record of that kind. I can listen to it all day because I listen to the musicianship, technique and all that, and enjoy it. It wouldn't be my choice for collection.

2. **DIZZY GILLESPIE.** *Doodlin'* (from *World Statesman*, Verve). Horace Silver, composer; Ernie Wilkins, arranger.

That's obviously Dizzy Gillespie playing trumpet. As far as the band, it sounded like a band that was gotten together to record some tunes and they were kind of searching for spirit. Any band I've known that Dizzy Gillespie had, had more spirit than anything else. This one didn't seem to have quite enough. I've heard his band in person play it better than that. But I thought he was just excellent as usual. Two-and-a-half stars.

3. **OSCAR PETERSON.** *Fly Me To The Moon* (from *Tristeza on Piano*, MPS). Peterson piano; Sam Jones, bass; Bobby Durham, drums.

Obviously Oscar Peterson! He's the only one who gets that kind of sound, and gives that kind of performance; playing all over the piano in all styles. He's really a giant; I'll give that record four stars.

Excellent bass and excellent drums. I don't know who the drummer was, because Oscar's

made a few changes . . . he's also changed bass players. As a wild guess, I'd say that's Raymond Matthew Brown. At least it started out sounding like Ray Brown, but then in the bridge I was uncertain.

Anyway, whoever it is, I wouldn't change the rating I gave it. I don't think Oscar makes any bad records.

Could the drummer be Bobby Durham? I like him probably better than most of the drummers Oscar's had. I heard him here at the Hong Kong bar and thought Bobby really took care of business.

4. **COLEMAN HAWKINS.** *Riffide* (from *Hollywood Stampede*, Capitol). Howard McGhee, trumpet; Hawkins, tenor sax, composer; Sir Charles Thompson, piano; Allan Reuss, guitar; Oscar Pettiford, bass; Deniz Best, drums. Recorded 1945.

That's Coleman Hawkins and Howard McGhee. I didn't recognize anyone in the rhythm section that Hawk usually liked and used. He liked good piano players, like Hank Jones, Tommy Flanagan . . . that type of piano player, and usually had them play on his recordings. I'd give that two stars.

5. **RAY BROWN-MILT JACKSON.** *Wheelin' and Dealin'* (from *That's The Way It Is*, Impulse). Teddy Edwards, tenor sax, composer; Jackson, vibes; Monty Alexander, piano; Brown, bass; Dick Berk, drums.

That's Ray Brown, Milt Jackson, Dick Berk, Monty Alexander, and Teddy Edwards. I wish Teddy would have played a little longer because he can really play. And I think Monty Alexander needs to be heard more; he's excellent. I worked a set or two in Ray's place at Shelly's and that Monty just kills me.

I'll rate that four stars.

6. **STAN KENTON.** *Down In Chihuahua*

(from *The Lighter Side*, Creative World). Buddy Childers, trumpet; Kai Winding, trombone; The Pastels, vocal; Johnny Richards, Ralph Yaw, composers; Pete Rugolo, arranger. Recorded 1947.

That sounded like Stan Kenton. The bass player seemed to be in the style of Eddie Safranski. I know it must be quite an old record because it's been a long time since Eddie was in the band.

The vocal group threw me; I'm not accustomed to hearing Kenton records with vocals of that type. The solos were okay, and the whole performance was quite good, but it isn't the sort of thing I would buy for my collection. It's just not particularly my kind of music. Three stars.

7. **TIME-LIFE ORCHESTRA.** *Jack The Bear* (from *The Swing Era 1939-40*, Time-Life). Manny Klein, trumpet; Gus Bivona, clarinet; Chuck Gentry, baritone sax; Mike Rubin bass; Duke Ellington, composer.

That's a wonderful Ellington composition; I remember it from the original version with Jimmy Blanton and it's a real classic.

This version isn't the original, though. I began to realize it not very long after the beginning, and by the time I got to that baritone solo I was positive. Nobody else in the world can duplicate Harry Carney's sound.

This is probably one of those Time-Life recreations. I suppose they did the best they could, but after all, they're only imitating other people's solos, and it just doesn't have the feeling. However, I must say that the bass player, whoever he was, did a really excellent job. Two stars.

(L.F.: What record would you have given five stars if I had played it?)

Five? Oh, I can't think of any particular record or side; I think I'd give five stars to something by Sarah Vaughan or Carmen McRae or Oscar Peterson—certain things by him, not the one you played for me. db



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# caught

## Bill Berry LA Big Band

Donte's, North Hollywood, Cal.

**Personnel:** Berry, Cat Anderson, Jack Sheldon, Don Rader, Gene Goe, trumpets; Britt Woodman, Frank Rosolino, Benny Powell, trombones; Bill Byrne, Wilbur Schwartz, alto saxes; Richie Kamuca, Teddy Edwards, tenor saxes; Jack Nimitz, baritone sax; Jimmy Jones, piano; Leroy Vinnegar, bass; Jake Hanna, drums.

Like fruit trees defying the smog, big bands somehow manage to survive in Southern California, if only on a fitful basis. Among the many musicians who have their own libraries and take an occasional gig, either at Donte's or at a A.F.M.F. Trust Fund-sponsored concert, Bill Berry stands out as the most jazz-oriented and least prone to commercial concessions.

On several dates played by Berry recently at Donte's, a Sunday evening in mid-October provided the most inspiring picture of the unit, both collectively and individually (literally every member is a soloist).

The first set opened with a Roger Pember-ton arrangement of *Just Friends*. It was period music in the sense that the traditional, sectionalized big band concept was loyally adhered to; there was even a full chorus by the sax section. What was lacking in rehearsal was more than compensated by the spirit and the quality of the writing, evocative of Benny Carter and Fletcher Henderson. The soloists were Berry and Sheldon in a brisk, joyful

chase; Richie Kamuca, in his early Getz bag, and Rosolino, whose guttily aggressive sound has remained unspoiled through the years.

Following *Brazilian Skies*, an unspectacular but pleasant chart written by and featuring Teddy Edwards, Berry displayed the band's two principal directions, Ellington and Basie. The former was reflected in Roger Neumann's languorous *Johnny Hodges Was Here*, a vehicle for Willie Schwartz. An alumnus of the original Glenn Miller orchestra, Schwartz must have been digging Duke all through those commercial years; the Hodges influence and sound were unmistakable and tenderly affecting. Berry's Basie groove was represented by *The Time Is Right*, a moderato blues.

Like so many of these irregularly operative bands, this one needs a more distinctive and identifiable library. A hint of the possibilities could be detected in Berry's own arrangement of *Royal Garden Blues*. As he said, "This is a protest arrangement—it doesn't get very loud."

The muted brass statement of the chart, and Berry's warmly attractive voicings, suggested the feasibility of establishing a recognizable band sound. Failing this, and given his close ties with Duke (in whose band he played in 1961-2), there could hardly be a better way for him to go than the Ellington route. To quote a very brief but eloquent statement he made at Donte's, "All the great symphony orchestras help to keep the classics alive. Some people think we are trying to imitate Ellington, but we believe this kind of music needs to be performed too." His words were promptly justified when a work no longer played by Duke himself, *Warm Valley*, was

interpreted with such obviously loving and careful dedication to the original that the resemblance was almost incredible.

Cat Anderson descended from the stratosphere for a Cootie Williams-style plunger solo. Murray McEachern, who had driven 90 miles from Riverside, Cal. just to sit in with the band (he too worked for Duke at one time), led the reed section from his ringside table. By now Sam Woodyard, ailing and inactive since an automobile accident, had taken over from Hanna, so that if one counts Jimmy Jones, there were six ex-Ellingtonians

# in the act

on the bandstand.

Logically, Berry kept the mood alive with *Squeeze Me* (modified by Sheldon's comedy vocal), and a Dave Frishberg arrangement of the exquisite Strayhorn-Hodges piece *Violet Blue*, with infinitely gentle chording by Jimmy Jones.

The chemistry was almost magical; the entire audience seemed caught up not just in a wave of nostalgia but in total empathy with the performers. *Cottontail*, complete with the reed section chorus right off the original record, topped it all off.



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Though he and several of his sidemen have a regular gig on the Merv Griffin show, Berry as trumpeter, composer-arranger and leader, has too much going for him to limit his activities to intermittent one night stands. Among other things, this distinguished personnel would make a perfect house band for the Monterey Jazz Festival; and at the very least, it should be preserved in an Lp.

—Leonard Feather

## Various Artists

Delacorte Theater, Central Park, New York City

**Personnel:** **The Piano Choir:** Stanley Cowell, Nat Jones, Hugh Lawson, Webster Lewis, Harold Mabern, Danny Mixon, Sonelius Smith, keyboards. **The New York Bass Violin Choir:** Lisle Atkinson, Ron Carter, Richard Davis, Michael Fleming, Milt Hinton, Sam Jones, Bill Lee, bass; Consuela Lee Moorehead, piano; Sonny Brown, Billy Higgins, percussion; A. Grace Lee Mims, vocal. **M'Boom Re: Percussion:** Roy Brooks, Joe Chambers, Omar Clay, Max Roach, Warren Smith, Freddie Waits, percussion.

Half an hour after the scheduled starting time, host Ellis B. Haizlip took the microphone and made reference to "some technical problems backstage." There were a few technical problems out front too. There was a pleasant breeze which added to the creature comfort of the audience but did cause problems with percussion blowing in the wind.

Throughout the evening, no one announced the name of individual selections but thanks to Webster Lewis, we did get the names of the pieces the Piano Choir played. They opened with Harold Mabern's *Which Way Are You Headed*, followed with Danny Mixon's cooking *Man Extensions*, and ended with two tunes by choir leader Stan Cowell, *Killers* and *Photon In The Paper World*.

The Piano Choir has, in its short lifetime, achieved a fine group texture with little or no ego-jockeying for position. If Mixon appeared to stand out it may be only because of my predisposition for his percussive, athletic way of playing. Actually, each man made his contribution and the main effect was collective.

Unlike the Piano Choir, made up of musicians from basically the same era of jazz, the New York Bass Violin Choir reads like a virtual history of the bass violin as a jazz axe.

The choir is still doing Bill Lee's folk opera *One Mile East*. It is a good work and shows Lee's ability as composer and communicator as well as his folk roots; we've heard it a few times now and I wish the N.Y.B.V.C. would come up with some new material.

The sound of massed basses was, to the best of my knowledge, untried until Lee did it. Given his daring, his ability and that of his cohorts, it is no wonder that the N.Y. Bass Violin Choir is already an institution. There are some things I don't like about Bill Lee's *One Mile East* and his presentation of it, but they have little to do with the music which is both charming and exciting.

As one who has never liked drum solos I was surprised to find myself totally engrossed in the hour or so performance put on by M'Boom Re: Percussion.

Although he went to great troubles to stress, in a rap directed more at the press than the audience, that this group is a true collective in which every player contributes equally and not his band, most every eye and ear was on one man, Max Roach.

Max wasn't looking for it, but when you have been in the public eye for that long, you

can't escape. His dynamic playing came through, but so did that of Warren Smith, whose tympani work was truly outstanding. And Freddie Waits seems about to happen in the same way Max did back in 1947 with Charlie Parker's band.

Intermission was dispensed with, and the pianists, bassists and percussionists all joined forces for three final numbers. By the time the last notes of Webster Lewis' soul piece, *Nation Time*, had sounded, it was midnight.

Each group had played in the neighborhood of an hour. For those with the patience and *sitzfleisch* to stay to the finish it was a worthwhile experience, an unusually imaginative if overly long concert.

—Joe H. Klee

## Noah Howard

Village Vanguard, New York City

**Personnel:** Howard, alto sax, percussion; Frank Lowe, tenor sax, percussion; Bob Bruno, piano; Earl Freeman, electric bass; Art Lewis, drums.

When the drummer gives up in black music, things fall apart. The center cannot hold, for the drums, after all, are there to take care of business.

Those of us who have been listening to the music for a while have been so indoctrinated by so-called jazz critics [yourself included?—ed.] that even at this stage of the game we tend to expect the drummer to stay pretty much in the background. We have been taught

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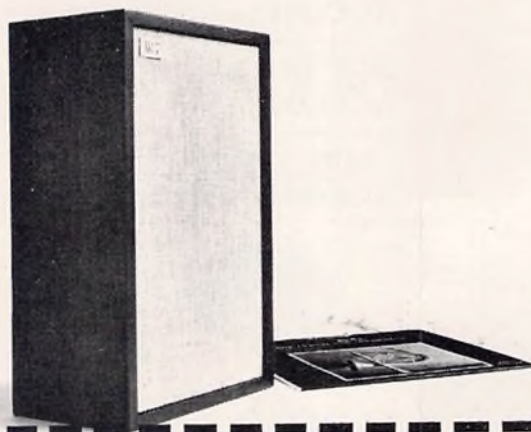
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by people who found it hard to relate to the drums to conveniently overlook the fact that the drummer can dictate the feeling and style of a piece, no matter what the leader or the soloists may have in mind. Even now, when the drummer plays up front, he is still the last man to be weighed in the analytical balance.

All of which brings me to Art Lewis. I went down to hear one of Noah Howard's Sunday matinees at the Vanguard and came away dancing in my head to Lewis' captivating rhythms.

Howard is always interesting. He's essentially a melodist playing out there in the harsher, fiercer ranks with such uncompromising running partners as tenorist Frank Wright or the current guest with his combo, Frank Lowe, who is best known for his work with Alice Coltrane. Howard himself never fails to take care of business and it's especially welcome when he takes time to introduce his thematic material to the audience.

The opener and closer, incidentally, was, he told us, the theme song of the recent New York Musicians' Festival. Composed by conga drummer Juma Sultan, *Sun Dance* had a modal feel and melodic line that reminded me of the first new bars of *Softly As In A Morning Sunrise*. It was a repetitive, pulsating theme, and right from the start I became vividly aware of Lewis' slick punctuations. He's a tough, explosive drummer, somewhat reminiscent of Ed Blackwell, especially in his frequent use of rolls on every drum, including the bass drum.

Whatever Howard himself does, he always retains his technical skill and what the critics usually term "taste." That means that he'll



VALERIE WILMER

Noah Howard

scream, yet never reach the hoarse desperation of, say, early Pharoah Sanders. He's too concerned with the overall composition of the piece, it seems.

For some reason, an uninspired French horn player joined the musicians for the second set. With the piano now amplified, Lowe played a vocalized solo based entirely on a succession of screams that grew almost unbearable in its intensity. This piece lasted for days. Then Lowe switched to flute for a pretty little number entitled *In the Market Place*. The nice, easy walking rhythm was disturbed by another superfluous visitor—this time on bass clarinet.

Closing with a reprise of *Sun Dance*, Howard played his best solo of the evening. It was melodic and although lengthy, to the point. He stretched out without accompaniment for

a while, and although he'd usually make the horn sing under such conditions, something was lacking. It might be my imagination, but I felt that being pitted against Lowe's hoarse, vocal tenor saxophone, he might have felt constrained to echo him, chameleonlike. To me this was unnecessary. A few days later, I heard a fine tape the saxophonist had made in Holland with pianist Mischa Mengelberg and drummer Han Bennink. This set was far superior to most of Howard's music at the Vanguard, and renewed my faith in him as one of the best alto saxophonist around.

But still, my main joy that afternoon came from the unsung, unheard-of Lewis. He has been around for a while and with talent, taste and drive on his side, will stay around for longer. If he gets a chance to appear more often in the city, it may not be long before he starts to figure in the polls. He's got my vote for a start.

—valerie wilmer

## Earl Coleman

Parisian Room, Los Angeles

**Personnel:** Red Holloway, tenor sax; Art Hillery, organ; Kenny Dixon, drums; Coleman, vocals.

It seems that every five years or so there is an Earl Coleman comeback. In the words of the classic blues, if it wasn't for bad luck, Earl wouldn't have no luck at all.

Perhaps this time the definitive turning point may have arrived for the personable bass-baritone who as a young man toured with Jay McShann and Earl Hines, then showed up as the vocalist on a 1947 Charlie Parker Dial date (*Dark Shadows, This is Always*).

Now in good health and clearly determined to project in a manner reflecting his new-found self-possession, Coleman revealed in his briskly paced opener, *I Feel A Song Coming On*, that vibrancy, the sureness of pitch, the jazz-inspired phrasing that have always been his hallmarks.

Comparisons with Billy Eckstine have long been something of hangup for Earl. Even though he idolized B, a sound of his own has long since emerged. His vibrato, for one thing, is not as broad; his timbre, despite the old resemblance, is now his own; and he seems to have a wider range of tempos, even singing an upbeat blues during the set I caught.

In his most affecting moments, Coleman transmitted to his audience a sense of emotional depth, even of anguish, that showed more than a little of the heavy dues he has paid. Not a soul singer in the accepted pop sense, he nevertheless conveys a more soulful feeling than many who masquerade under that label.

He was helped in no small measure by the cooking house group at the Parisian, led by Red Holloway, whose backing-and-filling lent just the right touch, mostly on tenor and occasionally on flute. Hillery's organ worked out energetically in both obbligato and solo capacities; Dixon's drums were firm.

The Coleman repertoire included *With a Song In My Heart*; *What Are You Doing The Rest Of Your Life*; *Manha de Carnaval*; a very slow, haunting *You've Got A Friend*; *Summertime*, and finally the Jon Hendricks lyrics to Bobby Timmons' *Moanin'*.

Listening to some of the singers now at the top of the charts, and noting that Coleman at present has no record contract, you wonder what happened to the vocal values that seemed to hold good over the decades.

—leonard feather

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## ART BLAKEY'S ACCOMPANIST

## MEL LEWIS' ACCOMPANIST



## book reviews

From *Satchmo to Miles*, by Leonard Feather. Stein And Day, 258 pp., \$7.95.

Despite the title's implication, this is not a jazz history nor a reference book—though elements of both are resident. The value of *Satchmo to Miles* lies in the anecdotes and the personal relationship of the author-critic-record producer, etc.-friend to the musicians. Especially so in the Armstrong, Parker, and Holiday chapters.

(Back in my salad days, I had one normal hero, Mickey Mantle, and one unusual one, Leonard Feather. While I might not have been the best sandlot thirdbaseman ever, I was very much into Feather and would quote him at fair length to anyone who would listen.)

We also had a reserve outfielder who spouted Nietzsche—but he couldn't hit.)

Feather has been so prolific as to be almost taken for granted, but this book reveals not only his considerable writing skills but also that a considerable portion of jazz history has not only been something he has written about but something he has actually lived. Not an outsider looking in but in many cases the reverse. In many respects, he (along with Dan Morgenstern) has been my Armstrong, my Bird, in this sometimes thankless role of jazz critic, reporter, and essayist.

To initiate and buff alike, *Satchmo to Miles*



will provide page after page of insight and perspective into the complexities and contributions of the profilees (Armstrong, Ellington, Holiday, Ella Fitzgerald, Basie, Prez, Bird, Dizzy, Norman Granz, Oscar Peterson, Ray Charles, Don Ellis, and Miles Davis). Even though reams have been written about most of these people, Feather always provides something new, whether factual or analytical. Of the latter he clears up a common misconception about Lady Day:

"But there is another and highly relevant reason for refuting the theory that Billie was a messenger of misery. It is to be found in one of the most durable compilations of her records: *Billie Holiday: The Golden Years, Vol. II* (Columbia C3L 40). Checking the lyrical and melodic character of the material, the happy songs and the sad, I found, not much to my surprise, that the former outnumber the latter by about two to one. That she sang twice as many salutes to love and light as odes to missing men and gloomy Sundays will come as a surprise only to those who did not know Billie during those years."

In many respects, the Holiday chapter is the best in the book. But you may disagree after reading of the author's travels with Armstrong, after noting his closeup of the Ellington mystique, upon admiring the sensitive chapter on Prez, etc. Then again you may dig the masterful vivisection of the Miles Davis phenomenon, which contains the most prob-

ing and evocative interview yet held with the trumpeter-tribal chieftain-enigmatic semi-musician.

Of special value are the chapters on three subjects not as widely written about—Granz, Charles, and Peterson—in which Feather reveals the tribulations of a conscientious impresario, the struggles of a former addict, and the credo of a virtuoso. Three very different worlds delineated, analyzed and delivered to your doorstep in 36 pages.

Feather's writing, deceptively simple, is full of momentum and free of clichés. It sweeps you along, and when the ideas are more vital, he slows you down with well-turned phrases, then picks you up as he gathers steam for the next. Along with his many contributions as a jazz journalist, Feather has been foremost a

pro's pro—a writer who has something to say and knows how to say it. A rare combination.

If you wonder, after reading the Holiday chapter, why Feather wasn't asked to write the script for *Lady Sings The Blues*, reader and reviewer are thinking alike. But then, Teddy Wilson, Buck Clayton et al. were absent there, too, so at least the producers were consistent.

But should some hip film maker decide to bio any of Feathers' *Satchmo To Miles* subjects, I hope he's reading this and takes the hint. So I guess one way to compliment and recommend this sweet book is to say that said hip film maker might then decide to film the life and good times of one Leonard Feather.

Where are you, Errol Flynn, now that we really need you?  
—jim szantor

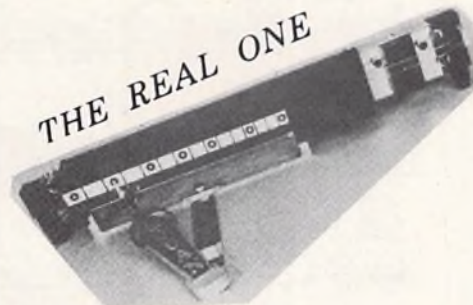
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## Sonny Rollins' "Keep Hold Of Yourself" Solo Transcribed and annotated by Dick Washburn

This solo is from *Sonny Rollins' Next Album* (Milestone MSP 9042), which is his first album in six years. About the solo:

1. Form: C minor (popular) blues. Tempo: half note= 124.
2. The solo and chords are written in tenor key (sounds Maj. 9th lower).
3. There are several aspects of this solo which continually bring to my mind John Coltrane. Sonny's almost exclusive use of the F pentatonic scale (see end of solo) - in over 190 measures of improvisation only 14 measures contain notes not in this scale - brings to mind Trane's exploration of the same scalar material. More direct quotes from Trane are the *Cousin Mary* motif at the beginning and end of the fifth chorus and at the end of the ninth chorus.
4. The interesting interplay between short rhythmic figures and long sustained notes help sustain interest with a very economical use of material.
5. The "head" is the first and 14th choruses (the 14th being a rhythmic and intervallic variation of the first).
6. In the tag (coda), the tension is gradually and beautifully released with a rubato and mixed meter section.
7. That Sonny has not recorded in six years probably accounts for the fact that his "time" is not quite as sharp as it has been. By anyone else's standards it would be out of sight, but by those he has set, it is not quite as sharp as formerly.
8. In the ninth chorus, there is one beat missing... possibly due to a splice.
9. Sonny: Glad you're back!

*Dick Washburn, who holds a Bachelor of Music Education degree from Indiana University, studied jazz privately with David Baker and Herb Pomeroy and has played in the big band trumpet sections of Slide Hampton and Buddy Rich and with the small groups of Jamey Aebersold and David Baker. He was twice voted Most Promising Brass Player at the Notre Dame Jazz Festival and has been on the faculty of several of the Summer Jazz Clinics. He is currently in his seventh year as an instrumental music teacher in the Louisville public schools and is co-leader with trombonist-arranger Jerry Osbourne of a 12-piece Louisville Jazz Ensemble experimental big band.*

The image shows a transcription of a jazz solo on a single staff in tenor clef. The key signature has one flat (Bb). The time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and ties. Chord symbols are placed above the staff: Dmi, Gmi7, Eø7, and A7. Section markers 1, 2, and 3 are placed at the beginning of different phrases. The transcription ends with a double bar line.



Handwritten musical notation for guitar, featuring various chord progressions and melodic lines. The notation includes chord symbols such as E♭7, A7, Dmi, Gmi7, Bb7, and (D7). The music is written on a single staff with a treble clef and a key signature of one flat (Bb). The piece is divided into sections numbered 4 through 8, each starting with a new chord progression. Section 4 begins with Dmi, section 5 with Dmi, section 6 with Dmi, section 7 with Dmi, and section 8 with Dmi. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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Handwritten musical notation for a piano solo. The notation is written on a grand staff (treble and bass clefs) in a key signature of one flat (Bb). The music consists of 13 measures, each starting with a measure number in a box (9-13). Chord symbols are written above the notes: Dmi, Gmi7, Eb7, A7, and Bb7. The melody is primarily eighth and quarter notes, with some rests. Measure 9 starts with a quarter rest followed by eighth notes. Measure 10 is a whole rest labeled 'PIANO SOLO'. Measure 11 starts with a quarter rest followed by eighth notes. Measure 12 starts with a quarter rest followed by eighth notes. Measure 13 starts with a quarter rest followed by eighth notes.

Music © 1972 Sonny Rollins

## jazz on campus

Ken Morris, president of the National Stage Band Camps and the Summer Jazz Clinics, has confirmed three "big band" clinics for the summer of 1973: U. of Portland, July 29-Aug. 5; Mary College, Bismarck, N.D., Aug. 6-12; and Ill. State U., Normal, Aug. 13-19. Details on the second annual Combo Clinics will be announced shortly as well as additional locations for "big band" clinics. Rich Matteson will again serve as director of the clinics, assisted by Ken Kistner.

Three outstanding bands have accepted invitations to perform at the Triton College (River Forest, Ill.) Invitational Jazz Festival, Dec. 16-17: Hillcrest HS, Memphis, Jim Terry, dir.; Jefferson City (Mo.) HS, Jerry Hoover, dir.; U. of Northern Iowa, Ashley Alexander, dir. Clark Terry and Gary Burton are among the featured performers in this non-competitive festival presented in cooperation with *down beat*.

Gene Krupa, newly elected to the *down beat* Hall of Fame, and Bobby Rosengarden of the

*Dick Cavett Show*, will attend the Midwest Band Clinic in Chicago, Dec. 12-16, as guests of Slingerland. Rosengarden will also do a clinic/performance at New Trier West HS (Northfield, Ill.) on Dec. 16.

Don Minaglia, Director of the Music Division of the City of Chicago public schools, and Charles Suber, *down beat* publisher and executive secretary of Sustain Our Music Education (SOME) citizens committee, will discuss "The Chicago Crisis" in a Music Education Seminar held at Indiana State U. (Terre Haute) organized by Eleanor Meurer of the music education faculty. Minaglia and Suber, with the addition of several other participants in the fight to save (and sustain) music in the Chicago schools, will conduct a "Crisis Workshop" at the MENC North Central Convention in Milwaukee, Wis., Mar. 29-Apr. 1.

Jan Konopasek of Prague, Czechoslovakia, has been awarded the annual Richard Levy Composition award by the Richard Levy Composition award by the Berklee College of Music for "the most prolific and imaginative student composer". Berk-

lee's president, Lawrence Berk, has announced that Konopasek's works will be presented in a special concert next March in Boston. Konopasek has been a featured baritone sax player with the Berklee Thursday Night Dues Band and in the 1972 Youth Concerts at Symphony Hall under the direction of Phil Wilson.

The Division for the Blind and Physically Handicapped of The Library of Congress (Washington, D.C.) will record one of the May, 1973, issues of *down beat* in its series, "Talking Book Magazine-of-the-Month". The recording will be produced by the American Printing House for the Blind, a non-profit organization, and distributed free to non-sighted persons upon request.

Les DeMerle, Hollywood drummer, has

Next issue (dated Jan. 18, on sale Dec. 21) will feature *down beat's* annual *Calendar of School Jazz Festivals*, listing more than 150 events with details on level and number of participants/clinicians - performers/registration fees, etc.

formed "The Les DeMerle Transfusion" for clinics - art of drumming, polyrhythms, forms and extensions, metronomic modulations, free form drumming with roots, modulations and melodic forms - featuring Joel Peskin and Marty Krystal, reeds; Glen Ferris, trombone; Dick Horn, keyboards; Russ Laidman, guitar; Dom Genova, bass; Terrance Laine, percussion; The premiere clinic by the group was sponsored by the Professional Drum Shop and Remo, Inc. at the L.A. Musicians Union, Local 47.

Sandy Curtiss, former public relations director of Cleveland's Severance Hall, has opened Curtiss Productions to produce jazz clinics and entertainment. His first production will be a Stan Kenton show for Case Western Reserve University (Cleveland) on Jan. 21.

## strictly ad lib

**New York:** Duke Ellington will begin his by now traditional Rainbow Grill holiday stand Dec. 18 and will stay through New Year's Eve with a 10-piece lineup (Money Johnson, trumpet; the six-man reed section; the rhythm team) . . . Jazz Adventures moved its Friday noon sessions to Jimmy's, the new 52nd St. restaurant on the site of the old Toots Shor's, where Barry Harris and bassist Lawrence Evans have been holding forth at the bar nightly except Sunday and Monday. The noon sessions kicked off Nov. 10 with Billy Taylor's trio plus friends Jimmy Owens and Frank Wess. Vibist Warren Chiasson and bassist Jimmy Garrison are the house duo for the bashes, which continued Nov. 17 with singer Mark Murphy, back from a long stay in England to record and do concert and club engagements. He was backed by the Pat Rebillot Trio. Jazz Adventures host Jack Tafoya continues his 8 p.m. Sunday jazz show on UHF 31 and Cable 3 TV . . . Buddy Tate and his quintet (Ben Richardson, reeds; Skeeter Best, guitar; Teddy Cromwell, bass; Jo Jones, drums) worked through Nov. 12 at the Onliest Place (i.e., the old Half Note), followed by Lee Konitz for two weeks. The new owner is Arnold Holst, and Monday is the dark night . . . At the new Half Note, where things have

been jumping. Ron Carter, Jack DeJohnette and vibist Dave Friedman were Jackie & Roy's back-up band, while Don Friedman, Victor Sproles and Mickey Roker backed Al Cohn and Zoot Sims. In the next frame, Earl Hines featured Tiny Grimes, guitar, and Marva Josie, vocals, plus Hank Young, bass and Bert Dahl-ander, drums. Opposite Fatha: Bobby Hack-ett, with John Bunch (who recently left Tony Bennett after six years as the singer's musical director), Bob Daugherty, and Bill Good-win—a swinging foursome—for the first week, tenorist George Coleman's quartet for the second. Dizzy Gillespie followed . . . Gil Evans' big band got together for a fine concert at the Henry St. Playhouse Nov. 5. Marvin Peterson, Lou Soloff (first half) or Stan Shaf-ran, trumpets; Roswell Rudd, trombone; Bob Stewart, trombone, tuba; Greg Williams, French horn; Howard Johnson, tuba, baritone sax, fluegelhorn; Billy Harper, tenor sax; Tre-vor Kohler, soprano & baritone sax; Ted Dun-bar, guitar; Dave Horowitz, synthesizer, vibes; Stanley Clarke, bass; Bruce Ditmas, drums; Airtio, Palmer Lampkin, Sue Evans, per-cussion; Flora Purim, percussion, voice; and the maestro, acoustic and electric piano . . . Lots of action at Slugs: From Nov. 7-12, it was The Trio (Sam Rivers, reeds; Dave Hol-land, bass; Warren Smith, drums), followed by Khalid Yassin (Larry Young) and his new nine-piece group for two weeks (the organist recently signed with Perception Records and also has recorded for Columbia with John McLaughlin and Carlos Santana). From Nov. 28 to Dec. 3, it was Gary Bartz and the NTU Troop, then Charles McPherson (13-17), Joe Henderson (19-24), and finally Clark Terry to blow out the old and swing in the new . . . Sam Rivers' Studio Rivbea underwent beau-tification in November, but there was time for The Meditations (Roland Alexander, Kiame Za-wadi, Hilton Ruiz, Hakim Jami, Scooby Stro-man) on the 17th & 18th. The Trio from the 23rd through 26th, and Rivers' ongoing com-position workshops in woodwinds and brass. A full December schedule should now be under way (call 260-1211) . . . Irene Reid was at Top of the Gate for three weeks starting Oct. 31, backed by organist Gloria Coleman's trio . . . Eubie Blake, back from concerts in Berlin and Paris, did one at Alice Tully Hall Dec. 3 . . . Trumpeter Louis Metcalfe was featured at the Overseas Press Club Oct. 27, with Art Miller, reeds; Mabel Godwin, piano, vocal; Skeeter Best, guitar.; Tommy Bryant, bass, and Gene Borst, drums. On Nov. 17, the club honored veteran banjoist-guitarist-bandleader Elmer Snowden. He was joined by a trio including drummer Sonny Greer, with whom he first worked more than 50 years ago . . . The Mercer Arts Center has opened two new music rooms, one (The Os-car Wilde Room) for rock and dancing, the other (The Blue Room) for jazz and folk. Action began in early Nov., and Michael Tschudin and Midnight Opera Co., Al Dailey with Joe Ferguson, reeds; Wayne Dockery, bass; Mickey Roker, drums, and others have performed . . . At the Soerabaja Restaurant (140 E. 74th), Bucky Pizzarelli and Corky Hale have been joined by Richard Davis and singer Kitty White, all in for an indefinite stay . . . A new spot for the Monday night jams formerly at Gil's Steak & Stein: The Melody, on W. 23rd St. (between 8th & 9th Aves.). Trombon-ist Joe Ciavardone and bassist Bucky Cala-brese are co-leaders, and guests include John Bunch, reedmen Frank Perowsky, Pat Per-

rone, Don Richards; pianist Jay Chasin; trom-bonist Wayne Andre; trumpeters Leo Ball and Lew Gluckin (Lew was blowing some fa-bulous horn when we heard him); bassist Har-vey Swartz, and drummers Maurice Mark and Gary Hawkins . . . Dakota Staton did the Needle's Eye Nov. 9-12; others heard there during the month were trumpeter Charles Sul-livan, the Black on Black Quintet, the Hubert Eaves Trio and the Pure Sound Collective . . . Pianist Brooks Kerr plays at the Vogue Cafe on 2nd Ave. between 61st & 62nd, nightly ex-cept Tuesday . . . Alas, no more Bala-ban & Cats at Your Father's Mustache on Sun-days. Instead, a jazz-rock ensemble, Inferno, led by John Danser. The Balaban kittens aren't idle, though, playing all over Con-necticut and in New Jersey. On Dec. 2, they paid tribute to Fats Waller at the Holiday Inn in Meriden with a lineup of Herman Autrey, trumpet; Vic Dickenson, trombone; Bob Wil-ber, reeds; Dick Wellstood, piano; Al Casey, guitar; Buzzy Drootin, drums, and Red Bala-ban, bass, leader. Autrey and Casey, of course, are alumni of Fats' band . . . Clari-



netist Sol Yaged came back to the Speakeasy Room of the Gaslight Club Nov. 13 . . . Ray Bryant, with Wilbur Little on bass, made beautiful sounds at the Cookery. Other pi-ano-room action: Harold Mabern, Kenny Bar-ron and Cedar Walton—each for a week—at Boomer's, with Sam Jones and Louis Hayes; John Hicks at Concerto West; Don Friedman and Tibor Tomka at Bradleys; Patti Wicks and Perry Lind at Muggs; Herman Foster Trio at Rust Brown . . . At Jimmy Weston's, Al Haig still does the 6 to 8:30 dinner set; then it's Tyree Glenn, with Norman Simmons, Larry Rockwell and Ray Mosca .

**Los Angeles:** The Now Grove experi-ment is officially over; the cocoanut trees have been "replanted;" both cover and min-imum have disappeared; and one of Los An-geles' most respected old names has returned to its night life. The Cocoanut Grove, in the Ambassador Hotel, is back in business, with Jimmy Henderson fronting the house band, but as yet no jazz headliners are in the offing . . . Nothing but jazz headliners at Concerts By The Sea. Cal Tjader very nearly followed himself, playing two gigs approximately a month apart. In between, Hugh Masekela and Willie Bobo worked two weeks each . . . At the Lighthouse, Les McCann was followed by John Klemmer. Each group worked two weeks. Luis Gasca followed Klemmer for one week. During those three gigs, there were afternoon appearances by Tom Scott and Ted-dy Edwards; one-nighters by Tim Weisberg

and Mance Lipscomb; and two weekend gigs by Alice Coltrane . . . November was typical for Donte's, with "typical" used in its most flattering sense: singers dominated the calen-dar, with Carmen McRae, Anita O'Day, Jimmy Witherspoon and Angelo; Bill Berry, Dee Bar-ton, Pat Williams and Louis Bellson fronted big bands; Laurindo Almeida, Joe Pass, Herb Ellis, John Collins, John Pisano and Al Viola kept plucking away at guitar strings; Bob Brookme-yer, Harold Land and Ruby Braff had their combos in; and an unusual one-nighter called "Super Sax Plays Bird" heard a sax section plus rhythm playing charts based on tran-scribed Charlie Parker solos. Personnel in-cluded Med Flory, Bill Perkins, Warne Marsh, Jack Nimitz, Jay Migliori, saxes; Conte Can-doli, trumpet; Ronnell Bright, piano; Buddy Clark, bass, and Jake Hanna, drums. Flory and Clark arranged the whole book . . . Anita O'Day, before her weekend gigs at Donte's, worked two nights at Earl's Restaurant in Victorville . . . Angelo kept his chops busy working with the Doobie Brothers and Elvin Bishop. The group he brought into Donte's included Lee Ritenour, guitar; Bill Dickenson, bass; Nick Ceroli, drums; Mayuto, percussion. Angelo was on piano, aside from handling the vocals . . . One of the most recent bands to appear at Local 47's "Cavalcade of Bands" was the Alf Clausen-Roger Neumann Jazz En-semble: Mike Price, Larry Ford, Jack Coan, Jerry Rusch, Ron Barrows, trumpets; Britt Woodman, Randy Alderof, Mark Levine, Morris Repass, trombones; Dave Edwards, Dick Spencer, Terry Harrington, Roger Neu-mann, Bill Hood, saxes; Alan Broadbent, pi-ano; Reggie Johnson, bass; Joe Porcaro, drums; Jerry Steinholtz, percussion. The co-leaders provided the entire book . . . The Baked Potato has been keeping a consistent triumvirate of talent of late: the Don Randi Trio plus I. Wed.-Sat.; Tom Scott each Tues-day; and Harry Sweets Edison on Sundays . . . Steve Hideg has been mixing up the talent lately, using a big band on Sundays out at Cheviot Hills; a trio on Friday and Saturday (Dick Shreve, piano; Frank De La Rosa, bass; Hideg, drums); and a sextet for a recent one-nighter at the Harbor City Recreation Center (Jack Feierman, trumpet; Britt Wood-man, trombone; Charles Owens, reeds; Walter Bishop, Jr., piano; Lou Kabok, bass, and Hi-deg, drums) . . . Joe Yuki, who goes back to the Dorsey Brothers band in 1935, and is currently in the studios, is fronting a Dix-ie-land sextet each Sunday at Knights of Co-lumbus Hall, in Canoga Park. Dick Cary is on trumpet; Yuki, trombone; Wayne Sanders, reeds; Ray Sherman, piano; Eddie Safranski, bass, and Gene Estes, drums . . . Kim Rich-mond did a six-city, midwestern campus tour of concerts and clinics at the invitation of Kansas State Teachers College. His band has been signed to share the Hollywood Palladium with singer Ray Price January 19, 1973. His band also recently appeared at the Musi-cians Union as part of Local 47's "Cavalcade of Bands." Personnel of Richmond's concert Jazz Orchestra include Jack Laubach, Larry Ford, Warren Luening, Ralph Osborn, trum-pets; Jim Sawyer, Curt Berg, Ernie Carlson, Dana Hughes, trombones; Don Waldrop, tuba; Barbara Carlson, French horn; Dick Spencer, Howie Segurson, Terry Harrington, Tom Pe-terson, John Mitchell, reeds; Tom Garvin, pi-ano; Peter Woodford, guitar; Luther Hughes, bass; Peter Donald, drums; Ruth Ritchie, Deane Hagen, percussion .

**Chicago:** Freddie Hubbard's Quintet (Junior Cook, tenor sax, flute; George Cables, piano; Alex Blake, bass; Lenny White, drums) followed George Shearing into the London House for a two-week stay. The Ramsey Lewis Trio follows Hubbard with a three-weeker (Dec. 5-31) . . . The traditional jazz bastion in Ivanhoe, Ill., The Big Horn, continued its policy of strong name bookings with a Nov. 12 appearance by Bobby Hackett and Vic Dickenson, who were backed by Russ Whitman, clarinet; Bob Wright, piano; Rail Wilson, bass, and Don DeMicheal, drums. Whitman, trombonist Jim Beebe and the same rhythm section starts a series of December weekends at the club behind cornetist Wild Bill Davison Dec. 10. That group will be on hand through New Year's Eve. The Big Horn is located at the junctions of Route 176 and 60-83 . . . Ken Chaney and The Awakening, featuring trumpeter Frank Gordon, did a weekend at The Jazz Showcase . . . Ray Charles and B.B. King teamed up for a one-week stand at the Mill Run Theatre in Niles . . . The Tantrum, a new club at 11525 S. Michigan Ave., opened in November and currently features the Phil Upchurch Quintet Friday through Sunday. Along with the guitarist-leader are Tennyson Stevens, piano; Richard Evans, bass; Brian Gryce, drums, and Rick Powell, percussion . . . The Eddie Harris Quintet (Richard Abrams, piano; Ronald Muldrow, guitar; Rufus Reid, bass; Billy James, drums) is the resident Saturday night attraction at the Stardust Supper Club at 79th and Yates . . . Chicago Cubs infielder Carmen Fanzone has remained in town during the off season and has been sitting in on trumpet with the Judy Roberts Trio and other groups in city and suburbs . . . John Mayall did a concert at the Arie Crown Theater . . . In Milwaukee, Wis., former Buddy Rich guitarist George Pritchett has opened his own club, Pritchett's, at 2220 N. Farwell Ave. The club, which opened Nov. 15, will feature jazz seven nights a week, with the owner's group (Richie Cole, alto sax; Mike Rich, bass; Baltimore Bordeaux, drums) providing most of the sounds. Buddy Montgomery will be the off-nights attraction and Pritchett plans to book Sonny Stitt and other guest artists from time to time.

**San Francisco:** John Handy and Friends (a 10-piece, all-female orchestra with instrumentation of flute, violin, cello, piano, bass, tanura, and percussion) performed recently at the Rainbow Sign in Berkeley. Handy played flute in addition to alto sax on the gig. The music, he says, "is a blend of world music." Michael White's Quartet also performed at the Sign. The violinist-leader's sidemen were Edwin Kelly, piano; Ray Drummond, bass, and Kenneth Nash, percussion, with vocals by Faye Kelly, Leolo Sharp, D. Jean Skinner, and Joyce Walker . . . The Sandbaggers, a new group, did a four-week stint in the Garden Bar of the Miyako Hotel. Personnel: Paul Distel, guitar; Carolyn Distel, bass; Jim Jacoby, drums, and Jan Forrest, vocal. Their music is varied, ranging from hard rock to jazz to Latin and gentle Brazilian . . . Jon Hendricks did 10 days at the El Matador, followed by Mose Allison . . . Bayete's Quartet teamed with War for concerts in San Jose and Stockton in November. Bayete also concertized at the Berkely Community Theater with Esther Phillips, Stanley Turren-

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tine, and John Handy, and also at the In Your Ear in Palo Alto . . . S.U.P.E.R.B. (Student Union Program Entertainment Recreation Board), the student-funded group of University of California students that promotes concerts, films, etc., recently presented **Ike & Tina Turner** at the Greek Theater, **Bobby Hutcherson** at the Bear's Lair, and **Weather Report** in the Zellerbach Auditorium—all on the Berkeley campus.

**Kansas City:** Kansas City, Jazz, Inc., a non-profit organization of business men who are trying to promote jazz here, is already working to make the 1973 (10th annual) Kansas City Jazz Festival better than ever. The festival date is April 29 . . . **Grover Washington Jr.** did a week at the Landmark Restaurant . . . The Cowtown Ballroom hosted the **Steve Miller Band** on Halloween night and **Hot Tuna** on Nov. 22. **Grand Funk Railroad** and **Deep Purple** concertized Nov. 18 at Municipal Auditorium . . . The **Baby Lovett** combo, which features old-style K.C. jazz, opened a series of Sunday-only gigs for dancing at the downtown Holiday Inn . . . Organist **Greg Meise's Quartet** (Ron Williams, flute, tenor sax; **Rod Fleeman**, guitar; **Mike Thompson**, drums) perform from 11 p.m. till 3 at **Hattie's Wild Hocker** . . . Pianist **Mike Ning's Trio** (**Art Langston**, bass; **Bob Austin**, drums) is currently at the **Red Bull** after providing a jazz background for the dedication of partially-completed **Crown Center** . . . Trios around town: **John Elliot** and **Rob Whitsett** at the **Playboy Club**, **Paul Smith** at the **Log Manor** in **Overland Park**, and **Pete Eye** at **Mr. C's** . . . **John Hadden**, a versatile young bassist who played with six groups at last year's K.C. Jazz Festival, is now touring with **Gene Harris** and **The Three Sounds** . . . The **Tack Room** hosts weekend sessions from 2-5 p.m. Saturday (host group, the **Paul Smith Trio**) the **Red Bull** does it Sunday from 7-11 p.m. (host group, **Frank Smith's Trio**) . . . **Bob Kline** at **KBEY-FM** (104.3) can be heard from 12-3 a.m. daily. He features recent albums of artists soon to hit K.C. as well as tapes of local groups and interviews with guest artists.

## CHILE

*Continued from page 11*

resulting from their Chilean success—it was sponsored by the U.S. Information Agency.

In Chile, the quartet played four major concerts: Two in Santiago (one of them at the U.N. Conference Hall for some 2000 people); one in Temuco (a former frontier town some 5000 miles south of Santiago); and one in Vina del Mar (a resort near Valparaiso on the Pacific coast).

One mini-concert was held for the press and another at the National Conservatory of Music. The latter included a performance of **Perla's For All Those Other Times** with young Chilean bass players bowing in three-part harmony behind the quartet—the arrangement was written by **Perla** during a clinic conducted by the members of the quartet at the Conservatory. Chile's most important music school.

An overflow audience of jazz fans waited at Santiago's Chilean North American Cultural Center for almost an hour while the visiting musicians were caught in a traffic jam caused by political demonstrations. The audience

was on hand to attend a panel meeting, and once it got started, all kinds of questions were put to the visitors.

Asked about **John Coltrane's** influence, **Jones** responded: "I feel as if the spirit and essence of what **John Coltrane** believed in, stood for, maintained and sustained during his life still prevails. That is the greatest legacy that he has left . . . the beauty and the great value of the things that he did and left documented. That is indeed a profound legacy, for which we who are left to continue to play and to try to maintain those kind of values in our music will be forever indebted to **John Coltrane**—as a person and as an artist."

The **Chilean Musicians' Union** gave a reception for the quartet, as did U.S. Ambassador and Mrs. **Nathaniel Davis**, who entertained 400 selected guests at their spacious residence.

There were also some great private parties—one with **Sarah Vaughan** and her accompanists, **Carl Schroeder**, **Bob Magnusson** and **Jimmy Cobb**, who had performed in Santiago during a South American tour—with music provided by local musicians and American sitters-in.

The success of the whole venture demonstrates that there are untapped possibilities for the presentation of jazz on a broader scope than mere concert tours or nightclub appearances. **Faraway Chile** proved this point, and the organizers of this happy adventure will continue to invite creative U.S. musicians to visit their beautiful country. —*jose hosiasson*

## CHORDS

*Continued from page 8*

the best new jazz guitarist on the scene now—**Pat Martino**. He is an outstanding musician and has done some excellent work on **Prestige** with **Sonny Stitt**, organist **Don Paterson** (another underrated artist) and alto player **Charles McPherson**.

How about more room for *Chords and Discords*?

**John B. McMahon**

Lasalle, Canada

## Mahavishnu Misunderstood

With regard to the two letters concerning the **Mahavishnu Orchestra** published in the Oct. 12 issue:

I find it intensely distressing that **Wayne Gattinella** feels prepared to dismiss **Mahavishnu** as an "imposter" who has never "produced anything musical." He clearly rejects his own maxims for listening, and in making his comments plays not the critic, but the fool. Upon whom does it reflect that **Gattinella** can hear nothing in **Mahavishnu** but "fast chops"?

Nor do I find insight in **Marc Lamdin's** observations, which lie at the opposite end of the spectrum. His juxtaposition of **Mahavishnu**, the **Allman Bros.** and **Tower of Power** is telling in itself. **Mahavishnu** is "right on" only insofar as he and the band can be readily co-opted for quick ingestion on the popular culture exchange. One writer's thoughts are the way to easy condemnation, the other's the way to hollow acceptance.

Both letters considered together serve, I think, as a fair index to the gross misunderstanding for which the **Mahavishnu Orchestra** seems destined.

**Ralph Lombreglia Jr.**

Syracuse Univ., New York



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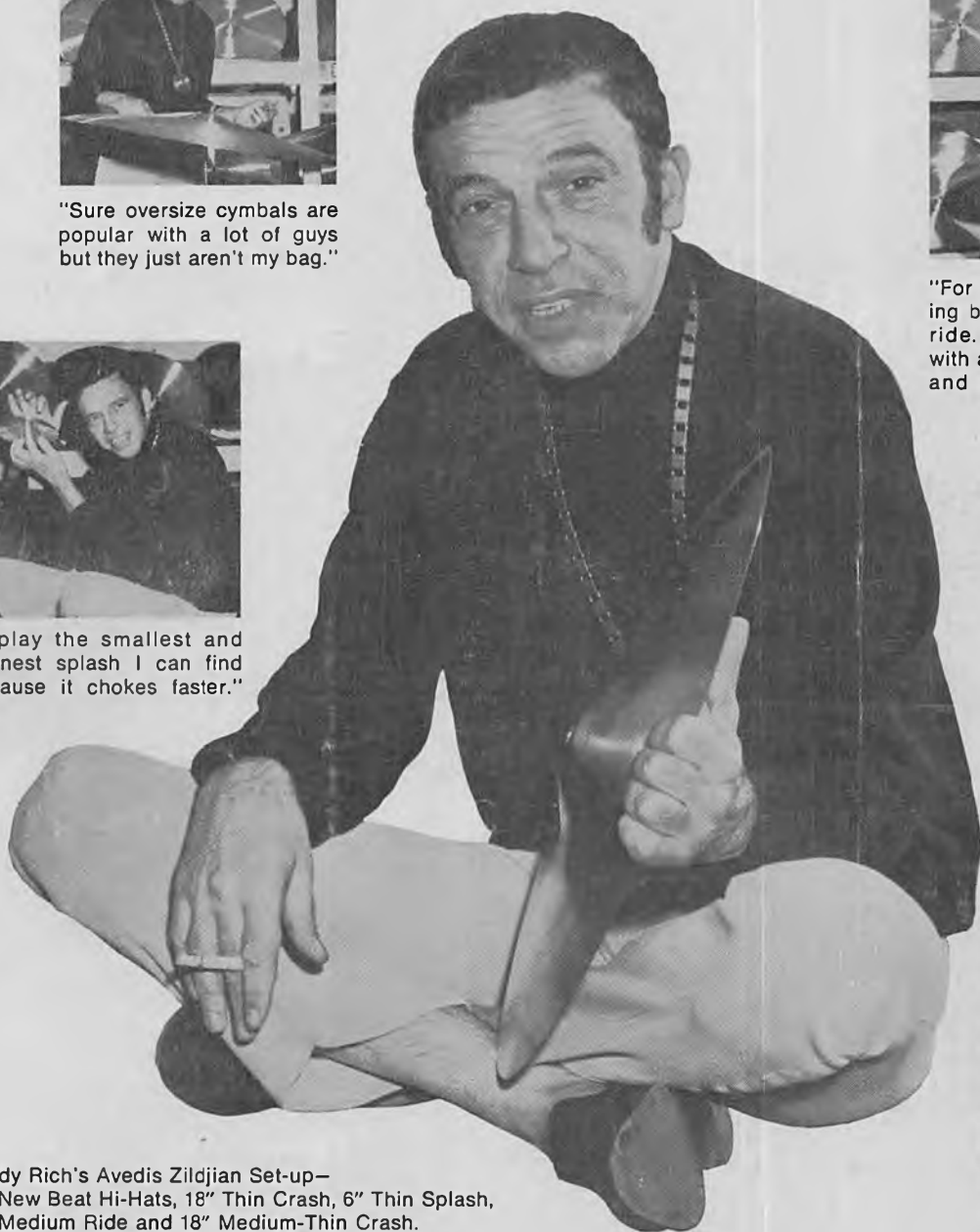
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