

CRITIC'S CHOICE



CHARLES MINGUS ?



MEL LEWIS ?



THAD JONES ?



BUDDY RICH ?



GERRY MULLIGAN ?



B. B. KING ?



OSCAR PETERSON ?



CLIFFORD BROWN ?

YOUR CHOICE? VOTE! BALLOT ON PAGE 26



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Mr. Junichi Yanai, Vice President
Yamaha Foundation for Music Education
1-1-1 Ebisu Minami
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Entries must be in by August 31, 1972.
Entries must be original, unpublished popular songs.

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For contest brochure, write Yamaha Foundation for Music Education, C/O Yamaha International Corp., P.O. Box 5600, Buena Park, Calif. 90620

the first chorus

By Charles Suber

The verdict is in on the Chicago Board of Education vs. 600,000 Chicago public school students. The jury (the Illinois legislature) found for the students. Music, art, and physical education will be taught this September. But it's not that simple. And it's not a real or final victory.

S.O.M.E. (Save Our Music Education Citizens Committee) organized a junket to the state capitol at Springfield to find out what the legislature was willing to give Chicago for its school budget, and to button-hole as many solons as possible asking them to vote for a "complete education". The answers were predictably political. "It's not our problem . . ." "I won't give another dime to the Chicago School Board . . ." "We don't have the money." The solution lay in the game of give-and-take. "You'll get your money when the Governor (Ogilvie) and the Mayor (Daley) agree on a compromise concerning a number of bills each is interested in."

And it was so. The compromise was agreed to but the money has funny strings tied to it. The state legislature has merely allowed the Chicago School Board to borrow \$35 million from its own school rehabilitation fund (postponing repairs—some schools haven't been painted in 14 years). The board is further "permitted" to use 1972 assessment figures on which to base its property tax income rather than 1971. In short, the state legislature did not vote any new money and in no way "directed" the Board to include music in the Chicago curriculum.

What we've won is a reprieve until next year. We have not won the most important objective: for the Board to recognize music as an integral part of education.

We intend to keep S.O.M.E. intact, perhaps renaming it to *Sustain Our Music Education*, to serve as a watchdog for Chicago students; and also to serve as a national crisis center. We will publish what we've learned about how to play the game—and that information will be made available to any community which has the heart and energy to use it.

Speaking of games, let's look at the Washington (D.C.) area and a master player. Roger "The Dodger" Stevens, boss man of the John F. Kennedy Center for the Performing Arts. Time, space and taste limit our examination of Stevens' games to our special interest—jazz and the American College Jazz Festival. Here is his record.

In 1969, Stevens hired George London as artistic administrator and Willis Conover as jazz advisor in partial fulfillment of a congressional mandate to administer the JFK Center as a national home of the performing arts. In 1970, London had to put his job on the line to force through a \$5,000 funding of the first national CJF. In 1971, the ACJF budget was fixed to show a "deficit" and London, a true friend of jazz, "resigned." In 1972, Willis Conover was "replaced" and the ACJF nearly cancelled when a sponsor turned up missing. Only a firm stand by American Airlines, the remaining sponsor, deterred Stevens from cancelling the ACJF and transferring its funds to Stevens' pet project, the American College Theatre Festival.

As of this writing, Stevens has reneged on signed agreements which call for each regional CJF to receive \$1,500 for expenses incurred for the ACJF, and for Jimmy Lyons, the ACJF executive producer, to receive some \$6,800 in fees and expenses.

The ACJF will take place somewhere else next year (May 18-20) without the "assistance and prestige" of the JFK Center and Roger Stevens. Jazz itself will continue to grow and flourish outside the walls of Camelot. And one of these days, it will be our turn at bat and we'll see . . . Roger, are you a betting man? **db**

4 □ down beat

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Cheers For C.T.

Regarding Dan Morgenstern's informative story on the fifth annual Quinipiac Intercollegiate Jazz Festival (June 8), I have to agree 100 per cent with his concluding sentence:

"It was a fitting finale to a beautiful tribute to a great musician who happens to be a beautiful man." Clark Terry represents the best of jazz!!

Dennis R. Hendley

Milwaukee, Wis.

Don't Forget Phineas

I'm very much disappointed by the fact that we "jazz lovers" are out of touch with some of the finest jazz artists.

An example of this is the disappearance of Phineas Newborn, Jr. from the national jazz scene. This is quite disheartening because Phineas is one of the greatest pianists (jazz or any style) of all time.

Being a pianist myself, I'm ashamed to say I've just recently discovered his tremendous talents. For the last few years I have been a Peterson-Hancock-Tyner-Tatum fan, but maybe with the exception of Tatum and possibly Peterson, Phineas is by far a more exciting and interesting player than a great majority of our so-called "top pianists" today. This is no "cut" to those hard-working musicians: I'm

sure they deserve it, but no young pianist should ever have to ask, "Phineas who?"

Although he has been somewhat ill and not playing regularly since returning to Memphis about a year ago, Phineas just started doing one-nighters, which is a step in the right direction. So I appeal to everyone, not only piano fanatics but other music fans, friends of Phineas, and even performers: Help bring Phineas Newborn, Jr. back to the top of the jazz circle where he rightfully belongs!

James Williams

Memphis, Tenn.

Further Revelations

I was pleased with the fairhanded review given Dennis Budimir's latest Revelation album, *Session With Albert* (June 8). But the reviewer made a couple of errors, one of which might lead readers on a fruitless search that might unfairly dissuade them from purchasing the album reviewed.

The material on the LP was *not* from a session from which previous material had been released (previous Budimir albums featured Gary Peacock and Gary Foster). So readers interested in the Budimir-Stinson combination will have to wait a while.

The album states clearly on the cover that this is Vol. 1 of this session, so the reviewer's comment that this is the last of the material is unfounded. Finally, mention is made of studio context wherein the relaxation got sort of carried away. In fact, as stated, this is a real session and not a formal record date... we

even put in some false-start stuff and low conversation, etc. to emphasize the character of the event.

John William Hardy
Revelation Records

Los Angeles, Calif.

Davenport Blues

Congratulations on your coverage of New Orleans Jazz and Heritage Festival '72 (July 20).

I was especially interested in your comments on Wallace Davenport. I'm afraid this fine musician may never develop into the talent he could be.

Wallace hit Chicago in May, playing at the Big Horn Jazz Festival. His first number, *Tin Roof Blues*, was unbelievable. He stayed in the lower register on an extended solo that had to be the highlight of the evening. Then, just when everyone was telling the guy next to them that we were in for some fine horn,

Davenport turned to the standard dixieland warhorses—and he did everything he could to make sure they remained warhorses. The standard phrases, the usual tricks. Hit the high notes, play technician. Think in four-bar phrases.

I hope Wallace Davenport figures out where he's going. For one number, I thought we'd found the star you talked about. After that, I wondered if someone weren't playing some old Hot Lips Levine records.

Charles A. Nekvasil

Chicago, Ill.



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NEA JAZZ GRANTS TOTAL \$246,925 — A NEW HIGH

The National Endowment for the Arts has announced grants totalling \$246,925 in the jazz field for the Fiscal Year 1972.

The grants represent an unprecedented high for the period since NEA first took cognizance of jazz in Fiscal 1969, when George Russell received a token grant of \$5,000. In the following years, NEA granted \$20,000 and \$50,000 in the jazz field.

Grants for '72 were in five categories. There were 33 individual non-matching grants to jazz composers for commissioning new works or completing works in progress (total: \$31,600); 58 matching grants to colleges, universities, schools of music or other non-profit, tax-exempt organizations to enable them to present jazz workshops and clinics (total: \$85,005); 35 individual non-matching grants to musicians and qualified students for travel and living expenses while touring and/or studying with professional jazz artists (total: \$15,760); 22 matching grants to elementary and secondary schools and community and religious organizations to present on-premises jazz concerts (total: \$28,140); and 18 miscellaneous grants in areas not included in the above categories (total: \$86,420).

The deadline for applications for Fiscal 1973, for which similar funding as for Fiscal '72 may be anticipated, is *Sept. 15, 1972*. Projects approved under this program may not begin earlier than Jan. 1, 1973 and may extend to any date up to Dec. 31, 1973.

Information, guidelines and application forms may be obtained from the Office of Music Programs, National Endowment for the Arts, 806 15th St. N.W., Washington, D.C. 20506 (202-382-5755). The categories outlined above will again apply. The NEA staff is most helpful in providing guidance to prospective applicants. It is advisable to apply early and not wait until the deadline approaches.

Space precludes a complete summary of grants for '72, but recipients of individual grants include Rashied Ali, David Baker, Alvin Batiste, Ken Chaney, Kenny Dorham, Gil Evans, Eric Gravatt, Charlie Haden, Bill Harris (the guitarist), Chuck Israels, Al Levitt, Oliver Lake, Joe Newman, Mike Nock, Dewey Redman, Alec Wilder and Joe Lee Wilson.

The grants to colleges, etc. include Hampton Institute, New England Conservatory, New York's Jazzmobile, the Jazz Composer's Orch. Assoc., the Alaska Festival of Music, and colleges and universities throughout the U.S.

Community organizations, etc. receiving grants include the Black Arts Music Society, Inc. of Jackson, Miss., the Hartford Jazz Society, the Left Bank Jazz Society of Baltimore, Md., Young Audiences of Wisconsin, and the Church of St. Gregory the Great, Brooklyn, N.Y.

Grants in the miscellaneous category include three major projects: Antioch College for Cecil Taylor's arts workshop, which includes a performing ensemble which will tour Ohio public schools and also appear outside the state (\$22,500); St. Peter's Lutheran

Church in New York City for a program supervised by Jazz Interactions to record on tape full information on the lives and contributions of selected important musicians (\$21,300), and Yale University and Willie Ruff (of the faculty of the Yale School of Music) to enable Dizzy Gillespie, Dwiki Mitchell, Ruff and a film crew to travel to the Congo, where they will study and film native musical practices and the interaction between native and American musicians for a documentary probing the survival of African contributions to new-world black music. (Ruff was in Africa in June to lay the groundwork, and Gillespie and Mitchell have been appointed to the Yale faculty for the duration of the project.)

Musicians, educators, organizations and institutions with worthwhile ideas for projects and undertakings in the jazz field should not remain unaware of the opportunities afforded by NEA's expanded jazz program, which already is making possible a great deal of important activity on many levels of the jazz community.

COLLEGE FEST, JAZZ BID JFK CENTER GOODBYE

The executive committee of the American College Jazz Festival, composed of the managers of the eight regional festivals plus two members of the National Association of Jazz Educators, has voted unanimously to disengage the ACJF from its relationship with the John F. Kennedy Center for the Performing Arts.

The principal reason for the disassociation was the failure of the Kennedy Center to live up to its contractual obligations to the ACJF, the regional festivals, and Jimmy Lyons, executive director of the ACJF. Roger Stevens, chairman of the board of trustees of the Kennedy Center, was unavailable for comment. (It is understood that a similar problem exists between the Kennedy Center and the American College Theatre Festival.)

American Airlines has indicated the possibility of continuing its sponsorship of the ACJF regardless of the Kennedy Center involvement. The ACJF executive committee chose May 18-20 as the dates for the 1973 ACJF (location to be announced) with Lyons as executive producer. Dates for next year's regional festivals also remain to be announced.

In a related development, the Jazz Advisory Committee to the Kennedy Center, headed by Willis Conover, whose contract with the center as jazz and pop Program Consultant was not renewed, has been let go without official notice.

The committee consisted of Cannonball Adderley, David Baker, John Lewis, Clark Terry, Julian Fuell, Ernest Dyson, Stanley Dance, Topper Carew and Tahir Sur. It is understood that consultants in other areas have also been let go by the center, which suffered heavy financial losses in its first season.

During that season, Conover produced a three-day jazz festival and individual concerts

featuring Duke Ellington, Gil Evans, Dizzy Gillespie, Earl Hines, the MJQ, Bill Evans, B.B. King, Tony Bennett and Peggy Lee.

Conover told *downbeat* that he considered it unlikely that any jazz or pop events would be included in the Center's upcoming second season. "The combination of establishment apathy and the virulent opportunism of the anti-establishment apparently has succeeded in keeping jazz and pop music out of the Kennedy Center's second season," he said, adding that it was now up to individual promoters to take their chances in booking such events at the ill-fated Center.

FESTIVE OPENING PARTY FOR N.Y. JAZZ MUSEUM

It was like New Orleans—hot and humid—and there was music reminiscent of Bourbon Street. That was the way it was at the benefit party June 15 to celebrate the opening of the New York Jazz Museum at 122 W. 55th St. in Manhattan, a first for the city and the only institution of its kind in the country dedicated to all aspects of jazz.

The initial exhibit, which will be on display for at least a month, is devoted to the unique career of Louis Armstrong.

Members of the press, including TV news crews from three major stations, crowded into the confines of the converted carriage house to hear music by a group headed by trombonist Tyree Glenn, with Joe Thomas, trumpet; Joe Muranyi, clarinet; Roger Glenn, flute; Marty Napoleon, piano; Lawrence Lucie, guitar; Victor Sproles, bass; Joe Marshall, drums.

It was fitting that a jazz museum be christened with live music, and that several of the players should be alumni of Louis Armstrong's bands. Trumpeter Thomas did a vocal and instrumental rendition of *Mack the Knife*, and other Louis favorites performed were *Struttin' With Some Barbecue*, *Indiana*, and *Someday*.

The music went on continuously for nearly three hours, and in spite of the heat and crowding, the guests responded warmly and loudly. Lionel Hampton took over at the drums for a spirited *Wrap Your Troubles in Dreams*, and Babe Matthews (Mrs. Joe Thomas) joined in with a fine vocal.

Roger Glenn and Sproles, though considerably younger than most of the other musicians, caught the mood and helped convey it admirably. The closing number, *Sleepy Time Down South*, brought tears to the eyes of some of the musicians and guests. The warm sounds vibrated around Louis' trumpet, suspended from the ceiling.

There were also short but excellent piano solo sets by Marlowe Morris and Patty Mendenhall, and tap dancer John McPhee gave a too-brief demonstration of his artistry.

A remarkable assortment of Armstrong memorabilia is on display at the special exhibit. Much of the material is from the collection of Jack Bradley, the museum's knowledgeable managing director. Photographs of Louis spanning half a century, album covers, sheet

music, posters and band itineraries line the walls. There are letters the great man received from all over the world, many addressed merely to "Louis Satchmo Armstrong, U.S.A." and such personal items as Louis "special diets and favorite medications."

The star-studded array of guests included musicians Artie Shaw, Marian McPartland, Ellis Larkins, Billy Harper, George Barnes, Robin Kenyatta, Tommy Benford, Milt Hinton, Maurice Waller, and Sol Yaged and such other jazz people as Jeff Atterton, George Avakian, Stanley Dance, Milt Gabler, Ira Gitler, Russ Sanjek, George Simon and Jack Tafoya.

Mrs. Lucille Armstrong, the honored guest, commented: "Somewhere up there, Louis is looking down on us and smiling."

According to Howard Fischer, the museum's director, objectives include permanent as well as special exhibits (Duke Ellington will be the next subject); jazz films shown daily at 12:15, 1:15 and 5:30, with programs changed weekly; a half-hour slide show, *Jazz Panorama*, surveying the history of jazz, shown several times daily, and live music. The museum's Jazz Shop is selling new and used records, photos, posters, and jazz novelties (a catalog is available by mail).

Contributions and active support are welcomed and needed, and gifts or loans of jazz memorabilia are desired. Admission to the museum, which is open daily except Monday from 12 to 8 p.m., is free, but there is a 50c charge for the film showings. The project is off to a promising start.

—elsa schocket

JIMMY RUSHING: 1903-1972

Singer Jimmy Rushing, 68, died June 8 in Flower Fifth Avenue Hospital in New York City of leukemia. He had been in failing health since suffering a heart attack last summer, but continued to work weekends at the Half Note until entering the hospital on May 12.

James Andrew Rushing was born in Oklahoma City on Aug. 26, 1903. The family was musical; Jimmy's earliest efforts were on violin, then he was taught piano by a cousin. He studied music at Douglass High School and began to sing professionally while still in his teens.

In 1923, Rushing went to California, where he sang and occasionally played piano in Los Angeles after-hours clubs. He returned home in 1925 to help out with the family restaurant business, but soon took to the road again with a touring revue which had bassist Walter Page in the band. When Page formed his Blue Devils in 1927, Rushing joined the band, which became one of the best of the day. When rival bandleader Benny Moten raided the Blue Devils in 1929, Rushing, pianist Count Basie and trumpeter Hot Lips Page were among the stars he acquired.

Rushing remained with Moten until the leader's death in early 1935. When Basie formed his own band, Rushing joined it at the Reno Club in Kansas City. When the band went east in 1936, Rushing was aboard, and he remained as its featured vocalist until Oct. 1948, when he embarked on a solo career, though he still worked and recorded intermittently with Basie until 1950.

In that year, Rushing formed a small band

which played a long engagement at Harlem's Savoy Ballroom and also toured. He gave up the band in June 1952, and from then on worked exclusively as a single, traveling widely in the U.S. and Europe.

He was featured with Benny Goodman at the 1958 World's Fair in Brussels, toured Europe again the following year with Buck Clayton, often guested with Basie in the '50s and '60s, worked with Harry James briefly, was with Goodman again in 1961, and in 1964 toured Japan and Australia with an Eddie Condon group.

Rushing appeared at innumerable jazz festivals, recorded prolifically, and in 1969 was featured in an acting role in the film *The Learning Tree*. In recent years, he worked regularly at the Half Note.

Though primarily identified with the blues, Rushing was an all-round jazz singer. His voice was high and clear (in later years, it became attractively husky), his intonation accurate (he was a schooled musician and a competent reader), and his delivery had a joyful rhythmic drive that made him one of the most swinging of all jazz singers.

Developed in an era before microphones,



Rushing's voice had the carrying power to soar above the Basie band at full cry, trading riff-patterns with the brasses. Short and rotund (he was nicknamed "Mr. Five by Five" and inspired the song of that name), Rushing was a warm, engaging performer and a favorite of musicians and audiences alike.

Rushing made his recording debut with the Blue Devils in 1929 with a typical blues. With Moten, he recorded blues as well as pop songs, and the pattern held with Basie. His biggest hits with the latter include *Sent For You Yesterday*, *Good Morning Blues*, *Goin' to Chicago*, *Harvard Blues*, and *I'm Gonna Move to the Outskirts of Town*. All remained staples in his repertoire. One of his finest efforts with Basie is *Jimmy's Blues*, and other memorable recordings with the band include *Georgianna*, *Evenin'*, *I Left My Baby*, and *It's the Same Old South*.

In the '50s, Rushing recorded two great series of LPs, one for Vanguard, the other for Columbia. Backed by sympathetic accompanists including many former Basie colleagues, the singer rose to new heights during this phase of his career. Perhaps the greatest of Rushing's blues performances is *How Long Blues* (Vanguard version), a tribute to Hot

Lips Page. One of the best of the Columbia LPs is *The Jazz Odyssey of James Rushing, Esq.* on which he is heard in a variety of settings and accompanies himself at the piano on *Tricks Ain't Walkin' No More*.

Last year, Rushing made an album for RCA, *The You And Me That Used To Be*, focused on the non-blues aspects of his talent, which was voted Record of the Year in the current down beat Critics Poll. Rushing was also voted best male singer by the critics.

Funeral services were held June 12 at St. Peter's Lutheran Church in Manhattan. More than 300 mourners, among them Count Basie, Benny Goodman, Buck Clayton, Tyree Glenn, Al Hibbler and many other musicians, filled the church to capacity.

Musical tributes included Tony Watkins singing *Precious Lord, Take My Hand*; *Sometimes I Feel Like a Motherless Child*, a trumpet solo by Joe Newman with Junior Mance at the piano, and *My Buddy*, with Louis Metcalfe on trumpet, Bobby Pratt on trombone, and Mance.

IMPRESSIVE PREVIEW OF COLEMAN'S MAGNUM OPUS

A preview of Ornette Coleman's *Skies of America*, his second album for Columbia, was held June 15 at Columbia's recording studio B in New York. About 100 invited guests showed up to hear the record and talk with the composer.

The album was made in London with 85 members of the London Symphony Orchestra, and every part, including that of an excellent tympanist, was written by Coleman—no chord clusters or modal options. The only improvising in the piece is by Coleman's alto, the sound of which has been powerfully captured.

The symphonic writing, Coleman explained, derives from his theory of "harmelodic modulation"—modulation in range without changing keys. He applied this theory to his earlier works for string quartet and woodwind sextet but this is unquestionably his most ambitious achievement to date.

Actually, the harmelodic theory has not yet been realized. Harmelodic playing would allow each member of the orchestra to improvise range at will—that is, use any octave while playing the same note in the same harmonic relationship. This is a difficult concept, and, as Coleman pointed out, would take much training to perfect. To this end, he said, he would like to have his own symphonic orchestra.

The harmelodic theory is only one aspect of Coleman's desire to hear each piece differently at each performance. He said that any instrument or combination of instruments could be substituted in the improvised sections. Furthermore, the work was composed in such a manner that it can be started anywhere and the parts can be put into any sequence.

Skies of America consists of eight themes and a harmelodic movement for each. There are also a few parts for Coleman's unaccompanied alto. While detailed criticism would be meaningless after one hearing, a couple of observations can be made.

Coleman's solos are among his best on record—sensible, swinging, and moving. At times, the orchestra, despite the seeming lugu-

briousness of the personnel, manages to sway, lightly and nicely.

As an attempt to introduce a jazz aesthetic into classical music without compromising either, it is probably more provocative and successful than the fugue-cum-French horns Third Stream experimentation of a decade ago.

Skies was recorded in nine hours following two rehearsals. Coleman's craftsmanship and the confidence with which he steered the 85 musicians through the "impossible" parts promoted them to give him a standing ovation after the session. —gary giddins

M'GOVERN GETS HELPING HAND FROM N.Y. JAZZMEN

The three levels of the Village Gate were given over to a "Gig for McGovern" on June 19, the eve of the New York primaries. The cavernous downstairs invited dancing to rock groups including Sour Dough and Flow. The upstairs, attracting the larger crowd by far, featured jazz. On the ground floor, a palm reader named Velma held forth, perched on the bar in a scanty assemblage of green sequins.

Gerry Mulligan, imaginable with his long and incredibly blond hair as a messiah on a neon surfboard, gracefully wielded his baritone, while Paul Desmond, ever the '50s intellectual—narrow tie, narrow lapels—blew his limpid alto and David Amram, classically semi-unkept, produced impeccable tones from his French horn. The rhythm section was from the Herbie Mann band: Pat Rebillot, piano; Andy Muson, bass; Reggie Ferguson, drums. (The Mann group played later in the evening, but we were unable to stick around for that.)

The rhythm section was tight and the guys evidently enjoyed playing together. After the set, Mulligan asked the bass player his name and said with enthusiasm: "You're a groovy rhythm section." "Yeah," Muson replied, "that's the first time we ever played 4/4."

If the good senator had only showed up to sing a few choruses of *There'll Be Some Changes Made*, he'd have been sure of getting the crucial jazz vote. —gary giddins

FINAL BAR

Tenor saxophonist **Jon Walton**, 50, died May 14 in Clairton, Pa. Born in England, he came to the U.S. as a youth and attended Clairton High, winning the Pennsylvania State Championship on saxophone in 1939. He played with the band of Paul Pendarvis, then with Ted Weems, Phil Harris, Benny Goodman and Artie Shaw, recording with both the latter. He settled in Pittsburgh in 1946 and formed a group, The Deuces Wild, which was the most popular in that city for a decade. A room-mate of Roy Eldridge during his stay with the Shaw band, Walton had been looking forward to playing at *Roy Eldridge Day* (June 16) during the Pittsburgh Jazz Week and Festival.

The body of tenor saxophonist **Frank Mitchell**, 26, was found in New York's East River in late May. He had been missing from his home for two months. Mitchell, who at-

tended New York's High School of Music and Arts and worked and recorded with Art Blakey and Lee Morgan, had been rehearsing his own quartet (Stafford Osborne, trumpet; Ron Miller, bass; Bernard Chambers, drums) at the time of his disappearance. The body was identified through fingerprints. Cause of death was not established.

Singer **Clyde McPhatter**, 41, died June 13, apparently of a heart attack, while visiting friends in the Bronx, N.Y.

McPhatter was born in Durham, N.C. on Nov. 15, 1933, the son of a Baptist preacher. He began to sing in church at an early age and formed a professional gospel quartet, The Mount Lebanon Singers, at the age of 14, by which time the family had moved to New Jersey.

In 1950, he joined Billy Ward's Dominoes as lead tenor, leaving in 1953 to form his own group, The Drifters, which scored an immediate hit with *Money Honey*.

McPhatter had already embarked on a solo career when he was drafted in 1954, and continued to pursue it after his discharge. His later hits included *Treasure of Love*, *Without Love*, and *The Best Man Cried*. He moved to England in 1968, returned home a few years later, and cut an album for Decca (*Welcome Home*) last year.

McPhatter was one of the first singers to utilize a gospel-inspired style in pop music. His influence on subsequent developments in r&b and soul music was far-ranging.

potpourri

Prestige Records has released its second set of 10 double LPs in its Jazz Classics series. Included are albums by Miles Davis, John Coltrane, James Moody, Gerry Mulligan/Chet Baker, Clifford Brown, Stan Getz, King Pleasure, Mongo Santamaria, Jack McDuff, and a previously unissued 1962 session by Gene Ammons and Dodo Marmarosa.

Gil Evans, Milford Graves, Max Roach and Reggie Workman are among 11 composers participating in the Creative Artists Public Service Program administered by the Cultural Council Foundation. CAPS is unique in that it integrates public service with professional payment for artist's work, and is made possible by a grant from the New York State Council on the Arts.

Spurred by the Newport in New York Festival, and prodded by Cobblestone Records, Gerde's Folk City in Greenwich Village temporarily changed its name to Jazz City and booked jazz attractions for a month. **Pat Martino** and **Eric Kloss** will be on hand through July 22, and **Neal Creque**, **Steve Kuhn** and **Ruth Brown** will perform July 25-29. Prior attractions included **Harold Ousley**, **Richard Davis**, **Clifford Jordan** with **Cedar Walton**, the **Visitors**, **Jimmy Heath**, and the **Catalysts**.

On June 5, the New York Chapter of NARAS honored **Dizzy Gillespie** with a warm and swinging party at A&R Studios. The

guest of honor duetted with **Bobby Hackett** and told droll stories about his earliest playing days. In return for a friendly "roast" with slides and commentary by **George Simon**, Dizzy read some choice *Metronome* putdowns from the '40s and '50s. A large complement of musicians turned out, among them **Miles Davis**, **Clark Terry**, **Mel Lewis**, **Joe Farrell** and **Grady Tate**. Those who sat in included **Rahsaan Roland Kirk**, **James Moody**, **Bohby Brown**, **Mike Longo**, **Dick Hyman**, **Mickey Roker** and **Jimmy Owens**, a governor of NARAS and the man responsible for the musical portion of the evening, proceeds from which went to the NARAS Scholarship Fund.

The name of Emmet Elementary School in Chicago was recently changed to **Louis Armstrong Elementary**. A ceremony is planned for September to dedicate the new name.

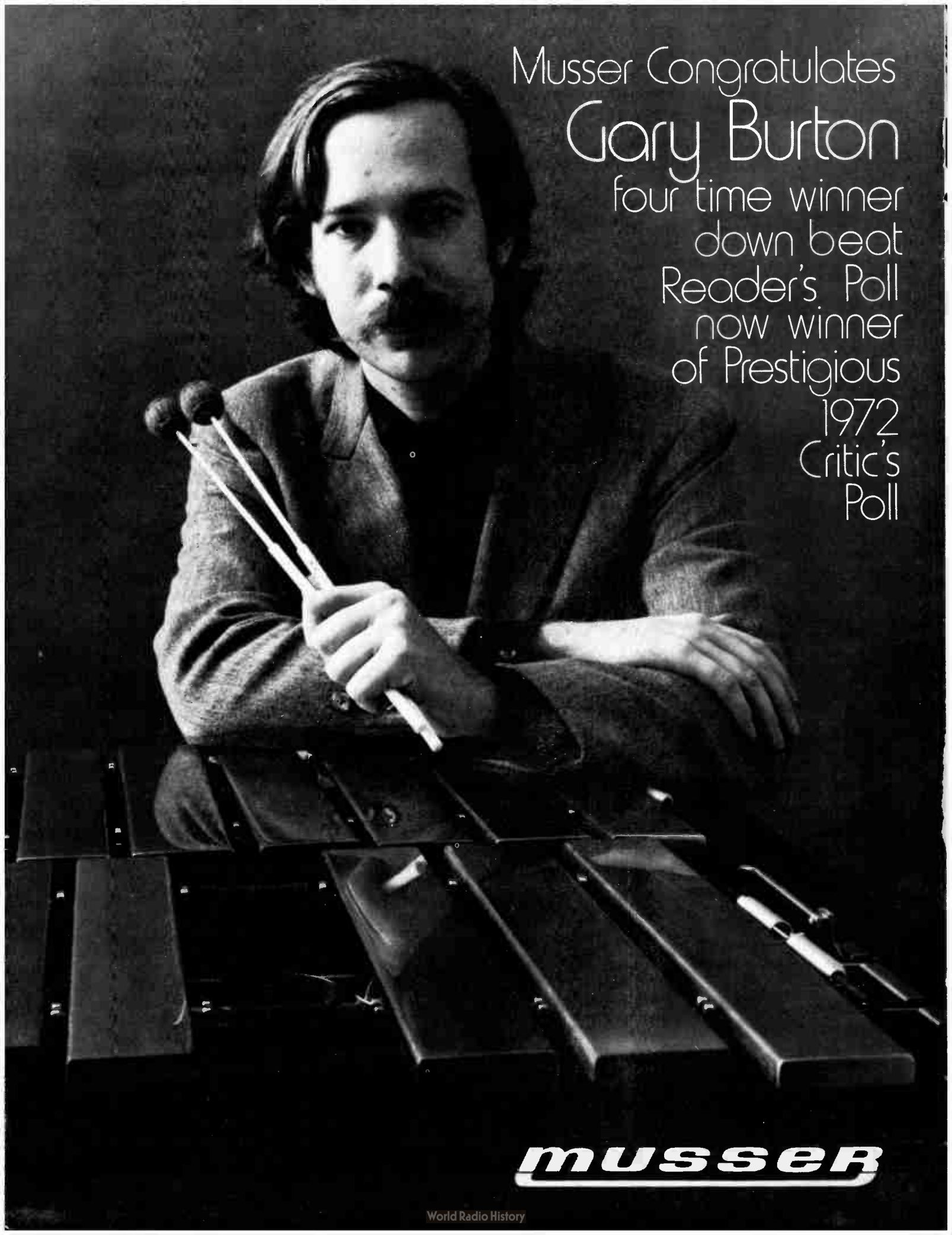
This year's Concord Summer Festival, the fourth, will be held on three consecutive weekends—July 28-30; Aug. 4-6, and Aug. 11-13. **Dave Brubeck** with **Gerry Mulligan** and the **Herbie Mann Sextet** will appear July 29, and **Ella Fitzgerald** with the **Don Piestup Band** directed by **Nelson Riddle** and the **Tommy Flanagan Trio** is set for Aug. 5. For information, write P.O. Box 845, Concord, Calif. 94522, or call (415) 682-6770.

Chester Burnett, better known as **Howlin' Wolf**, was awarded an honorary doctorate by Columbia College in Chicago.

Big bands are a feature this summer at the Monticello Raceway near New York City. **Stan Kenton** was first up at the post with a July 4 one-nighter, followed by weekly stands by **Boh Crosby**, **Woody Herman** (through July 22), **Duke Ellington** (July 24-29), **George Shearing** (July 31-Aug. 5), **Dizzy Gillespie** (Aug. 7-12), **Lionel Hampton** (Aug. 14-19), **Buddy Rich** (Aug. 21-26), and **Buddy De Franco/Glenn Miller** (Aug. 28-Sept. 2). Concerts begin nightly at 7:15, and there are 1:15 matinees.

ARP Synthesizers is sponsoring a free instructional course for the music industry weekly throughout the summer until Labor Day. The classes, conducted by composer-performer **Kenneth Bichel**, are held every Tuesday from 6 to 8 p.m. and from 8 to 10 p.m. at the **Kenneth Bichel Studio**, 253 W. 72nd St., New York City. Any interested party may attend, but reservations must be made at least one day ahead. Call Mary Jane Public Relations, (212) 595-9242.

In early June, **Norman Granz** surprised Los Angeles audiences at a concert starring **Ella Fitzgerald** and **Count Basie** at the Santa Monica Civic Auditorium. Surprise No. 1: Granz said he'd be going back into the record business (no details available as yet). Surprise No. 2: Granz introduced a 90-minute jam session set reminiscent of JATP days of yore. Trumpeters **Roy Eldridge** and **Sweets Edison**; **Stan Getz**, **Oscar Peterson**, **Ray Brown** and **Ed Thigpen** joined forces with **Basieites Al Grey**, **Lockjaw Davis** and **Freddie Green** and the **Count** himself, garnering a standing ovation. The allstars later returned to jam with **Ella** on *C Jam Blues*.



Musser Congratulates
Gary Burton
four time winner
down beat
Reader's Poll
now winner
of Prestigious
1972
Critic's
Poll

musser

international jazz critics poll

The **down beat** International Critics Poll celebrates its 20th birthday this year. When it was initiated in 1953, there were no categories for vibes, flute, organ, violin, soprano sax, arranger, composer or miscellaneous instruments, and voting in the Hall of Fame was still the exclusive province of the readers.

The steady increase in instrumental categories is, of course, only one reflection of the changes that have taken place over two decades, but on the other side of the ledger it is interesting to note that three artists who won in 1953 are also among this year's victors: Duke Ellington, Harry Carney and Ella Fitzgerald. And many who placed well then continue to do so here and now.

Despite changing tastes and styles, and the changing cast of critics, an element of stability remains in the collective perspective, and that, of course, is only as it should be.

We warmly welcome Clifford Brown to the Hall of Fame. A runner-up for years, Brownie has finally gained his rightful place in the Hall's trumpet section, joining Louis Armstrong, Bix Beiderbecke, Roy Eldridge, Dizzy Gillespie and Miles Davis.

Among the few real surprises in the results is the drop of Miles Davis to fifth place in the trumpet category. Established Talent division. He placed second last year to Diz-

zy Gillespie, whose winning total is even more decisive this time.

Another surprise is the win of the World's Greatest Jazz Band in the Established combo category, by a slim 1-point margin over Ornette Coleman's quartet (Ornette placed first on alto sax).

Duke Ellington tripled once again, finishing way ahead in the big band, composer and arranger fields.

Ella Fitzgerald scored her 20th straight win in the poll—a record. Jimmy Smith won again, as he has since the organ category was introduced in 1964.

Sonny Rollins' recent comeback resulted in his reclaiming first place, with Dexter Gordon, last year's winner, coming in a strong second.

Two Frenchmen, Jean-Luc Ponty and Stephane Grappelli, placed 1st and 2nd in the established violin category, but by and large there were fewer Europeans among the winners than in recent years.

Fittingly, the Talent Deserving of Wider Recognition division is dominated by younger artists, among them Lester Bowie and Joseph Jarman of the Art Ensemble of Chicago and three musicians currently or recently associated with Miles Davis: Gary Bartz, Dave Holland and Airtio Moreira.

Some relative veterans also did well: Tiny Grimes, Norris Turney (of Ellington's band) and Randy Weston (a "new star" winner of 1955, incidentally).

Asha Puthli, who tied with Dee Dee Bridgewater (of the Thad Jones-Mel Lewis Orchestra) for first place female vocalist is the young Indian singer who has recorded with Ornette Coleman.

We deeply regret that Jimmy Rushing didn't live to learn of his double win as best established male singer and for record of the year. Sadly, Jimmy passed away the day the results were tabulated.

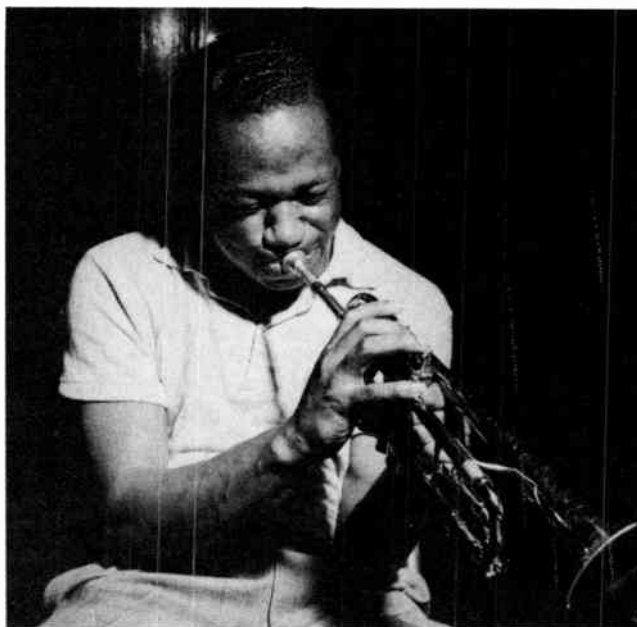
In previous years, we have listed in detail the ballot of each participating critic, but even when set in the smallest legible type, this took up an undue amount of space in the magazine. Though we regret having to take this step, it has been decided to eliminate this form of listing. Instead, we are printing a list of all voting critics and a breakdown of all those musicians from whom they voted (with the number of points received) who do not appear in the main tabulation, where none receiving less than 10 points are shown.

Though readers (and musicians) will no longer be able to check out who voted for whom, the space gained has been utilized to bring you reading material of general interest.

—d.m.

hall of fame

- 16 Clifford Brown
- 12 Fletcher Henderson
- 7 Sonny Rollins
- 6 King Oliver
- 5 Jimmy Blanton
- 4 Harry Carney
- 4 Benny Carter
- 4 Cecil Taylor
- 3 Woody Herman
- 3 Fats Navarro
- 3 Sun Ra
- 3 Teddy Wilson



record of the year

- 7 Jimmy Rushing The You And Me That Used to Be
- 4 Roy Eldridge The Nifty Cat
- 4 Gillespie-Hackett Giants
- 4 Mahavishnu Orchestra The Inner Mounting Flame
- 4 Charles Mingus Let My Children Hear Music
- 3 Carla Bley Elevator over the Hill
- 3 Art Ensemble of Chicago Les Stances A Sophie
- 3 Ornette Coleman Science Fiction
- 3 Ornette Coleman Twins
- 3 Chick Corea Piano Improvisations
- 3 Cecil Taylor Nuits de la Fondation Meaght Vol. I

reissue of the year

- 7 Louis Armstrong Genius of Louis Armstrong Vol. I
- 6 Lionel Hampton Stompology
- 5 Teddy Wilson The Teddy Wilson
- 4 Charlie Parker On Dial Vol. 6
- 4 Various Artists Swing Vol. I
- 3 Charlie Christian Solo Flight
- 3 Charles Mingus Mingus Presents Mingus
- 3 Bessie Smith Series



band

- 93 Ellington
- 65 Thad Jones-Mel Lewis
- 48 Count Basie
- 21 Sun Ra
- 19 Charles Mingus
- 17 Buddy Rich
- 15 Kenny Clarke-Francy Boland
- 13 Don Ellis
- 12 Jazz Composer's Orchestra Association

alto saxophone

- 69 Ornette Coleman
- 64 Phil Woods
- 36 Benny Carter
- 35 Lee Konitz
- 17 Paul Desmond
- 16 Sonny Stitt
- 15 Cannonball Adderley
- 14 Charles McPherson
- 11 Anthony Braxton

trumpet

- 77 Dizzy Gillespie
- 39 Clark Terry
- 37 Don Cherry
- 36 Roy Eldridge
- 27 Miles Davis
- 21 Freddie Hubbard
- 20 Cootie Williams
- 19 Bobby Hackett
- 14 Lester Bowie

tenor saxophone

- 81 Sonny Rollins
- 58 Dexter Gordon
- 29 Stan Getz
- 28 Zoot Sims
- 21 Paul Gonsalves
- 12 Archie Shepp
- 11 Gato Barbieri
- 10 Ben Webster

trombone

- 51 Vic Dickenson
- 46 Roswell Rudd
- 24 J. J. Johnson
- 24 Albert Mangelsdorff
- 21 Benny Morton
- 18 Urbie Green
- 17 Al Grey
- 17 Grachan Moncur
- 12 Julian Priester
- 12 Dicky Wells
- 11 Lawrence Brown
- 11 Jimmy Knepper
- 10 Slide Hampton
- 10 Kai Winding

arranger

- 74 Duke Ellington
- 46 Gil Evans
- 29 Thad Jones
- 24 Quincy Jones
- 17 Oliver Nelson
- 14 Carla Bley
- 12 Charles Mingus
- 10 Benny Carter
- 10 John LaBarbera

violin

- 80 Jean-Luc Ponty
- 67 Stephane Grappelli
- 36 Ray Nance
- 35 Mike White
- 31 Joe Venuti
- 18 Leroy Jenkins

clarinet

- 55 Russell Procope
- 30 Benny Goodman
- 23 Bob Wilber
- 22 Rahsaan Roland Kirk
- 17 Perry Robinson
- 13 Buddy De Franco
- 12 Eddie Daniels

baritone saxophone

- 92 Harry Carney
- 71 Gerry Mulligan
- 60 Pepper Adams
- 29 John Surman
- 27 Pat Patrick
- 14 Cecil Payne
- 12 Howard Johnson

composer

- 87 Duke Ellington
- 43 Charles Mingus
- 35 Ornette Coleman
- 29 Carla Bley
- 15 Gil Evans
- 15 George Russell
- 15 Cecil Taylor
- 13 Thad Jones
- 10 Wayne Shorter

flute

- 67 James Moody
- 54 Rahsaan Roland Kirk
- 45 Hubert Laws
- 32 Norris Turney
- 19 Yusef Lateef
- 13 Joe Farrell
- 13 Jeremy Steig
- 11 Frank Wess
- 10 Eric Dixon

soprano saxophone

- 70 Wayne Shorter
- 58 Budd Johnson
- 35 Bob Wilber
- 17 Steve Lacy
- 15 Joe Farrell
- 12 Gary Bartz
- 11 Lucky Thompson

combo

- 33 World's Greatest Jazz Band
- 32 Ornette Coleman
- 27 Modern Jazz Quartet
- 24 Miles Davis
- 23 Art Ensemble of Chicago
- 22 Charles Mingus
- 20 Herbie Hancock
- 16 Oscar Peterson
- 14 Mahavishnu Orchestra
- 14 Weather Report
- 13 Giants Of Jazz
- 11 Earl Hines
- 10 JPJ Quartet

14 □ down beat



male singer

- 65 Jimmy Rushing
- 34 Ray Charles
- 27 Mel Torme
- 22 Joe Turner
- 22 Joe Williams
- 19 Leon Thomas
- 11 Jimmy Witherspoon

Opposite Page (l to r): Rollins, Ellington, Gillespie, Yank Lawson/Bob Haggart (WGJB), Carney. Middle: Dickenson, Ponty, Moody, Procope. Bottom: Coleman, Shorter. This page, top: Jones, Kirk, Smith, Davis. Middle: Burrell, Hines, Rushing, Burton. Bottom: King, Fitzgerald.

blues/r&b group

- 60 B. B. King
- 24 Muddy Waters
- 17 Ike&Tina Turner
- 16 Chase
- 15 Blood, Sweat&Tears
- 14 Mahavishnu Orchestra

vibes

- 79 Gary Burton
- 78 Milt Jackson
- 55 Bobby Hutcherson
- 39 Lionel Hampton
- 18 Roy Ayers
- 16 Karl Berger
- 15 Red Norvo

female singer

- 70 Ella Fitzgerald
- 57 Sarah Vaughan
- 32 Carmen McRae
- 26 Betty Carter
- 21 Roberta Flack
- 20 Aretha Franklin
- 19 Jeanne Lee
- 16 Karin Krog
- 13 Sheila Jordan

organ

- 57 Jimmy Smith
- 41 Khalid Yasin
- 26 Eddy Louiss
- 22 Wild Bill Davis
- 13 Jimmy McGriff
- 12 Sun Ra

guitar

- 59 Kenny Burrell
- 58 Jim Hall
- 49 John McLaughlin
- 26 B. B. King
- 14 George Benson
- 10 Larry Coryell

misc. instrument

- 68 Rahsaan Roland Kirk, ms
- 41 Yusef Lateef, oboe
- 32 Toots Thielemans, hca
- 18 Sun Ra, syn
- 11 Howard Johnson, tuba
- 10 Clifton Chenier, acc
- 10 Airto Moreira, perc

bass

- 64 Richard Davis
- 51 Charlie Haden
- 45 Charles Mingus
- 31 Ray Brown
- 30 Ron Carter
- 19 George Duvivier
- 17 Miroslav Vitous
- 15 Milt Hinton
- 10 Niels-Henning Orsted Pedersen

piano

- 56 Earl Hines
- 36 Cecil Taylor
- 33 Oscar Peterson
- 27 Bill Evans
- 21 Erroll Garner
- 18 Chick Corea
- 17 Thelonious Monk
- 14 Jaki Byard
- 11 Barry Harris
- 11 McCoy Tyner
- 10 Keith Jarrett

drums

- 50 Elvin Jones
- 32 Buddy Rich
- 29 Ed Blackwell
- 28 Roy Haynes
- 22 Jo Jones
- 20 Max Roach
- 18 Art Blakey
- 14 Billy Cobham
- 12 Alan Dawson
- 11 Andrew Cyrille
- 11 Jack De Johnette
- 11 Tony Williams

Legend: ms-mansello/stritch;
hca-harmonica; syn-synthesizer;
acc-accordion; perc-percussion.

August 17 □ 15

band

- 22 Sun Ra
- 21 Jazz Composer's Orchestra Association
- 16 Gil Evans
- 14 Kenny Clarke-Francy Boland
- 14 Maynard Ferguson
- 13 Woody Herman
- 12 Brotherhood of Breath



composer

- 29 Carla Bley
- 16 Alan Broadbent
- 11 Joseph Jarman
- 11 Roscoe Mitchell



arranger

- 19 Alan Broadbent
- 16 Bill Holman
- 10 Sy Oliver



combo

- 37 JPJ Quartet
- 25 Art Ensemble of Chicago
- 14 McCoy Tyner
- 14 Weather Report

Top row (l to r): Sun Ra, Bartz, Watrous, Wilber. Middle: JPJ, Jarman, Turney, Bowie. Bottom: Bley, Barbieri, Broadbent, Cuber.



alto saxophone

- 20 Gary Bartz
- 19 Anthony Braxton
- 19 Roscoe Mitchell
- 16 Joseph Jarman
- 12 Frank Strozier
- 11 Charles McPherson

trumpet

- 32 Lester Bowie
- 18 Snooky Young
- 12 Art Farmer

baritone saxophone

- 25 Ronnie Cuber
- 16 Howard Johnson
- 16 Cecil Payne
- 15 Trevor Koehler
- 11 Sahib Shihab

tenor saxophone

- 31 Gato Barbieri
- 18 Jan Garbarek
- 16 Dewey Redman
- 15 Billy Harper
- 15 Budd Johnson
- 13 Bobby Jones

trombone

- 25 Bill Watrous
- 21 Paul Rutherford
- 16 Julian Priester
- 15 Al Grey
- 14 Garnett Brown
- 14 Malcom Griffith
- 11 Grachan Moncur
- 10 Buster Cooper
- 10 Slide Hampton

clarinet

- 15 Bob Wilber
- 13 Rahsaan Roland Kirk
- 12 Tony Coe
- 11 Harold Ashby
- 11 Bobby Jones
- 10 Perry Robinson

flute

- 23 Norris Turney
- 20 Eric Dixon
- 14 Jeremy Steig
- 11 Jerome Richardson

soprano saxophone

- 21 Joseph Jarman
- 16 John Surman
- 16 Bob Wilber
- 15 Roscoe Mitchell
- 13 Jimmy Heath
- 11 Lucky Thompson
- 10 Budd Johnson

16 □ down beat

bass

- 29 Dave Holland
- 23 Malachi Favors
- 18 Buster Williams
- 13 Stan Clarke
- 13 Eddie Gomez
- 13 Niels-Henning Orsted Pedersen
- 11 Larry Ridley
- 10 Miroslav Vitous

drums

- 21 Harold Jones
- 20 Oliver Jackson
- 17 Billy Cobham
- 12 Alan Dawson
- 10 Han Bennink
- 10 Rufus Jones

organ

- 28 Eddy Louiss
- 16 Milt Buckner
- 14 Sun Ra

male singer

- 20 Richard Boone
- 13 Mose Allison
- 13 Jimmy Witherspoon
- 13 Grady Tate

Top row (l to r): Grimes, Jones, Weston, Boone, Middle: Moreira, White, John McLaughlin (Mahavishnu), Puthli, Martino. Bottom: Ayers, Bridgewater, Holland, Louiss



vibes

- 28 Roy Ayers
- 19 Gunter Hampel
- 17 Dave Pike
- 17 Tommy Vig
- 16 Karl Berger
- 14 Lynn Blessing
- 12 Red Novo

blues/r&b group

- 23 Mahavishnu Orchestra
(no other groups received more than five points).

violin

- 31 Mike White
- 26 Jerry Goodman
- 23 Sugarcane Harris
- 23 Joe Venuti
- 21 Ray Nance
- 19 Leroy Jenkins

piano

- 14 Randy Weston
- 12 Jaki Byard
- 11 Richard Abrams
- 11 Jay McShann
- 11 Lonnie Liston Smith
- 10 Joe Albany
- 10 Albert Dailey

female singer

- 15 Dee Dee Bridgewater
- 15 Asha Puthli
- 14 Jeanne Lee
- 12 Karin Krog
- 11 Lee Wiley

misc. instrument

- 23 Airtio Moreira, perc.
- 15 Howard Johnson, tuba
- 11 Toots Thielemans, hca

Legend: perc-percussion, hca-harmonica.

guitar

- 17 Tiny Grimes
- 17 Pat Martino
- 16 Attila Zoller
- 14 Terje Rypdal
- 13 Marty Grosz
- 12 Dennis Budimir
- 11 Larry Coryell
- 10 John McLaughlin

August 17 □ 17

other vote-getters at a glance

The following musicians and groups also received votes but their point totals were below the cutoff point (10) for the results section. The Record and Re-issue of the Year categories are not included because of the very large spread of votes endemic to these categories.

Band, Established: Woody Herman, Maynard Ferguson—9 each; Stan Kenton, Sam Rivers Harlem Ensemble—5 each; Gene Estes—4; Brotherhood of Breath—3; Quincy Jones, Doc Severinsen, Clark Terry—2 each.

Band, TDWR: Stan Kenton, Clark Terry—9 each; AACM, Gerald Wilson—8 each; Louis Bellson, Charles Mingus, Don Ellis—6 each; Gustav Brom, Jones-Lewis, Rod Levitt, Sy Oliver—5 each; Buddy Rich, Archie Shepp, Tommy Vig—4 each; Centipede (Keith Tippett), Wayne Cochran, Harry James, London JCO, North Texas State, Duke Pearson, Don Piestrup, Dave Remington, Bobby Rosengarden, Alan Silva's Celestial Communication Orchestra—3 each; Cuz Cousineau, Kamil Hala, Peter Herbolzheimer, Univ. of Illinois, Klaus Weiss, Mike Westbrook, World's Greatest Jazz Band—2 each; Al Cohn/Willis Conover—1.

Combo, Established: Phil Woods—9; Cannonball Adderley—8; Elvin Jones—7; Art Blakey, Stan Getz—6 each; Freddie Hubbard—5; Gato Barbieri, Jay McShann—4 each; Dave Brubeck, Chick Corea, Bill Evans, Dizzy Gillespie, Bobby Hackett, Thelonious Monk, Sunny Murray, Max Roach, Sonny Rollins, Cecil Taylor, McCoy Tyner—3 each; Bebop Preservation Society, Shelly Manne—2 each; Screaming Gypsy Bandits, John Surman Trio—1 each.

Combo, TDWR: Chick Corea, Stan Getz—9 each; McCoy Tyner, WGJB—8 each; John Carter/Bobby Bradford, Mahavishnu Orch., Sy Oliver—7 each; Chase—6; Cannonball Adderley, Gato Barbieri, Zoot Sims/Jimmy Rushing, Jiri Stivin—5 each; Freddie Hubbard, Revolutionary Ensemble—4 each; Association P.C., Barron Brothers, Berkeley Rhythm, Len Bernard, Peter Brotzman, Ray Bryant, Hadley Caliman, Anthony Coleman, Ornette Coleman, Cohelme Ensemble, Jothan Collins, Ray Draper, Jim Hall/Ron Carter, Hall Brothers, Gunter Hampel, Herbie Hancock, Terumasa Hino, John Klemmer, Albert Mangelsdorff, John Mayall, Reggie Moore, Fred Simmons, Star Drive, Ed Thompson, Kid Thomas, Henry Threadgill/Fred Hopkins/Steve McCall, Francois Tusques, Charles Williams, Phil Woods—3 each; Bobby Hutcherson/Harold Land—2; Chico Hamilton—1.

Composer, Established: John Lewis—9; Oliver Nelson—8; Herbie Hancock, Thelonious Monk—7 each; Lalo Schifrin—6; Chick Corea, Quincy Jones, Sam Rivers—5 each; David Amram, Willie Maiden—4 each; Keith Jarrett, Steve Kuhn, John LaBarbera, Michel Legrand, John Williams, Joe Zawinul—3 each; Manny Albam, Francy Boland, Dexter Gordon, Earl Hines, Rod Levitt, Tom McIntosh—2 each; McCoy Tyner, Frank Zappa—1.

Composer, TDWR: Ornette Coleman, Chuck Man-

gione, Tom McIntosh, Mike Westbrook, Joe Zawinul—6 each; Michel Colombier, Neal Creque, Alex Fried—5 each; Dave Grusin, Bob Haggart, Bill Holman, Mike Longo, George Russell, Rene Thomas, McCoy Tyner, Pat Williams, Frank Zappa—4 each; David Amram, Gary Bartz, Dollar Brand, Gary Burton, Don Cherry, Anthony Coleman, Chick Corea, Stanley Cowell, Vic Dickenson, Bill Evans, Hal Galper, Mike Gibbs, Dexter Gordon, Barry Guy, Keith Jarrett, Bruce Johnson, John LaBarbera, Ken McIntyre, Charles Mingus, Sunny Murray, Oliver Nelson, Sun Ra, Terje Rypdal, Pharoah Sanders, Alan Silva, Cecil Taylor, Clifford Thornton, Tommy Vig, Randy Weston, Bob Wilber, Gerald Wilson—3 each; Pavel Blatny, Herbie Hancock, Isaac Hayes, Bobby Hutcherson, Duke Pearson—2 each; John Carter, Todd Cochran, John McLaughlin, Gil Melle—1 each.

Arranger, Established: Bill Holman—8; Francy Boland, Don Ellis, Sun Ra—7 each; George Russell—5; John Lewis—4; Herbie Hancock, Alan Silva, John Surman, Gerald Wilson, Joe Zawinul—3 each; Manny Albam, Stan Kenton, Willie Maiden, Tom McIntosh, Sy Oliver—2 each; Wayne Shorter, Pat Williams—1 each.

Arranger, TDWR: George Russell, Tommy Vig—9 each; Francy Boland, Sy Johnson, Sun Ra—8 each; Todd Cochran, Bob Haggart, Frank Zappa—7 each; Don Ellis, Dave Frishberg, Herbie Hancock, Quincy Jones, Oliver Nelson—6 each; Anthony Coleman, Alex Fried, Budd Johnson, Chuck Mangione, Chris McGregor—5 each; Doc Cheatham, Al Cohn, Frank Foster, John LaBarbera, Sammy Lowe, Sammy Nestico, Keith Tippett—4 each; Manny Albam, Anthony Braxton, John Carisi, Benny Carter, Nate Davis, Clare Fisher, Joseph Jarman, Michel Legrand, Hank Levy, Tom McIntosh, Roscoe Mitchell, Sunny Murray, Bob Ojeda, Don Piestrup, Roswell Rudd, John Warren, Bob Wilber, Ernie Wilkins, Gerald Wilson—3 each; Ken Hanna, Thad Jones, Pat Williams—2 each; Charles Brent—1.

Trumpet, Established: Maynard Ferguson—9; Don Ellis, Thad Jones, Clifford Thornton—5 each; Barbara Donald—4; Ruby Braff, Ted Curson, Harry Edison, Leo Smith, Alan Shorter, Charles Sullivan—3 each; Ornette Coleman, Blue Mitchell, Sam Noto, Enrico Rava, Red Rodney—2 each; Al Aarons, Ray Nance—1 each.

Trumpet, TDWR: Ruby Braff, Bill Chase, Money Johnson, Charles McGee—9 each; Ted Curson, Blue Mitchell, Woody Shaw, Charles Tolliver—8 each; Harry Beckett, Ed Henderson—7 each; Bobby Bradford, Johnny Coles, Jim Goodwin, Bobby Hackett, Charles Sullivan—6 each; Franco Ambrosetti, Kenny Dorham, John Faddis, Manfred Schoof, Joe Wilder—5 each; Cecil Bridgewater, Billy Butterfield, Doc Cheatham, Don Cherry, Bill Hardman, Jimmy Owens, Ira Sullivan—4 each; Cat Anderson, Benny Bailey, Gary Barone, Bob Bernard, Randy Brecker, Buddy Childers, Wallace Davenport, Barbara Donald, Jon Eardley, Roy Eldridge, Dusko Goykovic, Mike Law-

rence, Bobby Lewis, Joe McPhee, Eddie Preston Waymon Reed, Leo Smith, Idrees Suleiman, Clifford Thornton, Tommy Turrentine, Bernard Vitet, Kenny Wheeler, Richard Williams, Johnny Windhurst—3 each; Buck Clayton, Sonny Cohn, Marvin Peterson—2 each.

Trombone, Established: Bob Brookmeyer, Carl Fontana—9 each; Dick Griffin, Graham Stewart, Eje Thelin, Trummy Young, Booty Wood, Kiane Zawadi—3 each; Bill Watrous—1.

Trombone, TDWR: Dave Barger, Kai Winding—9 each; Roswell Rudd—8; Bobby Burgess, Vic Dickenson—7 each; Ed Hubble, Trummy Young—6 each; Curtis Fuller, Dick Griffin, Benny Morton, Bruce Paulson, Jiggs Whigham, Booty Wood—5 each; Charles Butler—4; Jim Beebe, Chuck Connors, Carl Fontana, Tyree Glenn, Vinco Globokar, Harry Graves, Mickey Gravine, Ali Hasean, Davod Haroon, Bob Havens, Quentin Jackson, Lester Lashley, Bob Mielke, Clifford Thornton, Dicky Wells, Phil Wilson—3 each; Jimmy Cleveland, Wayne Henderson, Ake Persson, Rick Stepton, Malcolm Taylor—2 each; Archie LeCoque, George Lewis, Candy Ross—1 each.

Soprano Sax, Established: Jimmy Heath, Woody Herman—8 each; Cannonball Adderley, Pharoah Sanders—6 each; Rahsaan Roland Kirk, Benny Maupin, Don Menza, James Moody, Tom Scott, John Surman—4 each; Nate Davis, Sonny Fortune, Frank Foster, Joseph Jarman, Yusef Lateef, Dave Liebman, Roscoe Mitchell, Oliver Nelson, Sam Rivers, Bud Shank, Archie Shepp, Sahib Shihab, Zoot Sims—3 each; Jerome Richardson—2.

Soprano Sax, TDWR: Trevor Koehler, Ira Sullivan—8 each; Joe Farrell—7; Gary Bartz, Rahsaan Roland Kirk, Tom Scott—6 each; Willem Breuker, Hayward Henry, Steve Lacy, Benny Maupin, Zoot Sims—5 each; Joe Henderson, John Stubblefield—4 each; Bill Barron, Kenny Davern, Jim Galloway, Bob Helm, Phil Howe, Bob Jung, Karel Krautgartner, Eero Koivistoinen, Gerry Niewood, Evan Parker, Sam Rivers, Archie Shepp, Clive Stevens, Harold Vick, Phil Yost—3 each; Bobby Capers, Steve Grossman—2 each; Dave Cloufelter, Jerome Richardson—1 each.

Alto Sax, Established: Gary Bartz—8; Bobby Plater—7; Huey Simmons—6; Marion Brown, Sonny Criss, James Moody, Frank Striozier—4; Sonny Fortune, Sonny King, Jackie McLean, Roscoe Mitchell, Tom Scott, Bud Shank, Norris Turney, Carlos Ward, Leo Wright—3 each; Ed Barefield, Herb Geller—2 each; Pete King, Bill Noll—1 each.

Alto Sax, TDWR: Ernie Watts—9; Jimmy Mosher, Norris Turney, Marion Brown—7; Al Belletto, Sonny Criss, Geezil Minerve, Tony Ortega, Huey Simmons—6 each; Hank Crawford, Jerry Dodgion, Russell Procope, George Starks, Sonny Stitt, Jiri Stivin—5 each; John Handy, Eric Kloss, James Moody, Mike Osborne, Ray Pizzi, John Tchicai—4 each; Marshall Allen, Benny Carter, Elton Dean, Frank Foster, Noah Howard, Howard Johnson, Charlie Mariano, Michel

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participating critics

Chris Albertson, freelance writer

Joachim E. Berendt, Editor *Jazz Calendar*; Radio/TV SWF Baden, Baden, Germany

Mike Bourne, Contributor, *down beat* and freelance critic, artist

Philippe Carles, Editor, *Jazz Magazine* (Paris)

Harriet R. Choice, Jazz columnist, *Chicago Tribune*

Bill Cole, Assistant Professor, Amherst (Mass.) College

Stanley Dance, Author, *The World of Duke Ellington*; Contributor, *The Saturday Review*, *Musical Journal*

Carlos de Raditzky, Jazz critic: *Pourquoi Pas*, *Revue Des Disques* (Brussels, Belgium)

Leonard Feather, Author, *From Satchmo to Miles*

Daniel Filipacchi, Editor, *Jazz Magazine*

Mark Gardner, Contributor, *Jazz Journal*, *Jazz and Blues*, *Coda*

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Gary Giddins, Writer, *down beat* and other publications

Martha Sanders Gilmore, Columnist, *Audio Magazine*; contributor, *down beat*, *Music Journal*, *Melody Maker*

Ira Gitler, Columnist, *Metropolitan Review*; contributor, *Swing Journal* (Japan)

Richard B. Hadlock, *Annals of Jazz*, KQED, San Francisco

Randi Hultin, critic *Dagbladet*; vice chairman, critic division EIJ

Demetre Ioakimidis, Jazz columnist, *Journal de Geneve*; contributor, *Jazz Hot* (France), *Musica Jazz* (Italy); Swiss radio/TV

Joe H. Klee, Freelance writer

Kiyoshi Koyama, Editor, *Swing Journal*

John Litweiler, Contributor, *down beat*

Terry Martin, Reviewer, *down beat*

John McDonough, Contributor, *down beat*

Elliot Meadow, Contributor, *down beat*

Dan Morgenstern, Editor, *down beat*

John Norris, Editor, *Coda Magazine*

Robert Palmer, Jazz reviewer, *New York Times*, *Rolling Stone*

Doug Ramsey, Reviewer, *down beat*

Ross Russell, author, teacher, lecturer

Tom Scanlan, *Army Times*

Dr. Dietrich Schulz-Kohn (Dr. Jazz)

Micheal Shera, Contributor, *Jazz Journal*

Harvey Siders, West Coast editor, *down beat*

Will Smith, Contributor, *down beat*; reviewer, *Omaha World-Herald*

William Smith, Co-owner/Art Director, *Coda Magazine*

Ed Steane, Editor, *Jazz Digest*

Jim Szantor, Managing Editor, *down beat*

Frank Tenot, Publisher, *Jazz Magazine* (Paris)

Sinclair Traill, Editor, *Jazz Journal*

Eric T. Vogel, Correspondent, *down beat*, *Jazz Podium*

On April 1, the Thad Jones-Mel Lewis Orchestra arrived in Moscow to begin a five-week tour of the Soviet Union under the auspices of the U.S. State Department's Cultural Exchange Program.

In early May, the bandsmen were back home in New York, tired but happy, having completed what was by all odds the most successful Russian visit by an American jazz ensemble, for guests and hosts alike.

The following conversation took place some weeks after the band's return. The participants were the co-leaders, Thad Jones and Mel Lewis, and two other key men, lead altoist Jerry Dodgion and road manager Cass Lynch.

Thad: The tour was a totally new experience for me. Not necessarily for Mel or Jerry, because they'd been there before with Benny Goodman, but for me it was like stepping into another world, another way of life completely different from ours, but not necessarily alien, because, after all, we were still relating to people. I found the people over there very warm, very agreeable, certainly knowledgeable about jazz and particularly knowledgeable about the things we were doing. It was altogether a very, very happy experience.

db: Were you surprised how knowledgeable they were?

Thad: Yes. It was contrary to what I'd heard or read before I left. Of course, we picked up some bits of information from Mel and Jerry and Jimmy Knepper before we left, but seeing it for yourself is totally different.

Mel: Like Thad said, it was my second time, and I was surprised because I was not expecting too much of a change from the first time, which was, of course, a strange trip

good sounds, power. They had the whole thing working.

Mel: A lot of them were into the extreme modern sounds, and some of them sounded pretty strange, but they had a lot of good swing players—some Lester-inspired players, some Coleman Hawkins-style players. There was one set that started out as dixieland but ended up in the swing thing, and they had a lot of real stompin' players. They had the feeling for that kind of music—the music of the '40s—but really hard-swinging. There was a lot of riffing going on. It was really fun.

Thad: The stamina and vitality of the players was like at the old-time sessions we used to have that ran for hours and nobody got tired. It just kept developing and developing, new players kept walking in, and by the time the session was over, the room was just full of people and there really wasn't enough time for everybody to get on the bandstand. It was very refreshing. I predict that by the time we go back, if we do go back, say, within the next couple of years, we'll find a completely different set of players born into something new because there are quite a few musicians now studying at the conservatories, learning about different things and developing ideas about what they want to do musically as far as jazz is concerned.

db: Jerry, you were there with Goodman in '62 also. Do you agree with these observations?

Jerry: Yes, I really do. But I think my most important impressions were of the people themselves and their reactions to our music. There was a special significance for Mel, Jimmy Knepper and myself in being

had said to them. Now things have really changed around—they're loosening up quite a bit, mainly due to the force of the will of the people. They are bringing about the change, and in such a beautiful way. It's nice to watch. In Leningrad, our TV director, Sergei, invited me out to his home, but before we left there was an incident with the police—they were wondering where we were all going—and he immediately jumped out of the car and ran them off. After dinner we got back to the hotel, and the same two plainclothes police were there. He walked over to them and we saw him gesturing very forcefully, and the more he talked the more subdued they became until they just stood there with their heads hanging.

Mel: Then I gave them each a button which they reluctantly took, and Sergei yelled at them to put them on—and they did. He is a very strong and important man. The buttons I gave them are a tradition that's been going on over there. The people trade buttons. And we, the same as Goodman and Ellington and the other touring bands, had buttons made up for the trip with "Thad Jones-Mel Lewis Orchestra" on them. We passed them out and everybody was wearing them all over the place.

db: Did you bring anything else to give away?

Mel: We brought records, and Thad brought mouthpieces and I brought tons of drumsticks.

Thad: Bill Ratzenberger, a trumpet player, manufactures mouthpieces, and he was kind enough to give me 44—trumpet, fluegelhorn and trombone—and we had to parcel them out sparingly but managed to give

With Thad and Mel in Russia

due to circumstances we don't have to go into. At that time, though the people were accepting the Goodman band beautifully—sell-out crowds and so on everywhere—I felt that this was because it was the first jazz tour there, and it was curiosity.

I expected to find not too much change and I was very surprised because not only were the audiences even warmer than they had been the first time, but they really did know a lot more about everything, apparently from studying and listening. They still don't have the freedom to do that, and the music is still not accepted by the powers that be, but the people themselves have gone beyond that. Our audiences, our sell-out crowds, were there to hear us and many of them seemed to have a good knowledge of us; they knew who we were, what we were about, and were awfully glad to see us because we finally were bringing something new, modern—what was happening today instead of what they'd been getting.

db: Do you think one of the reasons they knew about you might have been Willis Conover's broadcasts?

Mel: Yes, Willis' broadcasts had a lot to do with it, of course—and also magazines like *Down Beat* that have filtered in through the years since the band has been going.

db: How about the playing of the Russians?

Thad: I found it highly competent.

Jerry: That's right.

Thad: Some of the players I heard at the session we had in Moscow—it was just like being at the Village Vanguard on weekdays, listening to some of the groups there. They were moving around on the horns, they had a knowledge of the harmonies,

there for the second time in 10 years, which is a hell of a lifetime average for visiting Russia. And of course the curiosity and spirit of the Russian jazz musicians and especially the heart-felt emotional respect and admiration they expressed to us; in short, the love they expressed to us. You get an emotional feeling that's indescribable. We'd meet people when we came into a town, and when we'd leave, they'd be waving goodbye with tears in their eyes. . . .

db: Did you get that kind of reception everywhere you went?

Mel: Yes. Take Jaroslavo. Here's a city where nobody had been to play before, and we had just left Rostov-on-the-Don, which is a very strange town. That's where we all got sort of sick, and that's the only town where we had an incident: Roland Hanna was walking along a street by himself, with his camera out, and he just happened to walk past the KGB building (the KGB is the Soviet political police), and a cop jumped out, grabbed him, and tried to take the camera away. Roland just said: "Oh no you don't," and the guy went back inside and came out with four other cops. And you know, Roland talked them all into following him to the hotel, about three blocks away, and he walked along with a contingent of cops behind him, uniformed like soldiers.

He brought them back to the hotel, got the tour director, Mr. Drosdorff, who came over and told them off, and they apologized to Roland and left, and that was really the only incident.

Thad: One interesting aspect about that incident is that had it happened some years ago, he would probably have been arrested, regardless of what Mr. Drosdorff

them all away. They were highly appreciated, because mouthpieces seem to be a scarce commodity over there.

Mel: Same thing with drum sticks. A pair of very poor quality will cost about five rubles (about \$7). The Gretsch Co. gave me a ton of sticks to take with me, and they stamped USA on them, which was great, because it becomes a souvenir as well as a working thing. But (Jerry will go along with me on this) the last time we were there, there was a big scarcity of decent instruments, and I was surprised to find that since then they've all got new instruments—especially drummers, but horn players too, and a lot are American-made, and French, and English.

Thad: Getting back to what Jerry said about the love of the people, when you're on the bandstand you can get a feeling of the warmth, but Cass was in the audience during most of the performances and can tell you first-hand about the reaction.

Cass: The most amazing thing that got to me was that the music was not taken for granted. When we first walked in, we had three bells (about five minutes) to go, and there might be 500 people in the audience, but in five minutes the place was jam-packed. I don't know where they all came from.

Mel: And they all got in in a few minutes . . . three bells, and by the last bell everybody is in their seats ready to go.

Cass: They're a quiet audience, too, tapping their feet, spellbound. Watching Thad direct was really something to them; they would move along with him.

db: Were the audiences predominantly young, or a cross-section?

Cass: A mixture—about half and half... Some of the people who watched the concerts in Kiev later came to Moscow to see us again.

Mel: Some came to two or three cities. They might have been saving for a long time in order to see us as many as 10 or 15 times.

Thad: A good example of that was in Moscow, where the concerts were sold out months ahead and there was no way possible you could buy a ticket on the night of the concerts—and nobody was scalping.

db: Was there anything the audiences responded to particularly, as far as the music was concerned—certain things you could pin down?

Mel: *Suite For Pops* (which will be our new album for A&M) went over fantastically. We got a lot of requests to repeat it, and we got a lot of requests for *Fingers*, and Dee Dee Bridgewater went over tremendously; they really loved her. It was the second time for Dee Dee also; she was in Russia with the Univ. of Illinois Band the first time, but she wasn't really where she is now. She's become quite a young lady—an important singer. She knows what she's about now, and her stage presence is fantastic. She got plenty of encores. We were very happy that she was there with us.

Thad: She's grown into a tremendous professional. Her delivery is there. She's got that giving feeling; that sort of expression really gets across to people; it comes across like a hand stretching out to shake yours. A lot of love for anyone to respond to.

Mel: The people who traveled with us were really very nice. Bob Peck from the State Dept.—we really couldn't have had a better guy with us, with so much understanding.

Thad: His temperament was ideally suited for a situation like this because he wasn't easily perturbed. A calm attitude, very quiet, never bugged anybody. Not that he wasn't a decisionmaker; it's just that when things are going smooth, why stir up the mud on the bottom?

Mel: We heard from the Russians that this was actually the smoothest tour with the best deportment. I'm bragging about our guys, but I was told by some of the people at Goskoncert, the people who've been handling all the tours over there, that they had never, in all the tours they'd handled—ballet companies, symphonies, other jazz bands—had such a smooth working situation, and this is no reflection on any of those others. And they want us back—we're the first ones they've let it be known about that they're looking forward to our return. I have a feeling it will happen within the next couple of years. Alexei Batashaevev, who sort of represents the Russian jazz community, told me: "You must come back, and we will do all in our power to make sure you do." And for the first time, he was asked whom he and the jazz community would like to have come over. That's an indication of change.

I also had a chance to tell some important people that while they have always exported and shown off abroad the fine talent from their country—some of the greatest dancers and some of the greatest classical artists in the world—there is something they don't know they have: some very fine jazz musicians. I told them that I thought, speaking on behalf of all of us, that it would do them good to show off some of that talent to the rest of the world, because they can be proud of them.

db: This time, there was no interference with the Russian musicians who wanted to meet you and play with you?

Thad: Only in Leningrad. Jerry can probably tell you a little about that.

Jerry: That was a case where we were going to get together and play with some 20 □ down beat



Mel Lewis (standing, 8th from left) with Soviet musicians, writers and fans.

Russian musicians and too many people found out about it, so by the time we got to the hall they would let the Americans in but not the Russians. Nobody seemed to have the power to say it was all right. Ed Xiques and I stood outside and talked to the Russians for about an hour and a half before they ever settled anything, and what they settled was that it wasn't going to happen. I think the real problem was that no one person took the responsibility to say it's OK, go ahead and do it. Each one had to ask someone else, and the answer finally had to be no. It was very discouraging for the Russian musicians—one of them had come from Siberia, thousands of miles, to hear our concerts, looking forward to the jam session.

Thad: In addition to that, there were TV cameras set up to record the session, which would have been the first time that a jam session with visiting and local musicians had ever been recorded on film. It was going to be sort of an international thing, and that may have had a little something to do with it.

Mel: Talking about TV, and Sergei, whom we've mentioned before, we *did* do a first. Thad, Richard Davis, Roland Hanna and I did a TV show with an interview and we played three quartet numbers. Also integrated into the show was a five-minute film of the band made in New York at the Village Vanguard by the U.S. Information Agency, which was sent over for the Russians to use. Also, they took still shots of the band in concert and showed them over recorded music. We didn't get to see the show itself—we saw a little playback in the studio, in color—but we did a 45-minute show, and it was broadcast on Easter Sunday at midnight. It was shown throughout the Leningrad and Tallin areas, and it was scheduled to be shown nationwide during President Nixon's visit to the Soviet Union. As far as we know, it was. The State Dept. is in the process of arranging for the film to be sent over here to be shown to American audiences, because it was a historical thing.

db: Did the U.S. Embassy do anything for you?

Thad: They had a reception for us, and we were also invited for dinner at the Consul General's home in Leningrad. We visited the Embassy several times and were treated to lunch. By and large, we didn't come into contact with them too much because we weren't in Moscow that long, only about a week.

Jerry: The system the Russians live under is so different from ours that there are things they find hard to understand. Musicians came to hear our band, and they'd

say, man, it's terrific, out of sight, this band must be very popular in America. And I'd say, yes, we're popular with the jazz community. And they'd think that was terrific, and we'd get to talking, and they'd ask how so-and-so was doing, and I'd say he is in New York, and they'd name all the great jazz musicians, and I'd have to tell them that some of them were not working now, and they don't understand that. They don't understand that in this country, if you don't have a job, you don't get to play.

Cass: A lot of them didn't know that some of the great guys they were asking about were no longer living.

Thad: Some of them didn't know Louis was dead.

Mel: Louis, without a doubt, is the most important jazz figure in Russia; everybody there knew him. And it's really a shame that he never got to go there.

db: He wanted to. It was a political thing.

Thad: It's too bad. He really could have opened things up.

Mel: Every night, when Thad mentioned the dedication to Louis in *Suite For Pops*, wow, the house would come down; we could have done anything at that point. They loved the piece—and it's not derivative of anything that Louis played; it's a dedication to him, our thoughts of parts of his life. But when his name was mentioned, the house would always come down. Also, they were pretty thrilled that in a span of about six months they had two major bands there—Duke had just been there in November.

Thad: A lot of the symphony players and players who taught in conservatories and the students there made a point of coming by and trying to get to know us—to sit down and talk and find out what the learning and teaching methods were in this country and sort of compare them with theirs. But mainly, just to exchange ideas and find out about each other. I thought this was a beautiful thing, because a lot of times their schedule is so tight and they really don't have time to socialize.

We were given about 17 or 18 scores and would have got even more if they had been able to contact us in time. We wanted to rehearse some of these scores and find one or two that we liked, and then present them in concert, and present the composer as well. Word got around that we wanted to do this and the administration, I guess...

Mel: Scores have to be okayed.

db: When you came over, did they ask you to play some and submit a repertoire?

Mel: A funny thing: Cass had to take care of all the equipment and so on and make sure everything was labeled right and sent right;

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record REVIEWS

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

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

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

BUNNY BERIGAN

HIS TRUMPET AND ORCHESTRA: ORIGINAL 1937-39 RECORDINGS—RCA/Vintage 581: *Mohogany Hall Stomp; Turn On That Red Hot Heat; Mama, I Wanna Make Rhythm; Gee, But It's Great To Meet A Friend; Can't Help Lovin' Dat Man; I Cried For You; Davenport Blues; In A Mist; Flashes; Candlelights; In the Dark; Walkin' the Dog; Night Song; Ain't She Sweet?; Peg O' My Heart; Ay-Ay-Ay*.

Rating: ★★★★★

An announcement of a new Berigan reissue should at once wipe out store stocks, just as the old-time newsboy's headline-shouting emptied his arm.

I've not listed the extensive personnel—they're given in the liner and in discographies, and include such men as Georgie Auld, Buddy Rich, George Wettling, Joe Dixon and Sonny Lee.

Bunny is all over the place, the five-title Beiderbecke "suite" is reissued for the first time in its entirety, the sound is not as bright as that of mint 78s, but *good* (and no rechanneling), and Dan Morgenstern's thoroughgoing liner essay a beaut.

What more is there to want?

But RCA, and Mr. Schlitten: wouldn't this have been *the* moment, the absolutely right time, to have begun a "chronological" on Bunny, just as you've announced for Lionel Hampton? Six LPs for 90 titles, six slots open for previously-unissued material—three double-fold albums. Surely, after all these years, it must be plain that Berigan warrants it.

—jones

LARRY CORYELL

FAIRYLAND—Mega M51-5000: *Souls Dirge; Eskdalemuir; Stones; Further Exploration For Albert Stinson*.

Personnel: Coryell, guitar; Chuck Rainey, electric bass; Bernard "Pretty" Purdie, drums

Rating: ★★½

Coryell is straightforward and boppish following his adequate singing in *Dirge*, then gets into a B. B. King-oriented groove with some telling wails and shakes. It's an impressive performance and has the ring of honest passion.

Virtually all the rest of the album consists of Coryell's electronically orchestrated contrivances laid in over Rainey's monotonous patterns and Purdie's drumming. Purdie is far and away the most interesting musician on the LP.

The gratifying moments come when the guitarist employs his astounding technique to rip off those clean, fast single-note lines. He's as fast as Tal Farlow, if not as inventive. But Coryell isn't content to follow the path to lyricism. He's a power player, bent on exploring the limits of volume and intensity, and his explorations here are rather dull.

There's no law that guitarists have to play like Charlie Christian or Wes Montgomery. And there was every reason to believe three

or four years ago that Coryell was developing a style that would bring jazz, rock and country elements together in a legitimate alternative to what many young guitarists consider the tyranny of the Christian tradition. His playing on the Gary Burton quartet albums, notably *Duster* (Victor LSP 3835), clearly demonstrates that direction in his work.

For whatever considerations, Coryell has diverted from that course and become boring, an unforgivable shortcoming in a musician of such talent. In fairness, it must be reported that the audience heard on this LP, recorded at last year's Montreux Festival, responds excitedly.

There's some titling conflict. In his announcements, Coryell identifies *Souls Dirge* as *Struggle's Gloom* and *Eskdalemuir* as *Destruction's Rod*.

—ramsey

RICHARD DAVIS

THE PHILOSOPHY OF THE SPIRITUAL—Cobblestone 9003: *Dear Old Stockholm; Monica; Oh My God; The Rabbi; Baby Sweets; Juan Valdez*.

Personnel: Chick Corea, piano; Sam Brown, guitar; Davis, Bill Lee, bass; Sonny Brown, Frankie Dunlop, drums.

Rating: ★★½

When a musician reaches Davis' level of accomplishment, it seems ridiculous to criticize anything that he plays. The man is as good as one can be on his instrument.

Whether Davis (or anybody else) will be able to make the bass a major solo instrument is another question. Certainly Davis, Lee and the other members of the New York Bass Violin Choir have succeeded in focusing attention on the instruments' potential in this area.

For the most part, this album features Davis playing arco solos with occasional interjections from Corea and Brown and some interplay with Lee and the percussion. Lee wrote four of the originals.

Still, the sound is best sampled in small doses: over a 19-minute side it can become tedious. No doubt bass students and Davis fans will feel differently, and they should certainly check out the album. If you can get to the instrument, you'll be able to get to the album.

—porter

GRANT GREEN

IRON CITY—Cobblestone 9002: *Iron City; Samba de Orfeu; Old Man Moses; High Heel Sneakers; Sometimes I Feel Like A Motherless Child; Work Song*.

Personnel: Green, guitar; John Patton, organ; Ben Dixon, drums.

Rating: ★★★★★

This album, which dates from 1967, features a rhythm team very prominent on soul jazz dates in the mid-1960's. The music is a fine example of ungimmicked soul jazz without the frills (conga, Fender, strings, voices)

heard so frequently today.

Patton is an excellent organist who knows how to fill the background behind Green as well as state his own solos. A victim of various occupational hazards, he hasn't been heard very often lately, and that is a shame.

Dixon has always blended well with organ groups, perhaps because he has worked in so many. His playing here is crisp and relaxed, a useful combination.

A glimpse at the LP charts will serve to remind just how well Green has his thing together. His playing hasn't changed much in the dozen or so years that he has been recording but, like Lou Donaldson, he has updated his accompaniment and repertoire. If he is not the greatest improviser on the instrument, he still does many things better than most. He is a superb melodist and his tonal presence, coupled with strong rhythmic assurance, makes him one of the men on his instrument to keep tabs on. Regardless of the bag, his own playing maintains the highest standards.

The program should be familiar to most listeners, and the performance fully merits the rating. The album is a curious leftover from an era that never received much critical attention and passed with little notice but is already being mourned in some quarters.

—porter

CHARLIE MARIANO

MIRROR—Atlantic SD 1608: *Himalaya; Shout; F Minor Happy; Theme from Summer of '42; Mirror; Vasi Bindu (Raindrops); Madras*.

Personnel: Mariano, alto & soprano saxes, flute & bass flute, nagasuram; Pat Rebillot, keyboards; David Spinozza, guitar; George Mraz, string bass; Tony Levine, electric bass; Ray Lucas, drums; Airtio Moreira, Ralph McDonald, percussion; Asha Puthli, vocal (track 5).

Rating: ★★★★★

I recall someone (Mingus perhaps?) describing the sound of Mariano as radiating profound melancholy, as if he were weeping through his horn—and I agreed. But now, this is different—the music on *Mirror* evokes an inner peace, the harmony of self evident in the Eastern presence throughout the album.

Himalaya features Mariano's soprano floating over breezings by Moreira and McDonald. *Shout* offers free and almost gospel-like alto, then moves into the bouncy boogaloo of *F Minor Happy*. *Summer of '42* is by far the best recording of that song, both lyrical and mystical through the flutes of Mariano.

The title piece opens free, then Asha Puthli and Mariano on alto chant it into sensual blues, with okay solos by all and out free once more. *Vasi Bindu (Raindrops)* summons that image, with Rebillot creating the sound of rain on piano and Mariano creating the beauty of rain on soprano. *Madras* concludes the album with Mariano playing the nagasuram, an Indian reed instrument that, no matter how wondrous, nonetheless conjures up dancing cobras.

Altogether, the music on *Mirror* is exquisite

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and fulfilling, and that it is my first hearing of Mariano in almost five years makes it especially so. —bourne

BARRY MILES

WHITE HEAT—Mainstream 353: *Little Heart of Pieces; White Heat; Woodstock; Descent; Tangent; Foot Mother; Sound Song.*

Personnel: Lou Tabackin, tenor sax, flute; Miles, electric and acoustic piano, vibes; Pat Martino, John Abercrombie, guitar; Victor Gaskin, electric and acoustic bass; Terry Silverlight, drums; Warren Smith, congas.

Rating: ★★ ★★

There's an attractive variety of moods in this well-played collection, and a sense of freedom within bounds. Miles' pieces—with their absorbing construction and harmonic patterns—keep the album interesting throughout its 35 minutes. The leader's piano work is occasionally arpeggio-ridden, but only occasionally and only. I'm sure he would argue, for effect.

Essentially, he's a clean, fast, harmonically adroit descendant of Bud Powell with a fine sense of order and swing in situations in which other pianists might elect to cross the line into licentiousness.

The guitar work is excellent. Martino has most of the solos, unless Abercrombie sounds like Martino; there is no liner information beyond names and instruments. For years, we were insulted with mindless liner notes. Now, Mainstream and many other companies have dispensed with notes entirely, which is overreacting. The listener deserves and needs certain basic information, such as which guitar player is soloing when, recording location and dates, and—in the cases of new players like Abercrombie, Smith and Silverlight—who they are and where they came from. Little things like that.

Oh yes, the music. On *Little Heart*, one of the musicians (Miles?) sings a falsetto carbon copy of one of the guitarists' lines with uncanny accuracy of pitch and inflection. I wouldn't want to hear it often, but it's a fetching gimmick.

Miles' piano work on the title tune is particularly impressive. Gaskin is strong, but notably stronger on upright bass than on Fender. Tabackin's tenor work on *Sound Song* is lyrical and imaginative, and he has absolute control of his large tone up and down the horn except at the end of the piece, where he goes into a fashionable round of squawks and squeals. It's what hip young tenor players are doing this year. This too shall pass.

Just a few words about the sound. All the elements can be clearly heard, but there's a lack of depth. Everything is right up front. Different producing strokes for different producers, of course, but most of the Mainstream LPs seem to suffer from one-dimensional recording or mixing. A small matter, however, and certainly not one to keep you from enjoying this fine album. —ramsey

THE PHAROAHS

AWAKENING VOLUME 1—Scarab 001A: *Damballa; Ibo; Tracks of My Tears; Black Enuff; Somebody's Been Sleeping; Freedom Road; Great House.*

Personnel: Ki (Charlesleesunnchuckkiyahuhandyki), trumpet, flugelhorn, peck horn, African shawm, percussion, vocal; Aaron Ifad Dodd, tuba, baritone horn, tambourine; Willie Woods, trombones, bassoon, baritone horn, big black drum, vocal; Don "Hippmo" (Myrick), alto, tenor

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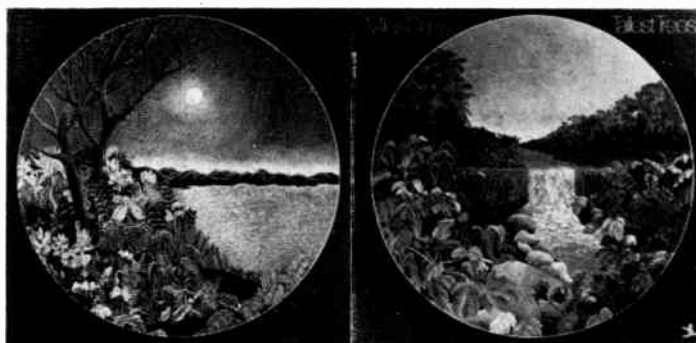
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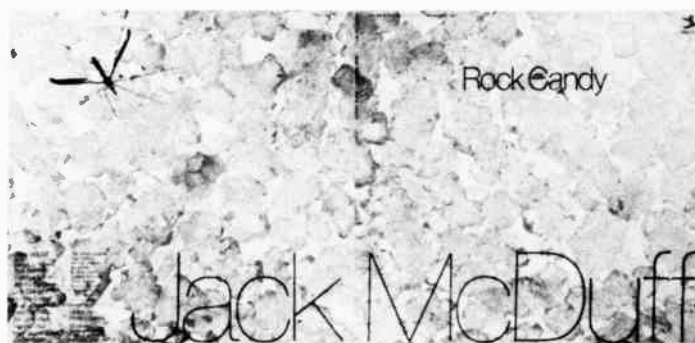
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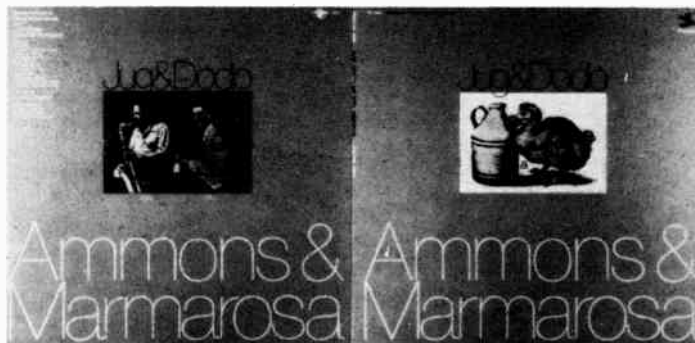
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Rating: ★★☆☆

Awakening is an independent record, both musically and commercially. Although I know virtually none of the particulars—only that the band is from Chicago—it indeed radiates an intense community of spirit.

Emphasizing rhythm overall, the Pharaohs now and then sound like Sun Ra into r&b, burning up front and seeking space within, creating with percussion an essential pulse of color—this is very much the music of ritual and summons up that sense in the listener. Even on the Miracles' *Tracks of My Tears*, the singularity of the band is up front and very engaging. And yet the true beauty of their music is its exuberance, whether rapping or straightahead swinging or even cosmically hot.

Although no one soloist is outstanding, the unity of the band is even more evident in this collective presence of energy. With *Awakening*, the Pharaohs proves an ensemble to be reckoned with in the future. —bourne

THIS IS JAZZ

MUGGSY SPANIER—Jazzology J-33: *Muskrat Ramble*; *Tin Roof Blues*; *Bugle Call Rag*; *Ja Da*; *Panama*; *Eccentric*; *A Good Man Is Hard To Find*; *Lonesome Road*; *Love Is Just Around the Corner*; *Riverside Blues*; *Lazy River*; *September In the Rain*.

Personnel: Spanier, cornet; Georg Brunis, trombone, vocal (tracks 2, 7); Albert Nicholas, clarinet; Joe Sullivan (tracks 3, 5, 6, 8, 9, 10, 12), Luckey Roberts (tracks 1, 2, 7, 11), Charlie Queener (track 4), piano; Danny Barker, guitar; Pops Foster, bass, or Cy St. Clair, tuba (track 11); Baby Dodds, drums.

Rating: ★★★★★

THE GENIUS OF SIDNEY BECHET—Jazzology J-35: *Wild Cat Blues*; *Sugar*; *Sweet Lorraine*; *Black and Blue*; *Love For Sale*; *St. Louis Blues*; *Dear Old Southland*; *The Charleston*; *Ain't Misbehavin'*; *Blue*; *Turning Grey Over You*; *Summertime*; *Sensation*.

Personnel: Spanier, Brunis, Nicholas; Bechet, soprano saxophone; James P. Johnson, piano; Barker; Foster; Dodds (tracks 4, 8, 11, 12); Wild Bill Davison, cornet; Jimmy Archey, trombone; Edmond Hall, clarinet; Bechet; Joe Sullivan, piano; Barker; Foster; Dodds (tracks 2, 5, 7); Davison; Brunis; Nicholas; Bechet; Johnson; Barker; Foster; Fred Moore, drums (tracks 9, 10); Davison; Archey; Hall; Bechet; Ralph Sutton, piano; Barker; Foster; Dodds (tracks 3, 6); Bechet and Johnson only (track 1).

Rating: ★★★★★

SIDNEY BECHET AND FRIENDS—FDC 1012: *V-Disc Blues* (Bugle Call Rag); *Bechet Parades*

the Blues (St. Louis Blues); *After You've Gone*; *Sweet Georgia Brown*; *Summertime*; *Big Butter and Egg Man*; *Everybody Loves My Baby*; *China Boy*; *Carolina Shout*; *Don't Leave Me, Daddy*; *Alexander's Ragtime Band*; *There'll Be Some Changes Made*.

Personnel: Bechet; Vic Dickenson, trombone; Don Donaldson, piano; Wilson Myers, bass; Wilbur Kirk drums (tracks 1-3); Max Kaminsky, trumpet; Benny Morton, trombone; Pee Wee Russell, clarinet; Bechet; Jess Stacy, piano; Sid Weiss, bass; George Wettling, drums (track 4); Bechet & unidentified piano, bass, drums (track 5); Davison; Archey, or Brunis (track 7); Nicholas; Sutton, or Sullivan (tracks 7, 11, 12); Barker; Foster; Dodds; Bertha "Chippie" Hill, vocal (track 10); Johnson and Dodds only (track 9).

Rating: ★★★★★

According to Baby Dodds, it was his basic idea, not Rudi Blesh's, for the WOR-Mutual Network show, *This Is Jazz*, broadcast for a half-hour every Saturday afternoon in 1947 from January through October. Baby's modest little paragraph (from his biography?) on the FDC liner tells the story in a nutshell: how ideal to have Blesh, who developed the idea and produced the show, compose lengthy, informative reminiscences of the series for the Jazzology albums.

The roster of bandsmen for the program was roughly this: the charter brass team of Spanier and Brunis gave way to Davison and Archey before the halfway point; Johnson was more or less the regular pianist, but other

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2. Use only the official ballot. Type or print names.

3. **Jazzman and Pop Musicians of the year:** Vote for the person who, in your opinion, has contributed most to jazz or pop in 1972.

4. **Hall of Fame:** This is the **only** category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to **jazz**. Previous winners are not eligible. These are: Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, Charlie Parker, Bud Powell, Django Reinhardt, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Jack Teagarden, Fats Waller, Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with three exceptions, valve trombone (included in trombone category), cornet and fluegelhorn (included) in the trumpet category).

6. **Jazz and Pop Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Make only one selection in each category.

HERE'S YOUR BALLOT

pianists were often employed, all of them represented on these tracks. Ed Hall replaced Nicholas later in the summer. Bechet guested frequently; Barker was always there; Foster and Dodds, almost always. Apparently each show was recorded, and it seems only a matter of time before all material is issued.

It's that good.

Collectors have sought additional *TJJ* titles since some appeared in the early '50s on Circle 78s and ten-inch LPs (the first eight tunes on J-33 were on Circle 423, and *Egg Man* was part of a 78 album); new titles appeared after the acquisition of Circle by Riverside (J-35 is identical with Riverside 149). The four remaining on J-33, and six of the final seven on FDC, then, are new to wax, and the latter—all, curiously, without Bechet—are as good and as exciting as any of the earlier issues.

Side one of the FDC set *does* have Bechet, however; the saxophonist's three V-Discs, and two odd tracks from Eddie Condon's blasts—*Georgia* from Town Hall (Dec., 1944), and *Summertime* from TV (*Floor Show*, Oct., 1948). Transfers are good all around, and those on Jazzology especially bright.

You'll not catch me adding to the reams already written on Bechet; if you love him, you'll get these albums, and if you don't, get them anyway, tune Sidney out, and listen to the other gentlemen. They were all at the tops of their games—no exceptions. None was so young so as to be incautious, nor old enough to have lost any capability. Archey was back in the business, Baby had not yet been ill (and laid down so much rhythm he could have swung *anybody*), and Sutton was 25 and playing the kind of band piano you don't hear in the World's Greatest Jazzband.

You over-40s know what I'm talking about; you under-30s, if you want to hear some *playing*, here you go.

—jones

THE VISITORS

NEPTUNE—Cobblestone CST 9010: *Neptune; Naima; Reflections (On New York City, Everything Is Everything); China; Pisces; Pat's Tune*.

Personnel: Earl Grubbs, soprano sax; Carl Grubbs, alto sax; Ron Burton, electric and acoustic piano; Sid Simmons or Elmer Gibson (track 6 only), piano; John Hicks or Edward Crockett (track 4 only), bass; Bill Roy, drums; John Goldsmith, Richard Lee Wiggins, Sherman Ferguson, Robert Kenyatta, percussion.

Rating: ★★★★★

Visitors, when I was a child, were friendly folk who came to stay for a while and always brought presents. Earl and Carl Grubbs are two visitors from Philadelphia who during the course of their debut LP bring many gifts, some peculiarly their own, others inherited from their cousin John Coltrane.

It would be easy to think of The Visitors in terms of the extension of a family tradition. It is true, as the story goes, that they listened as Trane blew his practice flights around home and that they learned from and were influenced by him—as who was not.

But there is more to The Visitors than this. Theirs is a fusion of many elements. They do not play jazz/rock per se, but they have absorbed various elements of the progressive rock players and added them to their own thing.

They have taken a bold step by including in their program of original compositions one of Coltrane's most famous pieces, *Naima*. Com-



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parisons would be irrelevant: There are many ways of approaching a subject.

Compositionally, their originals bring to mind the Trane of the period just after *A Love Supreme*, a transitional period which he entered as a tonally-oriented player and from which he emerged a free spirit, completely unbound by conventions. Presumably, there will be further developments in the playing and writing of the Brothers Grubbs. Whether they follow cousin John to the summits of *Ascension* or, hopefully, strike out and find new ground on their own, they will be, as they already are, important musicians, well worthy of our attention.

—klee

old wine— new bottles

Charlie Parker (Prestige PR24009)

Rating: ★★★★★

Sonny Rollins (Prestige PR 24004)

Rating: ★★★★★/ ★★

Thelonious Monk (Prestige PR 24006)

Rating: ★★★★★

Modern Jazz Quartet (Prestige PR 24005)

Rating: ★★★★★½/ ★★

Charles Mingus (Prestige PR24010)

Rating: ★★★★★

Prestige recorded some of the classic jazz

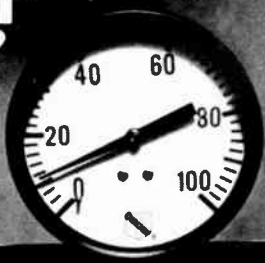
performances of the '50s, and now, as a subsidiary of Fantasy, are making some of these available in the form of "specially priced" two-record sets. In addition other material available to Fantasy is appearing in the series. This is an excellent idea, even if in some cases the programming of the packages leaves much to be desired (hence the double ratings). Why it is that the Monk album is organized in admirable fashion—complete sessions in chronological order—while the Rollins material, which would be particularly illuminating presented in this way, has been arbitrarily selected and scattered at random over four sides, is beyond me. The MJQ set has their complete output for Prestige, spanning almost three critical years, yet the opportunity for a definitive presentation has been scrupulously ignored. There's no understanding the minds of record producers—but let's turn to the music for a moment, and most of that is marvelous.

The Parker material was previously available on Debut and Fantasy as *Bird on 52nd Street* and *Bird at St. Nick's*—these were private on-location recordings from the Onyx Club (Spring 1948) and the St. Nicholas Arena (Feb. 18, 1950). The latter was recorded on a portable machine by trombonist Jimmy Knepper, and both sets suffer from poor sound quality, though Parker is clearly audible at all times (Rudy Van Gelder has remastered the albums in mono with brighter sound than previously, with the obvious drawbacks and advantages). In addition, the performances were edited, so that for the most part only the theme statements and alto solos re-

main—a pity, since both quintets were excellent: Miles Davis, Duke Jordan, Tommy Potter and Max Roach, excelling himself, at the Onyx, and Red Rodney, Al Haig, Potter and Roy Haynes at St. Nick's. However, despite the restrictions the albums are highly recommended. Indeed, no Parker collector can be without them for they show some unique aspects of Bird's style. On both dates he was in highly explorative mood, and if in many cases the classic manner of his studio sessions is absent, as is the extended solo style of some concert and airshot material. There are numerous ideas here that have not been captured elsewhere in the Parker legacy. Through the crowd noise, the poor balance and the distracting fragmentation of the performances (not Prestige's fault), Parker's music is alive with intelligence, emotional and adventurous, and cannot be ignored.

Parker influenced more than one generation of jazzmen, but it has been argued that at first the effects of such a dominating influence were not completely beneficial, and that Sonny Stitt, Ernie Henry, and Sonny Criss, among others, suffered by attempting the impossible task of emulating the master. One of the disciples was undoubtedly the young Sonny Rollins (listen to the 1951 titles on this album), but the tenorist had a genius of his own, and the series of recordings he made up to the mature *Worktime* LP of 1955 form one of the most enjoyable odysseys in jazz. During this period we can hear him slowly realizing that while certain of Parker's concepts of fragmentation and contrast were essential to him, he in fact needed a larger

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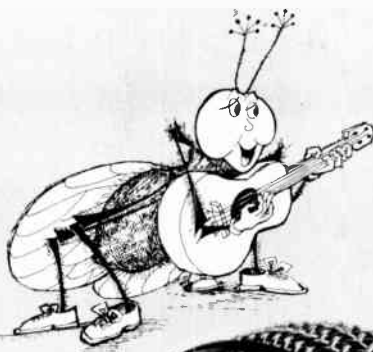
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canvas, bolder designs and a sensitivity to silence to express his ambiguous temperament, fluctuating between sardonic and joyous. The present album allows us to follow this development, or would do so if it had been programmed with any respect for the music at all—it ranges from the formative 1951 quartet with Art Blakey to the justly famous *Saxophone Colossus* session of mid-1956. Along the way, there are supporting appearances of the MJQ, Clifford Brown, Max Roach, Philly Joe Jones, Elmo Hope, Kenny Dorham, a maturing John Coltrane and other important musicians of the period. The collaboration of Rollins with Thelonious Monk is heard only on *The Way You Look Tonight*, and the true productivity of the association is best demonstrated elsewhere. It would be hard to underestimate the value to Rollins of the pianist's example, both in precise musical terms and as an individualist at a time when bop was in danger of becoming a set of sterile mannerisms.

I will not bore readers by repeating how Rollins is a master of thematic improvisation, but will suggest that you find out, if you do not already know, *all* the things this great artist can do. And in the long run, you need more of Sonny on Prestige than this bundle contains—who, after all, can make do with just two titles from *Saxophone Colossus* and one from *Worktime*?

In contrast, the Monk collection is a success from the production point of view—one possible blemish is the omission of the second take of *Think Of One*. The music itself is superb. The first side of the album collates two trio sessions from 1952, one with Blakey, the other with Roach, that are for this reviewer amongst the finest jazz piano performances. The empathy of Monk and Blakey is well known; they exchange invention and swing in one of the most effective collaborations in jazz. It is pointless to attempt a brief description of these near perfect miniatures—a few playings of *Little Rootie Tootie*, *Bye-ya*, *Monk's Dream*, *Trinkle Tinkle* will reveal that references to swing, irony, form, space and just plain good humor would grossly oversimplify their achievement. A detailed analysis is required to decipher their Sphinx-like ambiguities—yet they are immediately pleasurable to listen to.

The quintet sessions are more expansive, less perfect, but full of wonderful lines and inventive solos nonetheless. Rollins produces fine, flowing solos on *Let's Call This* and *Think Of One* from the 1953 date. His front-line partner, Julius Watkins, does fairly well despite the French horn; particularly on *Think* he responds with a sympathetic solo. Monk himself is less consistent than usual, lapsing momentarily into relatively routine passages. The extended and somewhat rambling *Friday The 13th* has Sonny showing his natural affinity for Monk's music while advancing his own individuality; not a classic, but it is difficult to agree with Gunther Schuller's dismissal of the piece. The 1954 quintet session has Blakey back on drums—he was sorely missed on *Friday The 13th*—and Ray Copeland (trumpet) and Frank Foster (tenor) provide some of their best work on record. Apart from the originals, *We See*, *Hackensack* and *Locomotive*, there is the opportunity for Monk to demolish *Smoke Gets in Your Eyes*. He also comments on the traditional use of train themes in jazz on *Locomotive*, but here he creates a near romantic reconstruc-



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tion—indeed almost the opposite transmutation to that worked on *Smoke*.

The final Monk date for Prestige was again with a trio, featuring Percy Heath and Blakey. The three originals, *Work*, *Nutty* and *Blue Monk*, are extended solos, lacking the crystalline quality of the 1952 trios, but they are relaxed, swinging explorations, showing us Monk's methods in expanded form and allowing bass and drums their say. *Blue Monk* is made a beautiful affirmation of tradition, while in *Just a Gigolo* he contrives to express his romanticism through deliberately hesitant and often perverse paraphrase of the line. Anyway, if you're starting a Monk collection buy the Blue Notes and this double album first.

I have said nothing of Monk's compositions; they are the germinal forms of improvisatory style, and quite unique. As with the works of Ornette Coleman, also a great soloist, the songs may comment on tradition but create their own natural forms. Not so with the compositions of John Lewis, whose formal ambitions led him from the vicissitudes of bebop (with the Gillespie band et al.) to seek a more stable art, and to create the Modern Jazz Quartet. Lewis was not a great soloist and in turning to composition he sought to reform the modern jazz style by using the established arranging techniques of European music, particularly the elegant and simple sophistications of baroque and rococo music. Later, he would also take the even simpler and futile course of mixing musics in the still-born "third stream". However, there are many moments on the present album when it is clearly demonstrated that his formalism could lead to stimulating and genuinely moving works. Lewis, himself capable of elegant warmth, needed another solo voice to bring his creations to life. Milt Jackson had also come up with the Gillespie band, had made several classic recordings with Monk, and initially had led the quartet that became the MJQ. During the period of these recordings (1952-55) the vibist had achieved a peak of his expressive abilities, and it is his powerfully lyrical voice that invigorates and justifies the pianist's conceptions.

The Prestige MJQ recordings illustrate the complete formative process of the group, and although later performances show further maturation of some elements, these sides are essential to an understanding of the potentials of their music—for although some of the original elements were extended and polished, others were sacrificed. Despite many commentators to the contrary I have always felt the group an unbalanced collection of talents—one of Lewis' primary goals was to overcome this fact. Kenny Clarke, the original drummer and an important jazzman, although an asset to Jackson, was at odds with the direction the music was to take. He contributes enlivening moments to many of these sides, but most effectively when the tempos are allowed to flow. His replacement in 1955 by Connie Kay can be seen either as an important step in the furtherance of the group unity or as the abdication from the challenge of finding a genuinely strong rhythmic mode within the style. Whatever, the drumming becomes an anonymous chiaroscuro (except where it is noticeably dismal, as in the cymbal work to the fast *I'll Remember April*). Percy Heath was and is a very consistent bassist, and his slightly blurred lines contribute a reliable substructure to the music. Lewis as

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pianist is neither reliable nor, oddly in view of his reputation, consistently tasteful on the Prestige recordings—unfortunately, on a number of tracks he dilutes excellent melodic notions with derivative pianistic mechanisms, some bordering on the Shearing manner.

Let me then, after what will seem to many as unnecessary carping, reaffirm the stature of much of the music here, whether it is the individual brilliance of Jackson's warm, lyrical *Autumn in New York* and volcanic *I'll Remember April* (his vibes frequently cut through with the strength of a horn), the tight dynamic formalism of *Vendome*, an early fugal mechanism that really moves from beginning to end, unlike the later, more relaxed and more widely praised *Concorde*, or the romanticism of *Milano*. Of course there remains *Django*, whose finely poised emotions belong in everyone's collection.

If I have been rather hard on acknowledged works by one respected jazz composer, let me close by being sympathetic to some preliminary sketches by another. The Charles Mingus titles presented here were recorded at the Cafe Bohemia on Dec. 23, 1955 for Debut, a company in which Mingus was involved at the time. The two LPs have been available on Fantasy. Present on the date were George Barrow (tenor), Eddie Bert (trombone), Mal Waldron (piano), Mingus, and Willie Jones or Max Roach (drums). The significance of the recordings to the Mingus oeuvre becomes apparent when we realize that they were made less than a month before the Atlantic *Pithecanthropus Erectus* (how about a Mingus double-album reissue from you, Atlantic). The value of this album will therefore be determined by the listener's interest in the phylogeny of Mingus' compositions and arranging style. As these were the only titles in this batch of reissues unfamiliar to me, I was pleasantly surprised to discover several very fine compositions not available in other versions, and also by the high quality of performance the bassist had evoked from now relatively unknown musicians.

The opening *Jump Monk* is an excellent example to illustrate both points. There is a bass intro to a medium-slow tenor theme, creating a nostalgic atmosphere which gathers into tighter shouting cadences as the trombone joins. The tempo moves to medium-fast for a light, pointed variant of the theme and leads to the tenor and piano solos. Barrow provides a fine pecking statement reminiscent of another excellent saxophonist too long unheard, Shafi Hadi, and Waldron's obsessive lines create a typical claustrophobic mood. Surprisingly, the tenorist is much more inspired and confident on the originals than on the several standards—the reverse is true for Bert, a rather pleasant if unimaginative player in the limited modern trombone style. There are embryonic versions of *Haitian Fight Song*, *Love Chant* and *Foggy Day*. *Love Chant*, an excellent conception as yet to find its perfect realization, stresses the importance of group improvisation in Mingus' music at the time.

Finally, mention should be made of the unique *Percussion Discussion*; originally performed as a bass/drums duet. (Mingus later dubbed in additional cello parts.) This very free work in fact provides an excellent self-portrait of the bassist-composer, and in contrast to the highly expressionistic strings, to which Mingus brings his interest in (intoxication with?) Bartok et al., Max Roach sounds very cool indeed.

—terry martin



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caught in the act

Kids, as any parent knows, can break your heart. They'll goof away a school year, flunking tests and skipping term papers, only to put it all together in a final exam in time to pick up the prize at center stage.

So it was with the kids at the 1972 American College Jazz Festival May 28-29 in Washington's John F. Kennedy Center for the Performing Arts.

In the first three concerts of the scheduled four, there were just enough flashes of brilliance to suggest the talent that everyone knew was there. Then, on the final night, the Festival exploded in a breathtaking display that assured everyone that these young people could indeed put it all together.

Engineering the stunning finale was the University of Utah's Ladd McIntosh, whose dismissal by that university and the resulting fallout have been well recorded in this magazine. On the Salt Lake City campus, the campus, the issues had been settled. McIntosh was out, jazz studies chairman Bill Fowler had taken a sabbatical, the students

ing excitement, level upon level, to a screaming climax. It showed just how far a talent such as this can extend the jazz idiom.

It received the standing ovation it deserved. By contrast, Merrill Clark's *Creatures*, commissioned for the Festival by *down beat*, offered interesting insights into a broad array of sounds but lacked the unity and polish that is a McIntosh hallmark. Clark, a Utah student, won the student composer award at the 1971 ACJF Festival, held at the University of Illinois.

Three other big bands were standouts, each with something distinctive to offer. Hank Levy's roaring ensemble from Towson State College near Baltimore is totally in the leader's odd-time bag which is finding much favor with other directors, judging from the frequent performances of his music at festivals around the country.

Levy's band roars, booted along by a superlative rhythm section sparked by drummer Dave Gimbel and clean section work, particularly in the brasses. The selections were all

chart, was the Texas Southern closer and it offered a potpourri of roots, rock, gospel and exuberance. The band's soloists were victimized perhaps more than those of any other group by the poorly balanced sound system. Only Miss Frazier's efforts were heard clearly.

In still another bag is Alvin Batiste's Southern University Jaguars, who closed the Festival. A big, free-wheeling and most definitely swinging group, the Jaguars offered one extended composition, *The Jazz Odyssey* dedicated to Charlie Parker, Miles Davis, John Coltrane and Ornette Coleman.

The result was a constantly moving, emotion-charged strut through jazz byways. Dozens of soloists were heard; there were such visual touches as some dance interpretations at side stage by the leader's daughter, a bit of cakewalking and a few notes on a native xylophone-like instrument. The pacing made it all seem like effortless fun rather than the masterful production it really was.

The remaining big bands on the Festival program came out of the same mold—the tightly arranged, impeccably rehearsed powerhouses of which North Texas State was and is the best example.

They all played clean, modern charts from the top arranger ranks—Kim Richmond, Oliver Nelson, Thad Jones, among others—and they all came as clean and polite as Muzak.

The four—University of Nebraska, University of Northern Iowa, Western Washington State College and San Fernando Valley State—had solo talent in abundance and used it well.

Among the best were saxophonist Ed Love, trumpeter Don Gorder of Nebraska; saxophonist, Dan Yoder and Jerry Peoples and trombonist Scott Reen of Northern Iowa; trumpeter Dave McCrary and trombonist Dave Keim of Western Washington, and saxophonist Jeff Peck, trumpeter Ron Barrows and trombonist-writer Dave Eshelman of San Fernando.

There were cases where it appeared that the bands were capable of more challenging material as well as embarrassing lapses i.e. a complete failure to ever settle into a Basie groove on one of the Count's familiar charts.

By contrast, every combo had something unique to offer. Utah took the honors here too with its Blind Melon Chitlin octet—Walter Fowler, trumpet; Steve Fowler and Albert Wing, reeds; Bruce Fowler, trombone; Ralph Forbes, drums; Stu Goldberg, piano, George Souza, bass, and Nyles Steiner, synthesizer.

Chitlin's tasty efforts consisted of three tunes, all originals, strung together. They were *Klaope* and *Boston Baked Bean* by Souza and Goldberg's *Mescalite*. The music featured lightning changes of tempo, some free-form touches, and skillful blending of the instruments with the synthesizer, voiced to good effect. The players all had solo space and Wing, a superlative tenor player, and Bruce Fowler's fluid trombone made the most of it.

Southern Methodist's Joint Effort, a septet, could make a tidy living on the jazz-rock circuit right now. In their well-balanced program, they touched a number of bases in a funky *Spirit in Celebration*, a delicate *Apple in My Pie* and a rocking *Children of Abraham*. They're assured, capable musicians with Fred Raulston, an exciting vibraphonist, especially impressive.

Memphis State University's James William



Festival artistic director John Lewis

were looking for transfers and the noble experiment was over.

But on the Kennedy Center stage, together for possibly the last time, Utah's Jazz Band, Experimental Ensemble and Rock Garden gave the audience something to remember them by and the other college jazz ensembles a mark to shoot for.

McIntosh's *The Fallen Warrior*, a tribute to the late President Kennedy commissioned for the Festival and performed on the 55th anniversary of Kennedy's birth, opened the Utah segment. It is a warm, often poignant tribute and highlighted effective use of a small string section and excellent solo passages by alto saxophonist Glenn Garrett.

The explosion was entitled *The Avenging Angel and Ichabod Crane*, written by McIntosh on commission for the Fresno State band whose director requested "a monster chart." He got it.

It's an emotional blockbuster, filled with a variety of rhythms, swiftly changing moods, an expert melding of all the sections including a synthesizer, and blasts of sounds, all build-

Levy originals of which *Chain Reaction* showed the greatest depth and the most excitement. Paul Cridler's fluegelhorn stood out.

One of Levy's newer efforts, *Fun Time*, added a pleasant touch of humor to the often grim festival fare. It's a gospel-based, romping chart, completely happy, right up to the vocal "Aaaa-men" that ends it.

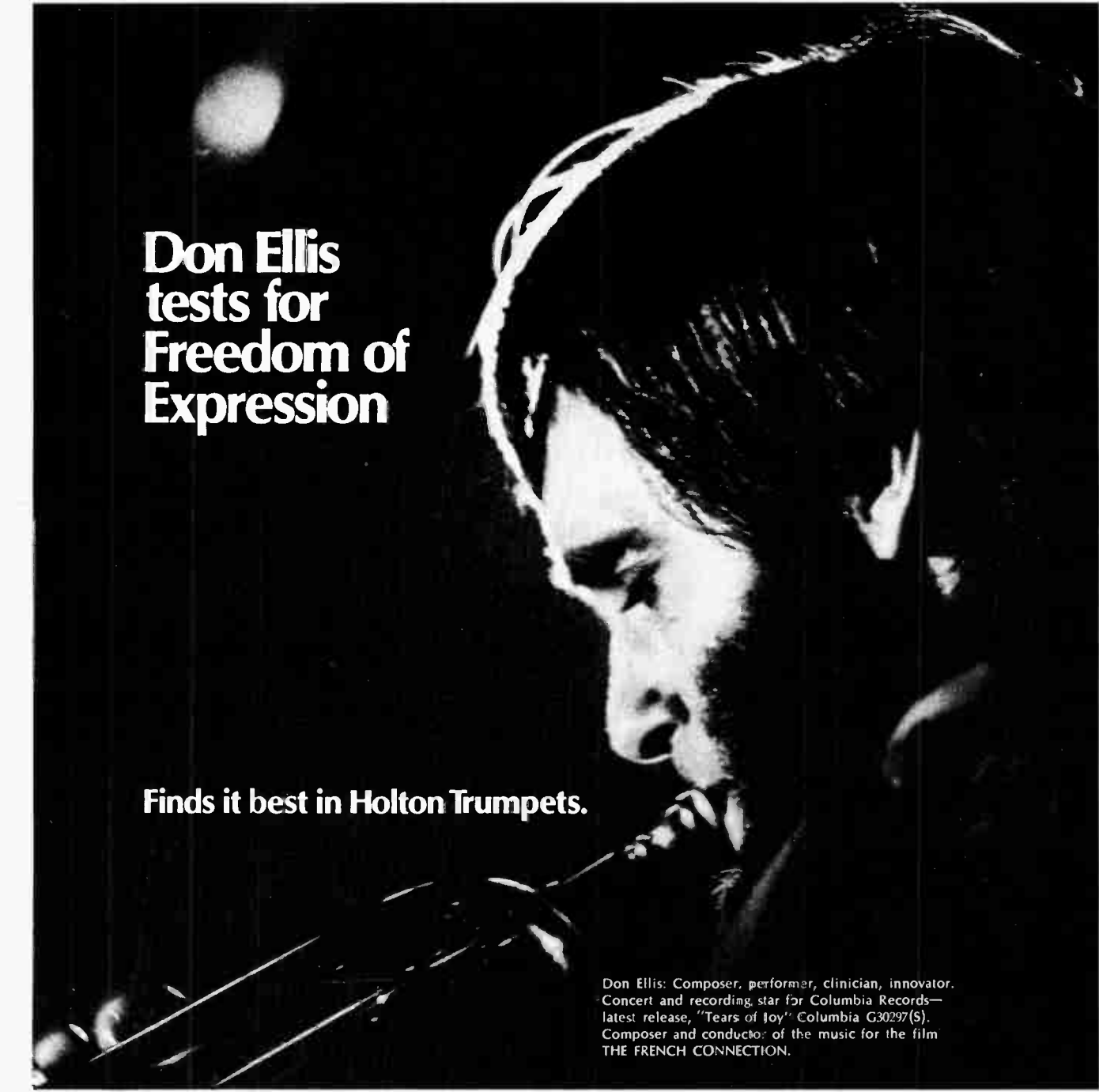
Lanny Steele's Texas Southern University ensemble is a very proud and very good black band in every aspect of its presentation. The group appeared in dashikis, caftans and a burnoose or two, ended one selection with the black power salute, and in all made a forceful impression in its set.

The opener, *Sorrow, Bitterness and Revolution*, evolved into a ominous marching figure at one point to good effect.

Black Roots and Hipness showcased Marsha Frazier on electric piano and flute—she was equally strong on both—and some all-out pyrotechnics from a seven-man rhythm section.

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Ladd McIntosh

VERY OAKLAND

Quintet unleashed an awesome rhythm marching with pianist William, an excellent electric bassist, Sylvester Sample, and drummer Bob Wyatt's working with marked unity.

Yale's Sweet Rain had two fine reed players, Jon Turner and Hal Lewis, up front. Tony Davis, a fiery pianist, particularly on the electric instrument, pushed the rhythm.

The John Clayton Trio from Los Angeles Valley College had in its bassist leader one of the outstanding players in the Festival. A student of Ray Brown, he plays acoustic bass with a huge, gorgeous tone and remarkable facility.

Clayton also is an assured pro on stage as he proved when his guitarist, Dan Sawyer, broke a string just as the group was to begin its set. Clayton won over the audience with a few wry comments, and while repairs to the guitar were being made, soloed on *One Mint Julip*. Once more together, the trio showed well on *Cecil's Mellow Funk*, which had delightful bass-guitar exchanges. Producer Jimmy Lyons made room on the following day's program for the Clayton group to appear again and it did well with variations on *Bye, Bye Blackbird*.

Totally dedicated to the John Coltrane approach was the Northeast Missouri State College Quintet led by Dave Scott. His piano and Larry Pohlman's soprano sax stood out. The group offered an attractive *Trane of Thought*, and *Miles' Mode* in its set.

Central Washington State's 8-Pound Ball was a hard-driving, cohesive combo pushed along by a fiery drummer, Gary Hobbs. Guitarist Max Rees played well on *Maiden Voyage* while a 7/4 original had good solos throughout, particularly by trombonist John Ward.

Five of the eight regional festivals sent vocalists to the national event, and as usual, there was a major gap between their efforts and those of the more polished instrumentalists.

The best were Linda Aubert from Loyola University and Diedra Wilson of San Fernando Valley State. Both are big-voiced, assured singers who showed an appreciation of lyrics and a nodding acquaintance with jazz feeling.

One of the most amusing (and disconcerting) moments in the program came during Sally Morrow's (Utah) vocal set when Albert Wing, playing in her backup group, got

more applause for his short solos than the vocalist received.

Marilyn Walton of Elmhurst and Anita Moore of Texas Southern both got off on the wrong foot with over-cute patter and hurt generally good singing with affected mannerisms and delivery.

A number of bonuses were on the programs, notably a set by the Borel Middle School Jazz Band of San Mateo, Calif., a big band of 6th, 7th and 8th graders who were talented and enthusiastic. Their set was heavily rock-flavored, with both boy and girl vocalists and a vocal trio. The youngsters stirred up some genuine excitement in a rousing reading of the *Ironsides* theme.

Their director, Robin Crest, keeps the enthusiasm within manageable bounds and gets the most out of her young charges without any apparent straining for top notes or too-precise ensemble sounds. The kids' genuine enjoyment of what they were doing was apparent in every measure. No trained seals were in evidence.

A number of guest professionals, including John Lewis, the artistic director of the festival, appeared with various college groups and in a set of their own. They also auditioned individual players for the Festival All-Star Band. Present were Clark Terry, Urbie Green, Mundell Lowe, Larry Ridley, Louis Bellson, Roy Burns and Lewis. Drummers Bellson and Burns each gave exhaustive demonstrations and played a drum battle set to close the first day's program.

The selected All Stars were: Ladd McIntosh, director; James Linahon, Doug Sorenson (Northern Iowa), James Bolden, Barry Hall (Texas Southern), Don Gorder, Dave Brown (Nebraska), trumpets; Harvey Coonin (Towson), Bruce Fowler (Utah), John Ward (Central Washington), Scott Roen (Northern Iowa), Stewart Udem (San Fernando), trombones; Barry Crawford (Utah), tuba; Dan Yoder (Northern Iowa), Albert Wing, John Anker (Utah), Vincent York (Southern), Edward Love (Nebraska), reeds; Marsha Frazier (Texas Southern), electric piano; Dan Sawyer (Los Angeles Valley), guitar; John Clayton (Los Angeles Valley), acoustic bass, and James Williams, piano, Sylvester Sample, electric bass, and Bob Wyatt, drums, all from Memphis State.

The San Fernando Valley band, augmented by string and rhythm players, gave a stunning performance of Oliver Nelson's Grammy Award-winning composition, *The Kennedy Dream*. Directed by the composer, the performance was one of the most moving moments of the entire event.

Despite the efforts of the highly publicized (and highly priced) Kennedy Center stage crew, lags between sets were lengthy. Condemnation of the poor sound was universal. Stan Kenton, a visitor on the second day, termed it "a national disgrace."

Jimmy Lyons and his staff, including a number of student assistants, did a fine job in handling the details of getting the groups settled and in setting up four well-balanced programs, all nicely paced. The four concerts were taped by the Voice of America and the National Educational Radio Network.

Attendance was spotty, particularly for the afternoon concerts, and many of the Washington area stage band directors were conspicuous by their absence. —allen scott

(For news of the future of the ACJF, see *The First Chorus* and news section. —ed.)

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CRITICS POLL

Continued from page 18

Portal, R. Powell, Dudu Pukwana, Joe Riggs, Eddie Vinson, Carlos Ward, Earle Warren, Charles Williams — 3 each; Quin Davis, Jim Rothermell, Dick Spencer — 2 each; Sadao Watanabe — 1.

Tenor Sax, Established: Buddy Tate — 9; Sal Nistico, Dewey Redman — 8 each; Gene Ammons, Lockjaw Davis, Budd Johnson — 6 each; Don Byas, Benny Maupin, James Moody, Pharoah Sanders — 5 each; Joe Henderson, Pat LaBarbera — 4 each; Harold Ashby, Al Cohn, Nate Davis, Bud Freeman, Rahsaan Roland Kirk, John Klemmer, Sam Rivers, Sonny Stitt — 3 each; Johnny Griffin, Billy Harper, Bobby Jones — 2 each.

Tenor Sax, TDWR: Lockjaw Davis, John Gilmore, Maurice McIntyre — 9 each; Joseph Jarman, Sal Nistico — 8 each; Harold Ashby, Teddy Edwards, Pat LaBarbera, James Moody — 7 each; Willem Breuker, Peter Brotzman, Al Cohn, Bud Freeman, Harold Land, Brew Moore, Sonny Stitt, Ben Webster — 6 each; Don Byas — 5; Pete Christlieb, Julian Dash, Illinois Jacquet, Don Menza — 4 each; Bill Barron, Eddie Daniels, Nate Davis, Karl Drevo, Sonny Fortune, Wilton Gaynair, Johnny Griffin, Jimmy Heath, Joe Henderson, Franz Jackson, Rahsaan Roland Kirk, Eric Kloss, Warne Marsh, Huey Simmons, Zoot Sims, Norris Turney, Barney Wilen — 3 each; Ron Bridgewater, John Klemmer, Dave Liebman, Diori Rivera, Tyrone Washington — 2 each; Albert Wing — 1.

Baritone Sax, Established: Sahib Shihab — 5; Nick Brignola — 4; Trevor Koehler — 3; Charlie Fowlkes, Rahsaan Roland Kirk — 2 each; Charles Davis — 1.

Baritone Sax, TDWR: Charles Davis, Pat Patrick, John Surman — 9 each; Budd Johnson — 8; Pepper Adams, Nick Brignola, Jerome Richardson — 6; Haywood Henry — 5; Jack Nimitz, Bill Perkins, Tony Scott — 4 each; Jan Aude, Alan Beutler, Willem Breuker, Peter Brotzman, Ed Brown, Chuck Carter, Charlie Fowlkes, Bill Hood, Jimmy Lamba, Gerry Mulligan — 3 each.

Clarinet, Established: Barney Bigard, Herb Hall — 9 each; Jimmy Giuffre, Tony Scott — 8 each; Woody Herman, Albert Nicholas — 7 each; Jimmy Hamilton — 6 each; Dewey Redman — 4; Willem Breuker, Sandy Brown, Albert Burbank, Pete Fountain, Bob Helm, Haywood Henry, Peanuts Hucko, Joseph Jarman, Claude Luter, Joe Muranyi, Norris Turney, Phil Woods — 3 each; Rolf Kuhn — 2.

Clarinet, TDWR: Albert Nicholas — 8; Joe Muranyi — 7; Frank Chace — 6; Louis Cottrell, Jerry Fuller, Joseph Jarman, Eiji Katamura, Rolf Kuhn, Matt Matlock, Roscoe Mitchell, Michel Portal, Russ Procope, Felix Slovacek — 5 each; Willem Breuker, Hadley Caliman, Bobby Gordon, Paul Horn, Dewey Redman — 4; Vince Cattivola, Kenny Davern, Jimmy Giuffre, Benny Goodman, Herb Hall, Gunter Hampel, Peanuts Hucko, Benny Maupin, Bill Napier, Earnest Roberts Jr., Russ Whitman — 3 each; Maurice McIntyre, Michel Pilz — 2 each; Karel Krautgartner — 1.

Flute, Established: Sam Rivers — 8; Herbie Mann — 7; Gunter Hampel — 5; Marshall Allen, Hadley Caliman, Sonny Fortune, Bud Shank, James Spaulding, Carlos Ward — 3 each; Jerome Richardson — 2.

Flute, TDWR: Don Cherry, Roscoe Mitchell — 7; Joe Farrell, Chris Hinze, James Spaulding — 6; Bobbi Humphries, Nancy Janoson, Hubert Laws, Dave Liebman, Sonny Red, Sam Rivers, Sahib Shihab, Jiri Stivin — 5 each; Joseph Jarman, Tom Scott, Tim Weisberg — 4 each; Marshall Allen, Johnny Almond, Gato Barbieri, Jerry Dodgion, Sev Gazzeloni, Denney Goodhew, Gunter Hampel, Jimmy Heath, Yusuf Lateef, Ronnie Laws, James Moody, Bud Shank, Simeon Shterev, Ernie Watts, Frank Wess — 3 each; Gerry Niewood — 1.

Violin, Established: Ornette Coleman — 8; Jerry Goodman, Sugar Cane Harris, Michel Urbaniak — 4 each; L. Shankar — 3; Johnny Creach — 2.

Violin, TDWR: Ornette Coleman, Stephane Grappelli — 8 each; Michel Urbaniak, Claude Williams — 6 each; Svend Asmussen — 3; Nipso Brantner — 2; John Blair — 1.

Misc. Instrument, Established: Anthony Braxton (Eb clarinet) — 7; John Surman (bass clarinet) — 5; David Amram (French horn), Joseph Jarman (bassoon), Roscoe Mitchell (bass sax) — 4 each; Paul Bley (synthesizer), Willem Breuker (bass clarinet), Ted Curson (piccolo horn), Ray Draper (tuba), Gunter Hampel (bass clarinet), Charles Marcus (oboe), Benny Maupin (bass clarinet), Willie Ruff (Fr. horn), Huey Simmons (Fr. horn), Lew Tabackin (tarogato), Sonny Terry (harmonica), Joe Texidor (percussion), Clifford Thornton (shenai), Denny Zeitlin (keyboards) — 3 each; Ron Carter (cello), Bobby Hutcherson (marimba), Illinois Jacquet (bassoon), Joe Zawinul (keyboards) — 2 each; Malachi Favors (seal horn), Peter Warren (cello) — 1 each.

Misc. Instrument, TDWR: Ron Carter (cello) — 9; Tommy Vig (chimes) — 8; Benny Maupin (bass clarinet), Sun Ra (synthesizer) — 7 each; Elek Bacsik

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Vibes, Established: Terry Gibbs—7; Gunter Hampel—5; Mike Mainieri—4; Cal Tjader, Tommy Vig—2.

Vibes, TDWR: Tyree Glenn—8; Lionel Hampton, Mike Mainieri—7 each; Karel Velebný—6; Peter Appleby, Vera Auer, Pete LaBarbera, Bill LeSage, Bosko Petrovich, Fats Sadi—5 each; Warren Chiasson, Bobby Hutcherson, Mona Ortega, Emil Richards, Warren Smith, Robert Wood—3 each; Jiri Miliam, Bob Naughton—2 each.

Piano, Established: Duke Ellington, Herbie Hancock—9 each; Teddy Wilson—8 each; Tommy Flanagan, Roland Hanna, John Lewis—6 each; Paul Bley, Hamp Hawes, Hank Jones—5 each; Count Basie, Eubie Blake, Ray Bryant, Dave Lamm, Jay McShann, Freddie Simmons, Martial Solal—3 each; Jan Hammer, Art Hodes, Randy Weston—2 each.

Piano, TDWR: Jan Hammer—9; Stanley Cowell—8; Red Garland—7; Tommy Flanagan, Joachim Kuhn, Sun Ra, Sir Charles Thompson, Dick Wellstood—6; Kenny Ascher, Dollar Brand, George Dukes, Johnny Guarneri, Art Hodes, Keith Jarrett, Reggie Moore, Phineas Newborn, McCoy Tyner—5 each; George Cables—4; Kenny Barron, Paul Blev, Wolfgang Dauner, Franco D'Andrew, Duke Ellington, Erroll Garner, Roland Hanna, Claude Hopkins, Dill Jones, Hank Jones, Roger Kellaway, Steve Kuhn, Harold Mabern, Marian McPartland, Fritz Pauer, Jess Stacy, Ralph Sutton, Jasper van t'Hoff, Stan Tracey, Francois Tusques, Mary Lou Williams, Bob Wright, Joe Zawinul—3 each; Anthony Coleman, Gene DiNovi, Hal Galper, Barry Harris, Dave McKenna, L'il Brother Montgomery, Al Neil, Bob Peterson, Pete Robinson, Jimmy Rowles, Mal Waldron—2 each; Todd Cochran—1.

Organ, Established: Milt Buckner—9; Clare Fisher, Groove Holmes—7 each; Charles Kynard, Jack McDuff, Shirley Scott—6 each; Johnny Hammond, Keith

Jarrett, Joe Mooney, Billy Preston—5 each; Lonnie Smith—4; Brian Auger, Count Basie, Alice Coltrane, Keith Emerson, Webster Lewis, Don Patterson, Bobby Tucker—3 each; Joe Zawinul—2.

Organ, TDWR: Count Basie, Jimmy McGriff—9 each; Roger Kellaway, Shirley Scott—8 each; Jack McDuff—7; Keith Emerson, Clare Fisher, Lonnie Smith—6; Groove Holmes, Arthur King, Mary Lou Williams—5; Bobby Pierce—4; Brian Auger, Kenny Barron, Henry Cain, Wild Bill Davis, Charles Earland, Jan Hammer, Hamp Hawes, Jasper van t'Hoff, Harold Land Jr., Don Pullen, Ram Ramirez, Dieter Rieth, Teddy Wilson, Khalid Yasin—3 each.

Guitar, Established: Joe Pass—9; Freddie Green, Billy Mackel, Pat Martino, Sonny Sharrock—8 each; Barney Kessel—7; Tiniy Grimes—6; Dennis Budimir, Grant Green, Bucky Pizzarelli—5 each; Bruce Anderson—4; Bill Butler, Charlie Byrd, Herb Ellis, J. Geils, Sonny Greenwich, Marty Grosz, John Lee Hooker, Mundell Lowe, Shuggie Otis, Rene Thomas, Attila Zoller—3 each; Steve Jordan, Terje Rypdal, George Van Eps—2 each.

Guitar, TDWR: George Benson, Rene Thomas—9 each; Ted Dunbar, Billy Mackel—8 each; Sonny Sharrock—7; Derek Bailey, Joe Beck, Bill Butler, Volker Kriegel—6 each; Bruce Johnson, Barney Kessel, Joe Pass, Bucky Pizzarelli, Jimmy Raney—5 each; Jimmy Shirley, George Wadenius—4 each; Al Casanova, John Collins, Rudolf Dasek, Joe DeJean, Al Gafa, Freddie Green, Grant Green, Steve Jordan, B.B. King, Jack Knox, Francois Nyambo, Shuggie Otis, Richie Resnicoff, Bob Roberts, Floyd Smith—3 each; George Barnes, Jeff Beck, Cornell Dupree—2 each.

Bass Established: Malachi Favors—9; Dave Holland—7; Eddie Gomez, Sam Jones—6 each; Stan Clark—5; Buster Williams—4; Jimmy Garrison, Jimmy Heath, Cecil McBee, Truck Parham, Gary Peacock, Larry Ridley, Richard Youngstein—3 each; Bob Cranshaw, Jack Lesberg, Wilbur Little, George Mraz—1 each.

Bass, TDWR: Barre Phillips—8; Joe Benjamin, Wilbur Ware—7; Bob Cranshaw, Sam Jones, Cecil McBee—6 each; Keter Betts, Milt Hinton, Aladar Page, Gary Peacock, J.F. Jenny-Clarke, Vishna Wood—5 each; Aaron Bell, Stu Broomer, Gene Chreico, Charlie Haden, Sirone, Steve Swallow—4 each; Peter Allen, Wilbur Bascomb Jr., Ray Brown, Herb Bushler, George Duvivier, Bob Guerin, Bob Haggart, Al McKibbon, Charles Mingus, George Mraz, Pete Pearson, Bill Pemberton, Rufus Reid, Milan Rezabek, Walter

Roberts, Slam Stewart, Rail Wilson, Reggie Workman—3 each; Ray Babbington, Chuck Berghofer, Chuck Domanico Stafford James—2 each; Rick Laird—1.

Drums, Established: Kenny Clarke, Mel Lewis—9 each; Gus Johnson—8; Louis Bellson—7; Cozy Cole, Oliver Jackson, Connie Kay—6 each; Lenny White—4; Tommy Benford, Roy Brooks, Mildred Graves, Daniel Humair, Don Lamond, Dave Lee, Sunny Murray, Eddie Shaughnessy—3 each; Rashied Ali, Chico Hamilton, Billy Hart, Albert Heath, Clifford Jarvis, Shelly Manne—2 each.

Drums, TDWR: John Von Ohlen—9; Ed Blackwell—8; Mickey Roker, Lenny White—7; Louis Bellson, Roy Brooks, Mildred Graves, Roy Haines, Billy Higgins, Dave Lee—6 each; Barry Altschul, Beaver Harris, Daniel Humair, Sonny Payne—5 each; Al Harewood, Billy Hart, Philip Wilson—4 each; Rashied Ali, Art Blakey, Wilbur Campbell, Kenny Clare, Kenny Clarke, Andy Cyrille, Nick Fatool, Jerry Granelli, Roland Hanna, Jimmy Hoppes, Duffy Jackson, Jo Jones, Kalil Mahdi, Airtio Moreira, Muruga, Charlie Persip, Oz Ramsey, Claude Ranger, Freddie Waits—3 each; Eric Gravatt, Al Mouzon, Frank Severino—2 each.

Male Singer, Established: Johnny Shines—8; Tony Bennett, B.B. King, Eddie Jefferson—7 each; Donny Hathaway, John Lee Hooker, Clark Terry—6 each; Pandit Pran Nath, Grady Tate—5 each; Larry Johnson, T-Bone Walker—4 each; Mose Allison, Rance Allen, Richard Boone, Oscar Brown Jr., Jack Bruce, Todd Cochran, Billy Eckstine, Harry the Hipster Gibson, Dizzy Gillespie, Carl Hall, Les McCann, Joe Mooney, Art Prvock, Roosevelt Sykes, Eddie Vinson, Jr. Wells—3 each; Johnny Hartman—1.

Male Singer, TDWR: Johnny Hartman—9; Eddie Jefferson, Joe Lee Wilson—8 each; Marvin Gaye, Lou Rawls, Mel Torme—7 each; Ray Charles, Leon Thomas, Joe Turner, Big Joe Williams—6 each; Bobby Doyle, Pandit Pran Nath, Clark Terry—5 each; Joe Williams—4; Capt. Beefheart, Bobby Blue Bland, Luke Boy Bonner, Joe Carroll, Wayne Cochran, Roy Eldridge, Sam Fletcher, Harry the Hipster Gibson, Allen Ginsberg, Babs Gonzalez, Woody Herman, Roosevelt Holts, Larry Johnson, B.B. King, Les McCann, Ray Nance, Jimmy Ricks, L.C. Robinson, Memphis Slim, Melvin Van Peebles, Muddy Waters, Robert Pete Williams Stevie Wonder—3 each; John Blair, Vince Hickey, Furry Lewis—2 each.

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Thad & Mel

Continued from page 20

a hell of a job he had to do. But I had to sit down and list every arrangement we had in the book, what we were going to bring over with us. What was funny was that you have to submit what you're going to play and so on, but you know what we did? We played a whole lot of things that weren't even on the list, we played what we felt like doing. Another thing other band leaders had to do—Duke and Benny had to do it—was to sit down with a piano player and representatives of the Composers Union and give them an idea of what you were going to perform. When we got back, the State Dept. asked if we'd had to do this, and we said no, they didn't even ask us. So we just called tunes like we normally do. We played a different program every night; the best thing to do, but previously not possible. Nobody stopped us, nobody asked us.

But as far as Russian scores are concerned, they would definitely have had to be okayed by the Soviet Composers Union, and we would only have gotten the composer in trouble if we had played them. After all, we're there, we play, then we leave. But they have to suffer afterwards.

Thad: That wasn't even what came up. They stopped the rehearsal.

Jerry: It was again a case of nobody taking the responsibility for an OK.

Mel: I think we should rehearse the Russian scores, pick out the best, put them on tape and send them over. Let them hear what they sound like.

Thad: What the jazz writers over there are most interested in is voices. Ordinarily, they write sort of straight ahead: one, three, five, seven, nine and so forth, and they are interested in how you mix the voices up. That was the main topic of conversation I had with the composers over there, and also the arrangers.

Jerry: And they are full of melody.

db: Did a lot of people remember you?

Mel: I got a lot of welcome backs, and I guess Jerry did too.

Jerry: Very emotional welcomes. To see an American musician once in a lifetime is a tremendous experience, and to see him twice—man! It's a different world there; it's the greatest thing to them.

Mel: They remembered Jimmy Knepper very well... Butter Jackson went over very well, and Richard Davis and Roland Hanna. And John Faddis—they'd never heard a high-note trumpet player before, nobody else who could play and scream like he does. And Billy Harper was outstanding.

Thad: And Pepper and Jerry.

Mel: They knew me, of course, and Thad, Jerry, Knepper, Pepper, Richard, Roland. But the other guys were new guys: Cecil Bridgewater, John Faddis and Harper were new, and Butter. They'd heard some of us on records and previous things, but by the time we left it seemed as if they knew everybody.

db: You wanted to say something about Jaroslavo?

Mel: We left Rostov and went to Jaroslavo. Nobody had ever heard of it, and it's not what you might call a famous city. Basically, it's a small city about 125 miles north-east of Moscow, but when we got there we got one of the best receptions anywhere. It turned out that this was where all the Muscovites came, because seats were really limited in Moscow. The concerts were all packed, filled to capacity, which was a surprise in a small town like that. They held them in the Sports Palace, a big hall. We only stayed three nights; we could have done five or six and packed every one. People came from Siberia, Riga, Latvia and from the far north to see the

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band.

Thad: They'd never had any American bands in Jaroslavo before. It was a mixture of curiosity, respect, the whole thing. It was interesting how the people came up to you in the street. Right away, they knew you were a visitor, but they didn't know if you were a tourist, or what, and when they found out you were a musician their whole expression sort of changed and you couldn't walk anywhere without being stopped for autographs and emblems. The response at the end of the concerts was amazing, because instead of staying in their seats, applauding, they immediately rushed to the stage and stood there surrounding the bandstand and giving us an unbelievable ovation.

Mel: We signed thousands of autographs all over, but in Jaroslavo I got quite a few pieces of paper handed to me and I was going to sign them, but they didn't want that—they were messages. What they said was "Come back, and come back soon."

db: Max Gordon (owner of the Village Vanguard) came along for part of the trip?

Thad: The first day, we landed in Moscow and we were taken to a show—some went to the circus, some to a variety show—and we left for the train station when the shows were over. When we got to Leningrad, everybody was waiting for Max to show up, and it finally dawned on us that he didn't make the train. Bob Peck finally says, let's go to the hotel, Max knows where we're staying, maybe he'll show up there eventually. When the bus pulled up in front of the hotel, Max was standing out front, waiting for us.

Mel: He got on the wrong train and they were going to throw him off, but he said: "No you don't, I'm going to Leningrad." He insisted, and he got there before us. From then on, he took over.

Jerry: It was great just watching Max have so much fun. He was grooving.

Thad: Max was born in Russia.

Mel: He went to Vilna, his home town.

Made a one-day hop over there. Met a lot of people and everybody loved him. When he left everybody missed him; he stayed about 10 days. I was very happy he went; I think we were the only reason he did decide to go, and it's nice for somebody to get back to where they came from. My father wanted to but he never got to do it.

Cass: I'd like to say something about a couple of tunes, *A Child Is Born* and *Bringing Together* (part of the *Suite*). I noticed that in the audience there were people shedding tears listening to Roland play *A Child Is Born* and listening to Thad play *Bringing Together*. They were actually shedding tears. It was really something!

Thad: They responded to what Roland gave them. You know Roland; when he plays, he's involved. He's immersed in it.

Cass: You're involved when you play also, Thad.

Thad: Mainly Roland, because he can paint a musical picture that's sort of an historic travelogue, musically and emotionally. All tied up together.

Jerry: And each time it's new.

Mel: This is the first tour I went on of any kind where all the guys were glad they came, everybody had a good time, everyone was treated beautifully and treated everyone else beautifully. The guys were out in the street in the daytime and mixed with people; children, young people, old people, from all walks of life. Everybody got around.

Thad: On May Day, we were in Tbilisi. After the parades were over, we were standing around. We'd just come from the restaurant upstairs. There was a big courtyard out front; the hotel was set on a hill and we had a beautiful view of practically the whole city. I look up and see this big contingent of kids coming toward the hotel, and leading them is Ron Bridgewater, like the Pied Piper. They fell in love with Ron. He brought about 50 kids who'd played bugles and other instruments, drums, in the parade, and he brought them right up to the hotel and we started exchanging thoughts and I played a couple of the bugles and they played for us. The hotel manager came out and tried to run them away and they wouldn't go. It was a beautiful thing.

Jerry: Remember when we went to the cocktail party in the hotel in Leningrad the Embassy people had for us? We had to check our coats in the lobby, and taking them was an older fellow, bearded and wearing a Cossack uniform. Ron Bridgewater gave him his coat, and he pointed to Ron's head, like "give me your hat." (Ron has an Afro.) So Ron pulled his hair a little so the guy could see it wasn't a hat. He just looked at him and accepted it and went on to the next in line.

Mel: Speaking of hair, everyone's hair in the band is long. In Rostov, a woman stopped Billy Harper and Jerry and me and said she thought we were all the most beautiful-looking people she'd seen. "Long hair, it's so beautiful to see men with long hair, all of you." In a monastery, Zgorsk, where pilgrims come from all over, Richard Davis was walking out through the arch when a very old little lady came over and pointed to his hair and wanted to touch it, and Richard bent over and let her. She said "Oh, so warm!"

db: The band's personnel is pretty stable now, isn't it?

Thad: The same we're using now made the tour. The lead trumpeter, John Faddis, is one of the most important players on the scene today. He is very young in chronological age, a very young first trumpet player. He believes in first trumpet playing, and he's a very competent soloist. He has range that will scare you, and power. Unbelievable. And conception—he has the con-

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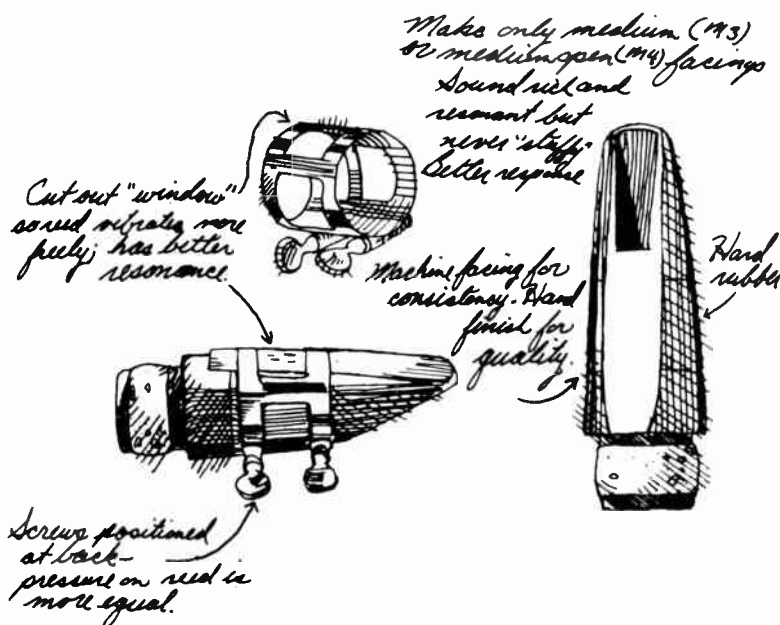
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ception of a person who's been playing trumpet for 25-30 years. Then, Cecil Bridgewater, who in addition to being a great instrumentalist is a great arranger. Steven Furtado is the newest addition to the band, and has notes I haven't heard from the trumpet in 30 years—and I'm not dating myself. Jim Bossy is another first trumpet player who at the moment is splitting the lead with John and Steve, and all four trumpets have power, sound and conception. You can't ask for any more than that.

Jimmy Knepper is playing lead in the trombone section. Nothing I can say about Jimmy. Butter Jackson—same category. Fantastic player. And little Billy Campbell is the newest addition to the trombone section, also a first trombone player. He's a beautiful soloist. He splits the lead with Jimmy. And Cliff Heather—the young man—Cliff has probably taught about every trombone player in the city.

db: How old is he?

Thad: He won't say.

Mel: He's a young man.

Jerry: From John to Cliff, neither of whom's age we'll mention, there is perhaps a 50-year span. And that's another thing that flipped the people out. The colors and the age ranges are fantastic and they had no conception of a mixed group like this.

Mel: This has always been the only integrated band, if you want to call it that, because we're really all the same—the same feeling and the same kind of guys and everybody is friends and we all have the same thoughts. They couldn't believe that over there, because they'd heard so many adverse things about America, that we don't work together, don't love each other, don't hang out together. But when they saw us they said, well, it certainly isn't true *there*. I just hope we can prove it as a country some day.

Thad: Jerry is the lead alto and we are more than pleased with him as a section leader and as a great soloist. He is so completely dedicated to his music, the band, his section. The whole quality of the section has sort of been raised since Jerry took over. Billy Harper is like an iron fist that just goes right through. A great player in the section—phenomenal soloist. And Pepper Adams is doing the same thing. Ron Bridgewater, the newest member of the sax section, is Cecil's brother, and with his intonation and approach has rounded out the whole section in terms of sound and power—and he's a beautiful soloist. Eddie Xiques, who sometimes splits lead parts with Jerry, is a beautiful player. All of the horn players are just phenomenal. Mel is the complete drummer. He is *the* big band drummer. He's the cat that ties everything together, sort of knits and molds it, shapes it. Along with Richard Davis—he's fantastic. You just know he's there. What amazes me is that everybody is an individual and has his own way of looking at things, yet they are able to mold into an ensemble sound that to me is sort of unique. It isn't notes or arrangements, but anything that band plays, they are able to project this unity of sound.

Jerry: Look, when a band loves its conductor, what can they do? When you love your conductor and the music is there, what can you do?

Mel: Thad is, without a doubt, one of the greatest jazz trumpet players (or cornetists or flugelhornists), one of the most inventive, creative, nicest-sounding, emotional players, and he can draw out of guys what should be drawn out of them. I'm speaking as a buddy, pal, co-leader, drummer, dear friend, but Jerry said it better than I can; The guys love their conductor and they respect him.

Jerry: On this trip, Russians I'd met 10 years ago would ask me how it felt to be

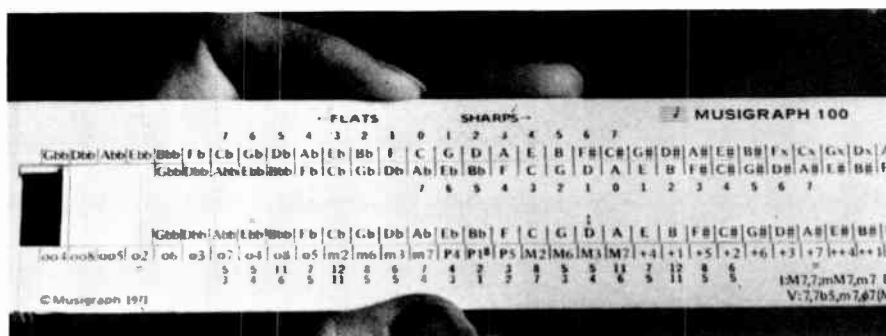
coming back for the second time. I explained that it was a joy and a pleasure beyond words because I'm playing *music*. It's so challenging and rewarding. I'm proud to be with this orchestra. The last orchestra—I was proud to make the trip, but I wasn't proud... you know, it's hard to say.

Mel: We've reached a point where the band is going to start getting out more and I think our name is known a lot better throughout the country and the world now and a lot more people are going to see the band in the years to come. We'll just keep on going. As far as I'm concerned my life is this band... If we can make it, and make it right (I'm not talking commercially, I'm talking about making it doing what we do), I have a feeling, because everybody has their eyes on us, if we can continue the way

we're going and do better, other guys will take the chance. It's a gamble. It will evolve into something very comfortable, happy, big and just go on and keep jazz moving.

Thad: In regards to big bands making it, our band, when you look at it closely, is patterned in some respects after Ellington, in that there are small groups inside the band that can function. And the very fact that Duke established that pattern many, many years ago, for which we are very grateful today, made it possible for us to exist as a band using this same idea today. Perhaps from that other bands will take heart and not give up because the business needs this in order to survive. Smaller groups have a tendency to fragment and break away from each other, but to find 17 or 18 men that are consistently together—that's it!

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6. Implied 3/4 against 4/4 (see measures 17 through 20).

7. The use of the bolero rhythm in measures 31-32 to conclude the solo and prepare the next soloist.

(Composed by Paul Barbarin, © Travis, (BMI), 1972)

In the annotation to Pharoah Sanders' *Jewels Of Thought* solo (Workshop, June 22), no mention was made of the fact that Lonnie Liston Smith is the co-composer (with Sanders) of the song. We regret this omission.

CRITICS POLL

Continued from page 38

Female Singer, Established: Maxine Sullivan—9; Abbey Lincoln, Asha Puthli—7 each; Lee Wiley—6; Elaine Brown, Mye Chinchilla, Nina Simone, Patty Waters, Marian Williams—3 each; Helen Merrill—2; Dee Dee Bridgewater, Cleo Laine, Lynne Sheffield—1 each.

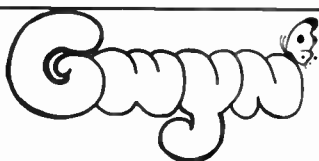
Female Singer, TDWR: Fontella Bass, Blossom Dearie—9 each; Roberta Flack, Anita O'Day, Maxine Sullivan—8 each; Esther Phillips, Carmen McRae—7 each; Aretha Franklin, Steve Jordan, Norma Winstone—6 each; Shirley Bassey, Salome Bey, Betty Carter, Lynne Sheffield, Marian Williams—5 each; Loretta Alexandria, Chris Connor—4 each; Bea Benjamin, Kitty Boswell, Ethel Ennis, Brigitte Fontaine, Shirley Horn, Lurlean Hunter, Cleo Laine, Abbey Lincoln, Colette Magny, Nancy Nelson, Odette, Annie Ross, Valerie Simpson, Big Mama Thornton, Sarah Vaughan, Patty Waters, Maxine Weldon, Nancy Wilson—3 each; Gladys Knight, Marva Josie, Ethel Waters, Trudy Williams—2 each; Didi Wilson—1.

Blues/R&B Group, Established: John Lee Hooker, Johnny Otis, Rolling Stones—8 each; Taj Mahal, Mothers of Invention—6 each; James Brown, J. Geils, Willie Mitchell—5 each; Allman Brothers, David Brooks, Bobby Blue Bland, Roberta Flack, Gladys Knight&Pips, Webster Lewis, J.F. Murphy&Salt, John Mayall, Last Poets, Archie Shepp, Nina Simone, Hound Dog Taylor, Sonny Terry/Brownie McGhee, T-Bone Walker, Big Joe Williams, Charles Williams—3 each; Dreams, Screaming Gypsy Bandits, Jr. Wells—2 each; Miles Davis, Voices of East Harlem—1 each.

Blues/R&B Group, TDWR: Association P.C., Jason& Everyday People, John Jackson, Wilson Pickett, Staple Singers, Roosevelt Sykes, Willie Mitchell—5 each; Cameo, John Mayall, Rolling Stones, Joe Tex—4; Luther Allison, Bobby Blue Bland, Ruth Brown, Wayne Cochran, Compast, Buddy Guy/Jr. Wells, Isley Bros., Melba Joyce, Gladys Knight&Pips, Mandrill, Fred McDowell, J.F. Murphy&Salt, New Heavenly Blue, Esther Phillips, Terry/McGhee, Eddie Vinson, T-Bone Walker, Muddy Waters—3 each; John Hammond, If, Santana, Edgar Winter—2 each; Jeff Beck Group—1.

strictly ad lib

New York: Charles Mingus took his big band to the Mercer Arts Center June 23-July 9... Billy Eckstine headlined in June at the Plaza's Persian Room, and the Mills Brothers were at the Maisonette of the St. Regis through June 17... A new spot for music, Joe's Pier 52 (at 52nd St. and 6th Ave.) features the Freddie Cole Trio. The brother of Nat King Cole, not heard in New York too often, is backed by Dewey Sampson, bass, and Joe Cigno, drums... Sarah Vaughan was called in to complete Louis Prima's engagement at the Rainbow Grill when the trumpeter-singer was felled by a virus. Duke Ellington comes in July 31 through Aug. 24... Stevie Wonder and his 12-piece band will be the special guests of the Rolling Stones at their three Madison Square Garden concerts July 24-26... Lionel Hampton was saluted June 23 by the Overseas Press Club Jazz Club. His Inner Circle included Charles McGhee, trumpet, and Gary Keller, tenor sax... The Benny Goodman Sextet gave a free concert at the Central Park Bandshell on Independence Day... Beaver Harris, Rashied Ali, Andrew Cyrille and Milford Graves were among the percussionists in the 18-piece drum choir performing at the Harlem Cultural Center Memorial Day... Jazz Supreme (Ray Nance, cornet, violin; Seldon Powell, reeds; Don Friedman, piano; Victor Sproles, bass; Joe Coleman, drums, leader) was joined by vocalist Stella Marrs for a Bastille Day bash as the Cedarbrook Country Club on Long Island. Coleman, Richie Damino, cordovox, Sonny Dallas, bass, and special guest stars will be



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performing at various Nassau County parks during July and August . . . Vocalist **Asha Puthli** appeared at Musart July 7 . . . The N.Y. Cultural Center, 2 Columbus Circle, presents jazz movies Weds. through Sun. at 4 and 6 p.m. through July 30 . . . The 2nd annual Jazz on the River cruise sponsored by Jazz Adventures was set to sail June 26 with the **Lew Anderson Big Band** providing the sounds, and an amateur jam session scheduled between sets. The JA Friday noon jazz series at the Playboy Club had the **Charles McPherson Quartet** (**Barry Harris**, piano; **Cecil McBee**, bass; **Roy Brooks**, drums, musical saw) and a house trio of **Sy Johnson**, piano; **Tibor Tomka**, bass; **Al Drears**, drums) June 2, pianist **Herman Foster's** quartet and vocalist **Robin Randall** June 9, **Lionel Hampton** with the **Ron Jefferson Trio** June 16, and **Cole Stone** (**Bobby Cole**, piano, organ; **Richard Burnley**, bass; **Sonny Carr**, drums) June 23 . . . Pianist **Mary Lou Williams** is set for the **Cookery** July 31-Sept. 10, following **Marian McPartland** . . . Signs of summer: N.Y.U. is sponsoring free concerts. On July 26, it will be the **Twenty-Third Movement**, **The Forgotten Language**, and the **Peter LaBarbera Jazz Quartet**

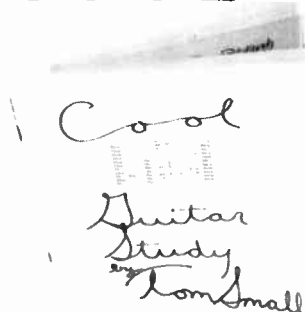
at 4 p.m. in Washington Sq. Park. On July 7, a bake-in was held with listeners making bread (the eating kind) to the music of sculptor **John Fischer's** group (**Perry Robinson**, clarinet; **Gunter Hampel**, flute, bass clarinet; **Mark Whitecage**, alto sax; **Fischer**, electric piano; **Richard Youngstein**, bass; **Lawrence Cook**, drums). The 2nd floor terrace of the Loeb Student Center will be the setting for the **LaBarbera Quartet** on July 24 from 1 to 3 p.m., and **The Forgotten Language** on Aug. 7 . . . A grant from the A.F.M., Local 802, made possible free concerts in libraries throughout the five boroughs in June. In the Bronx, trumpeter **Enrico Rava** had guitarist **Bruce Johnson**, bassist **Mike Moore**, drummer **Chip White** and percussionist **Gene Golden** June 7 at Hunts Pt., while the **Jimmy McPartland Dixieland Sextet** performed at the Grand Concourse Branch June 12. In Manhattan, pianist **Steve Kuhn** and his group were at Donnell Library June 15, and **Portrayal** (**Frank Dalesion**, trumpet; **Ken Simon**, reeds; **Ron Gall**, bass; **Larry Hall**, drums) did the Inwood Branch June 19 . . . **The Keno Duke Quintet** (**Frank Strozier**, reeds; **Julius Watkins**, French horn; **Harold Mabern**, piano; **Victor Venegas**,

bass, and **Duke**, drums) were at the **Village Vanguard** June 25, where **Archie Shepp's** group held forth the week of June 20, joined by trumpeter-composer **Cal Massey** and his 7-year-old daughter, **Waheeda** on two days. **Massey** was scheduled to do a benefit concert for the Urban League at **Helena Rubinstein's** Long Island estate July 31, with his **ROMAS Orchestra**, his children **Zane** and **Waheeda**, and other groups . . . **The Ruby Braff Quartet** (**Benny Aronov**, piano; **Victor Sproles**, bass; **Dottie Dodgion**, drums) and **Zoot Sims' four-** some were at the **Half Note** in June . . . **The Joe Henderson Sextet** was at **Slug's** the week of June 20 .

Los Angeles: Nostalgia reared its syn- copated head as **Norman Granz** turned a **Count Basie-Ella Fitzgerald** concert at the Santa Monica Civic Auditorium into an old-fashioned Jazz at the Philharmonic bash. Ella and the Count would suffice in any hall in the world as a "complete package," but it was obviously a Granz night for swinging: out came **Roy Eldridge**, **Stan Getz**, **Oscar Peterson**, **Ray Brown**, **Ed Thigpen**, **Harry Sweets Edison**, **Eddie Lockjaw Davis** and **Al Grey**, along with **Miss Fitzgerald**, to jam in the old competitive JATP style. Earlier in the evening, the **Tommy Flanagan Trio** provided the backing for Ella's "planned" segment . . . Following the concert, **Getz** and **Eldridge**, along with **Kai Winding**, **Don Rader** and **Nat Pierce**, headed for **Scott's Place**, in the **Torches West**, in **Woodland Hills**, to jam with **Bill Berry's** big band, featured there with **Kay Starr**. Other recent band/singer combinations at **Scott's Place** paired **Damita Jo** with **Sweets Edison**; and **Roberta Sherwood** with **Abe Most**. Some of the bands that have headlined there during recent weekends include **Tex Beneke**, **Jerry Gray**, **Freddy Martin**, **Charlie Barnett** and **Les Brown**. **Basie's** band also played at **Cal Arts**, in **Valencia**; **Disneyland** for two nights; **Kelly's New Topper Club**, in **Rosemead**; and two nights at the **Airport Marina Hotel**. Appearing opposite the **Basie** band at the **Topper Club** was **Steve Hideg's Trio**: **Walter Bishop, Jr.**, piano; **John Duke**, bass; **Hideg**, drums. The **Basie-relief** gig is nothing new to **Hideg**. Seems every time **Count** comes to town, **Steve Hideg** gets the call to put a combo together . . . Seems like every time there's a **Monterey Jazz Festival**—and there have been 14 of them so far—people ask when **Stan Kenton** will be invited to participate. The 15th festival (on Sept. 15) will mark the **Kenton** band's "debut." . . . **Della Reese** headlined for two weeks at the **Grove** . . . Headliners at the **Lighthouse** found **Hugh Masekela** following **Chico Hamilton** for a week apiece. **Afro-Blues** did a Monday night concert there . . . Headliners at **Shelly's Manne Hole** were **Cal Tjader** and **Sonny Stitt**, in that order, with **Mike Wofford** fronting a quintet there for three nights, filling in for **Cal**. Pianist **Wofford** used **Oscar Brashear**, trumpet; **Charles Owens**, reeds; **Reggie Johnson**, bass; and **Steve Schaeffer**, drums . . . On the night the **Ad Lib Dept.** looked in on **Tjader**, pianist **Al Zulaica** was ill, so **Mike Wofford** subbed, giving him a full evening at the keyboard since he works with the alternating group, **Shelly Manne** and his **Men**. **Wofford's** presence added a brand of excitement to the **Latin jazz**, and **Cal's** group caught fire. We're not saying the sound was better, in all fairness to **Zulaica**—just different. But the difference inspired **Gary Barone**

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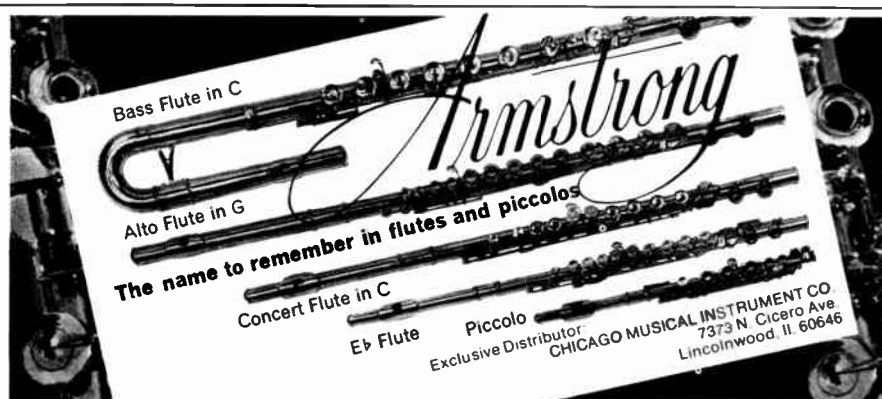


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(Shelly's trumpeter) and he added some Spanish grease to the group. Even Shelly was interested, so Cal put him to work, too, playing cow bell. Others in Tjader's group: **John Heard**, bass; **Dick Berk**, drums; **Michael Smith**, congas . . . **Billy Paul** followed **Freddie Hubbard**, who followed **Jack McDuff**, into the York Club . . . **Dee Barton** fronted his 24-piece band at Monte-Rey West, in East L.A. for a one-nighter . . . Recent weeks at the Baked Potato, in North Hollywood, have been split among **Harry Sweets Edison**, **Nino Tempo**, and the **Don Randi Trio Plus One** . . . **Sam Fletcher** is headlining at Memory Lane. During one of his recent Monday off nights, **Sam** joined **Gerald Wilson** and his band and **Jack Wilson** and his trio for a special concert at the Gaiety Theatre Restaurant . . . **Gloria Lynne** followed **Kenny Burrell** into the Parisian Room, then **Lorez Alexandria** took over from **Miss Lynne** for an indefinite stand . . . Reunions marked the June bust out at Donte's: **Bud Shank** and **Laurindo Almeida**; **Joe Pass** and **Herb Ellis**; **Joao Donato** and **John Pisano**; **Oscar Castroneves** and **John Pisano**, and **Jon Hendricks** and **Gildo Mahones**. Perhaps **Jon Hendricks** with the west coast! That reunion has been about five years overdue. Rounding out the Donte's June calendar: **Willie Bobo**, **Gabor Szabo** for a couple of weekends each, and the big bands of **Jack Daugherty** and **Tommy Vig** . . . The Greek Theater—an outdoor acoustical phenomenon in Griffith Park—announced its summer schedule. Opening with **Johnny Mathis** and **Michel Legrand**, they turn to ballet and opera for three weeks, then bring in the 5th Dimension, July 24-30; **Tom Jones**, July 31-Aug. 6; **The Carpenters**, Aug. 9-15; **Neil Diamond**, Aug. 18-27; **Chicago**, Aug. 28-Sept. 3; **Henry Mancini** and **Sergio Mendes** and **Brasil '77**, Sept. 4-10; **Engelbert Humperdinck**, Sept. 11-17; and **John Denver**, Sept. 21-24 . . . Of interest in the summer doings at the Hollywood Bowl (talk about acoustical phenomena, this one holds 17,000 pairs of ears!) is the tandem booking of **Oscar Peterson** and **Percy Faith**, Aug. 12 . . . Late June and early July bookings for **San Diego's Funky Quarters** had **Les McCann**, **Merry Clayton**, **Weather Report** plus **Joe Pass**, then **Albert King**, in that order . . . **Stan Worth** had his combo at Oscar's (the only revolving rooftop restaurant in Hollywood) for two weeks . . . Saxophonist **Teddy Edwards** fronted a combo at Tiki Island that included **Cat Anderson**, trumpet; **Thurman Green**, trombone; **Billy Mitchell**, piano; **Leroy Vinnegar**, bass; **Roy Porter**, drums .

Chicago: **Joe Segal**, into his 25th year of presenting jazz in Chicago, is providing plenty of action at the Brown Shoe. **Dexter Gordon** followed up his two weekends at the Apartment with a swinging Sunday (June 11) at the Shoe, sharing the bill with **Hank Crawford**, **Von Freeman**, **Willie Pickens**, **Stu Katz**, bassist **Thomas Palmer**, and **Wilbur Campbell**. **Sitters-in** included trumpeter **Frank Gordon** and tenorists **Jesse Taylor** and **Tommy Jones**. **Dexter** remained in town to do three nights at the Sirrah House June 15-17 with **Pickens**, **Palmer** and **Campbell**, and will be back at the Shoe July 30. **Segal** also brought in **Stan Kenton** June 18, **Rahsaan Roland Kirk** June 28-July 1 (with **Cannonball Adderley's** group added on the last day and soloing July 2), **Woody Herman** July 9, **Charles Mingus's** combo July 13-15. **Ahmad Jamal** is set for July

18-22. **Segal's** annual *Charlie Parker Month*—four weekends of music in August—will bring to town pianist **Al Haig**, and, probably, **Sonny Stitt**, **Duke Jordan**, **Lucky Thompson** and other notables . . . The Blackstone's new room, **Flaming Sally's**, which opened May 1 with three weeks by **Clyde McCoy's** dixieland group, followed up with a houseband of stellar local talent, dubbed **The Bourbon Street Brass** (**Norm Murphy**, trumpet; **Dan Williams**, trombone, vocal; **Marty Grosz**, guitar, vocal; **Truck Parham**, bass; **Kansas Fields**, drums, vocal). They'll be on hand indefinitely . . . **Eddie Higgins** breezed in from Florida and was reunited with his old trio mates (**Richard Evans**, bass; **Marshall Thompson**, drums) at the Back Room June 7-17. **Bob Cranshaw**, another **Higgins Trio** alumnus, sat in one night .

Las Vegas: The indefatigable **Johnny Swift**, local disc jockey and jazz entrepreneur, is trying once again to get something going for local players and fans. Airing his 2 a.m. to 6 a.m. jazz show from the Moulin Rouge, he's also presenting tenorman **Bob Pierson's** group (**Maurice Stewart**, piano; **Hank Dobbs**, bass; **Eagle-Eye Shields**, drums) live from the same location . . . Trombonist **Ron Myers** dug into his odd time-signature bag with a concert at the Union Plaza, newest downtown spot, with **Sam Noto**, **Carl Saunders**, **Chuck Foster**, trumpets; **Jim Trimble**, **Dave Wheeler**, trombones; **Joe (Mouse) Bonati**, **Bill Horn**, **Rick Davis**, **Kenny Hing**, reeds; **Ron Feuer**, piano; **Billy Christ**, bass; **Mike Petrone**, guitar; **Santo Savino**, drums . . . Two sons of well-known jazzmen did their own thing at a Center for the Arts concert at **Dusty's Playland**. **Jimmy Manone**, **Wingy's** boy, presented his big band, consisting of **Bobby Shew**, **Sanford Skinner**, **Dennis Dotson**, **Dave Oyler**, trumpets; **Eddie Morgan**, **Hiroshi Susuki**, **John Boice**, **Ralph Pressler**, trombones; **Ted Snyder**, tuba; **Joe Riggs**, **Larry Campbell**, **Jim Cowger**, **Joe Marillo**, **Gene Smookler**, reeds; **Greg Bossler**, piano; **Frank Stuart**, bass; **Tony Marillo**, drums and **Harvey Waxman** and **Johnny Mendoza**, percussion. Eighteen-year-old drummer **Rocky Gordon**, son of veteran saxman **Irv Gordon**, led **Steve Douglas**, trumpet; **Joe Riggs**, alto; **Terry Ryan**, piano, and **Moe Scarrazzo**, bass in a sparkling set of originals .

Detroit: The gala opening of the new, expansive **Michigan Palace** (a combination restaurant, ballroom, and concert hall) was carried off in style thanks to **Duke Ellington** and the large crowds attending the affair . . . **Gene Krupa**, who hadn't been in this area for many years, gave a rare concert at **Clarenceville High School**, with the **Six Star International Jazz Band** of **Al Winters** and **Andy Mormile**. **Harry James**, who appeared here a year ago almost to the day, followed **Krupa** into **Clarenceville** . . . **Jazz Promotion** for **Detroit** presented **Earl Hines** in concert at the **Sheraton Cadillac**, and followed up with a big-band offering showcasing the powerful 18-piece **Austin-Moro Band**, which also alternates in the limelight with the 20-piece **Brookside Jazz Ensemble** every other Wednesday in open air concerts at the **Hotel Ponchartrain** . . . **Oscar Peterson** did a week at **Baker's Keyboard Lounge**, followed by **Stan Getz**, who was in turn followed by **Yusef Lateef** . . . **Drummer J. C. Heard** has taken up residence at **Ted's Pub and Parlor** in **Bloomfield Hills** .

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