

AUGUST 16, 1973

50c

# downbeat

jazz-blue-rock

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ON THE CRITICS LIST

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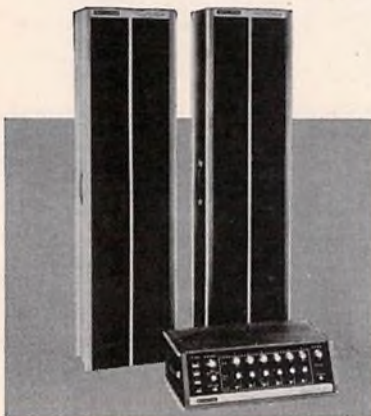
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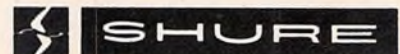


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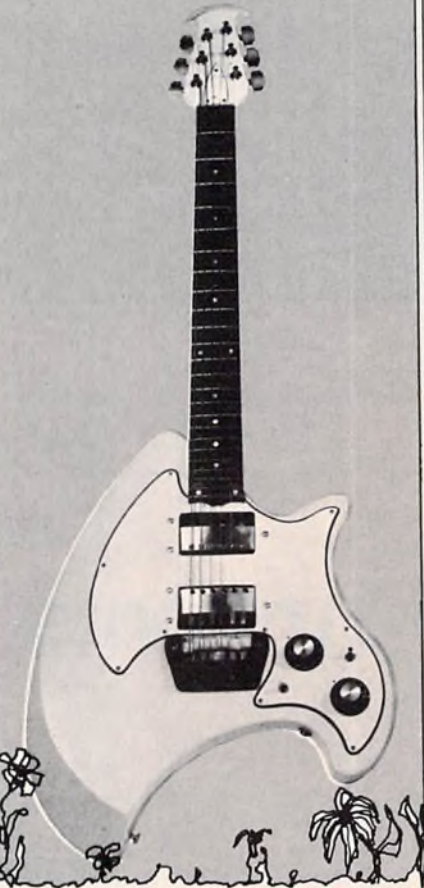




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4 □ down beat

# down beat

August 16, 1973 Vol. 40, No. 14  
(on sale July 19, 1973)

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president & editor Jack Maher	managing editor James P. Schaffer	contributing editors Mike Bourne Eric Gaer Dick Hadlock	production manager Gloria Baldwin
publisher Charles Suber	associate editor Herb Nolan	Phil Elwood Gary Giddins Harvey Siders	circulation manager Deborah Kelly

Address all correspondence to 222 W. Adams Street, Chicago, Illinois, 60606. EXECUTIVE OFFICE: 222 West Adams St., Chicago Ill., 60606. (312) 346-7811. James P. Schaffer, Editorial: Deborah Kelly. Subscriptions.

EAST COAST OFFICE: 250 W. 15th Street, New York, N.Y. 10111. (212) 255-0744. Jack Maher, Advertising Sales. WEST COAST OFFICE: 6311 Yucca Street, Hollywood, CA. 90028. (213) 465-0119. Frank Garlock, Advertising Sales.

## CORRESPONDENTS

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Boston, Pat Wilson  
Chicago, John McDonough  
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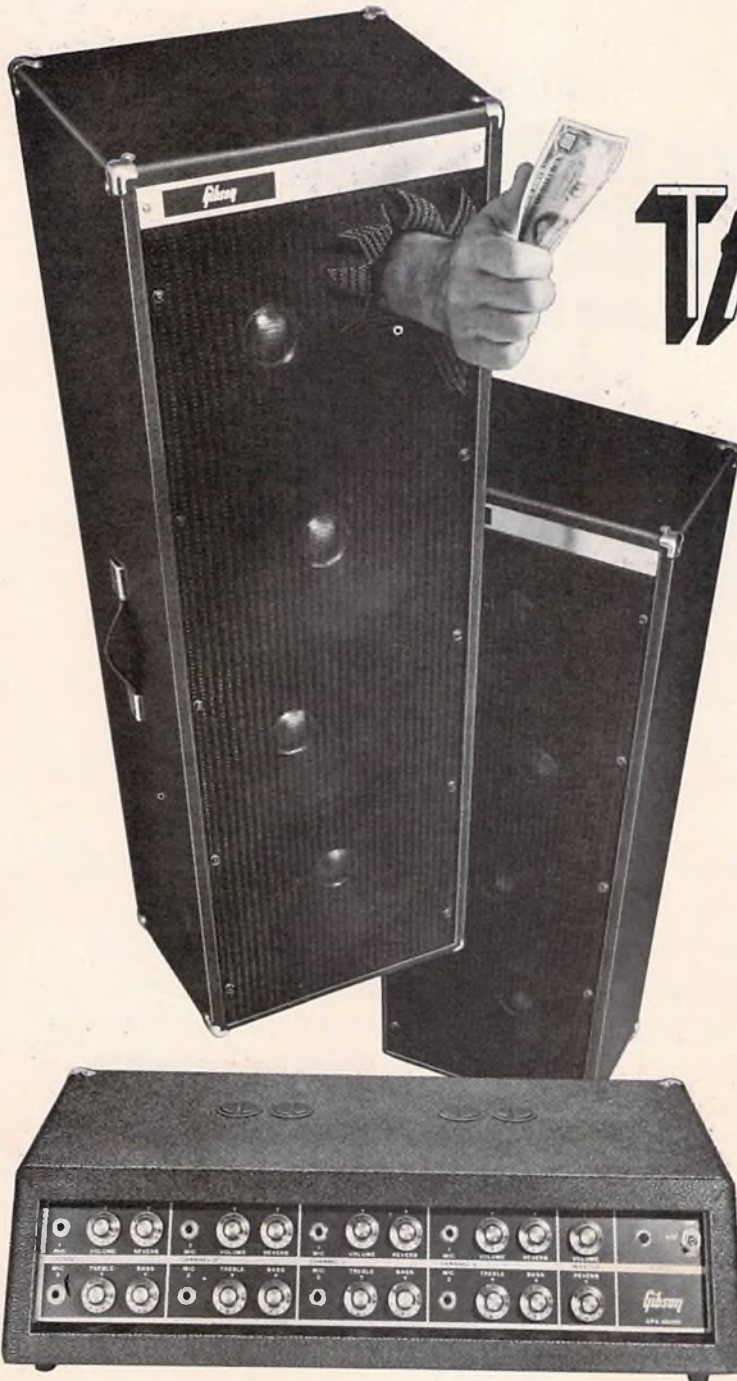
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# the first chorus

By Charles Suber

Two down beat polls are represented in this issue. Beginning on page 14, the results of the 21st annual International Jazz Critics Poll are detailed. The first ballot of the 38th annual Readers Poll is on page 38.

In most years and in many instances, the critics poll has served to introduce "new" jazz musicians—or to reintroduce older musicians—to our readers. The assumption has been that a professional critic has the opportunity to listen to more talent than does the average reader, albeit he be a down beat reader. The assumption is not made, at least by us, that the critics' judgment is superior to that of the readers; it is merely more broadly based.

However, an examination of this year's critics poll reveals something akin to an establishment bloc vote. It does seem that the critics, acting independently of each other, have cast votes in the "established talent" category for musicians who have not demonstrated their excellence during the past 12 months. Witness Duke Ellington's triple win: best composer, best arranger, and best band. With all due respect to our greatest jazz composer, this past year was not prime Ellington vintage especially when one reckons the writing of Charlie Mingus and the performance of the Thad Jones-Mel Lewis band.

I believe the readers will be more realistic in their judgment in this and other respects, i.e., Hubert Laws is second to no one on flute, that Ornette Coleman just isn't in the same league as Phil Woods and Cannonball Adderley on alto, and that Pepper Adams and Gerry Mulligan do not belong behind a less active Harry Carney on baritone. There are other examples that the readers will identify for themselves.

It also seems to me—and all of this is personal opinion—that the critics are reluctant to allow any rock-tainted musician a place in the sun. They have had to acknowledge the emergence of the Mahavishnu era but have virtually ignored Frank Zappa. They have punished Miles Davis for trading with the enemy by drumming him out of the first five as a trumpet player and a combo leader.

Most critics—and most readers—cast their votes on the basis of recorded performances. Critics have an advantage; they have access to more recordings. Readers have to depend on their own resources (which are considerable—down beat readers buy more records than any other print media audience) because radio station programmers have not been knocking themselves out to play jazz.

It will be interesting, yea fascinating, to see what effect the current record company problems will have on radio programming. At the very least, we expect jazz to get a fairer shake. The record promotion men will—for the nonce at least—have to be real clean and service the radio stations with all releases. More jazz should thus be played. The readers will hear more jazz by more artists and thereby (at least partially) close the listening gap with the critics.

But whatever develops, we urge the readers to vote in their poll. Be independent in your choice. Vote for those who have given you pleasure in the past year and be not influenced by critics, or disc jockeys (or me). Don't leave any empty spaces. If you can't think of any tenor player or male singer who moves you, do some more listening; there is so much good talent begging to be heard.

Vote!



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**Important Articles**

I am a person very concerned with the survival and continued growth of jazz, and since you have the power to influence this I feel I must write . . .

I have just finished reading your article on Donald Byrd in the current issue, and I think it is one of the most important articles that you have printed. It ranks along with Chic Corea's "Function of an Artist" and Wayne Shorter's "Creativity and Change". This latter one, I feel, is so valuable a document on music that it should perhaps be reprinted in your next annual . . .

I think it is unfortunate that you rarely have articles on anyone who may have died but still have importance. How will many of today's readers really understand about Bird, Col-

trane, Dolphy and people of this nature if you don't continue to mention them from time-to-time? . . .

I think it would be a credit to your already rather good publication if people felt inclined to save copies of *down beat*, not merely as souvenirs, but because they contained really intelligent musical commentary . . .

Dan Bittker

New Haven, Conn.

**Lou Strikes!!!**

In regard to your interview, in the June 21 issue, with Lou Donaldson and company, I would like to thank Lou for showing me the true way. Ever since I became interested in jazz I have been under the belief that jazz is a creative art form. But now, thanks to Lou, I

have thrown away my evil thoughts of art and accepted that jazz is a "business".

And John Coltrane, whose music I've always loved, (even the 60's stuff), I now find out, implied by Lou, was playing "Noise"!!! in the later part of his career.

So in my future endeavors into music I shall always remember, thanks to Lou, that I'm playing jazz "for the buck."

P.S. Might we see more articles concerning other noise makers, such as Ornette Coleman, Archie Shepp, Cecil Taylor, Marion Brown, Pharoah Sanders.

Dean Johnson

Bellevue, Wash.

Having just read the interview with Lou Donaldson and group, several thoughts come to mind. The first is that Lou Donaldson is certainly sincere in his beliefs and is entitled to his opinion. Also, *down beat* is to be respected for printing his thoughts, even though they don't reflect favorably on the magazine. It is a real credit to the diversity of appeal of jazz that it sustains both the Lou Donaldsons and the "avant garde stuff which nobody else cares about and nobody knows nothing about" . . .

There is a place for Lou Donaldson in jazz—in music period. There is also a place for the Art Ensemble, JCOA, Albert Ayler, Archie Shepp, Cecil Taylor, et al. It distresses me that Lou Donaldson, who professes that "music is my business" does not recognize this. I submit that his point of view has been narrowed sufficiently to exclude much of what is worthwhile in jazz today . . .

Fred A. Eurich

Saginaw, Mich.

I commend Lou Donaldson and group for being honest, especially Gary Chandler. His comments about hybrid headliners and shoddy specials I truly loved. *down beat's* interviews are becoming kind of special.

Conrad Jordan

St. Louis, Mo.

**Ooops!**

Owing to an editorial error, a feature in the June 7 *Down Beat* appeared under my name although I didn't write it.

The article was the *Blindfold Test*, the interviewee was Barney Kessel, and the interview should have been credited to Harvey Siders.

Leonard Feather

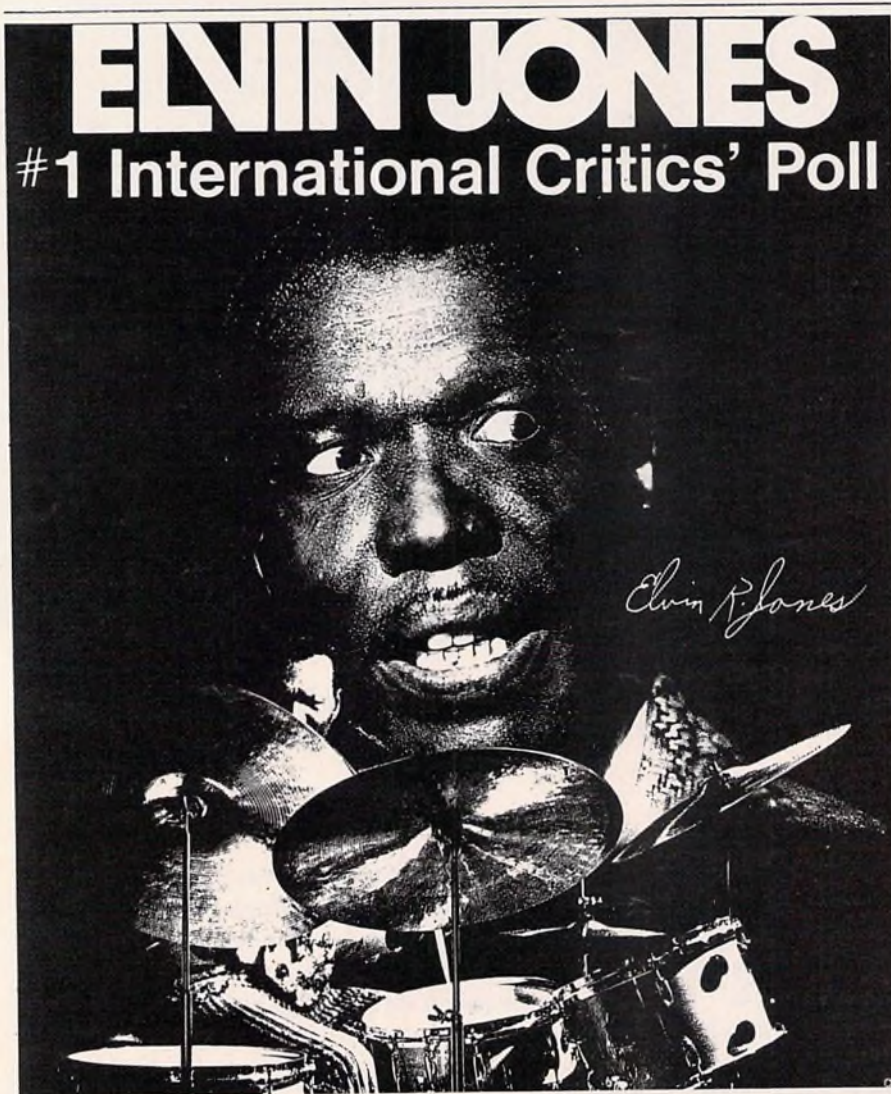
North Hollywood, Calif.

**Digs, Frank**

I'd just like to thank Lyle Jones for his coverage of the Mothers' concert. Though I wasn't in Oklahoma City for that concert, I did catch Zappa in Boston last week and was at least as fortunate. After about a half hour of not too exciting music Frank decided that it was time to "make something up." And for the next two hours they did, and every second of it was brilliance and excitement. It beats any other music experience I've ever had by light years . . .

C. Winokoor

Fall River, Mass.



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Steve Allen and Ed Shaughnessy were among the featured performers at the *down beat*/NAMM Happening held during the 72nd annual National Exposition of Music Merchant's Convention and Exposition in Chicago. (see story on page 40)

## NEW CHASE TRAVELING

Bill Chase is back leading a new group. Essentially the same in format as his past bands, the new *Chase* includes: Jerry Van Blair, Jay Sollenberger, Carl Haefili, trumpets; Russ Freeland, trombone and flute; Wally Yohn, piano and organ; Tony DeCaprio, guitar; Dartanyan Brown, bass; Tommy Gordon, drums; and Fred Raulston, vibes and percussion.

Chase has the band on the road and a new album on Epic slated for an early fall release date.

Recently in Chicago, Chase played Ruggles to an enthusiastic S.R.O. crowd that kept the band on stand for repeated encores.

## HERBIE HANCOCK FIRES HIS BAND

Herbie Hancock has reportedly dissolved his band in favor of finding a "more solid direction for his music" according to his manager, David Rubinson.

The new direction is not necessarily an attempt to become "more commercial" but rather to try and communicate more directly with his audience.

According to Rubinson, Herbie will be concentrating on staging, building intensity throughout the sets, and turning the crowd on. This change in attitude came directly after Hancock's gig at the Troubadour in Los Angeles with the Pointer Sisters who were a rousing success.

The music, of course, will still revolve around the artistry of Herbie Hancock. The changes however are intended to swing away from the existing attitudes of "if the people dig it, O.K.—if they don't, so what."

—eric guer

## DETAILED REPORT ON NAMM SHOW

Bobby Lyle, a 29-year-old jazz organist from St. Paul, Minn., won first prize in the "Pro-Am" division of the U.S. finals of the Yamaha Electone Organ Pops Festival contest held in Chicago during the June National Association of Music Merchants (NAMM) convention. Lyle won a cash prize of \$1,000 plus a trip to Japan to compete in the international Grand Prix finals.

Some of the musical products introduced at the convention that should be of particular interest to *down beat* readers are listed below. For further details and examination of the products, see your local music dealer or write *down beat*/New Products, 222 West Adams, Chicago, IL 60606.

### New Products

A lightweight, battery powered (or AC/9 volt converter) amp from a new west coast company, *Pignose Industries* . . . the first polyphonic synthesizers from *Yamaha* and *Moog* (Thomas Organ also manufacturing a satellite unit called the *Thomas Moog*) . . . other "advanced state-of-the-art" performer-type synthesizers from *ARP*: *Univox* (Merson); and the *Synthi Hi-Fi* (Electronic Music Studios) . . . Baldwin's *Syntha-Sound* now available in a portable model as well as an organ satellite.

A new line of miniaturized sound devices (the size of a pack of cigarettes) and in-guitar-mount modules from a new east coast company, *Studabaker Hawk* . . . new *Leslie* speaker (#760) with two amplification systems, 90 watts rms, both horn and rotor motors . . . original replacement speakers from *JBL* and *Bose* . . . from *Maestro*: the Brass Master which gives bass notes a brassy sound for greater penetration and the Rhythm King, 18 different patterns in eight manual voices . . . a transducer system from *Barcus-Berry* for harp and an improved flute model . . . the MusiComputer program from *Gulbrandsen* organ with a digital memory tape synchronized with a visual monitor, a narrator, and a cueing light for the keys . . . the latest model (#400) of the *Mellotron* (Dallas Arbiter) features simplified tape-changing and standard 1/4" tape.

New *Univox* "Compac-Piano" is about 25% the weight of existing electric pianos. has five octave keyboard—used by Billy Preston, Canned Heat, James Taylor, et al . . . whole new line of *Kasino* (Kustom Electronics) amps and P.A. systems as well as a new series of "S.R.O." mikes (Electro-Voice) distributed by Kustom . . . all-new *Gibson* solid body electric bass (SB-35) with dual humbucking pickups . . . *R.M.I.* has a new version of its "Electra-Piano" and harpsichord (#468) which adds seven notes on the high side plus a bass boost . . . *Hohner* has a new lightweight and inexpensive electric reed keyboard instrument and a Keyboard Bass, a transistorized monophonic unit . . . *Fender* showed three new acoustic guitars and a portable table 8-channel P.A. (#100) . . . *AIMS* with three P.A. systems, four guitar amps, four bass amps, and 14 guitar models . . . new line of *Randall* amps . . . *Gibson* introduced its new series of denim-clad SG amps and systems.

Fibes drums has a new manufacturing process reputed to produce a perfectly round (fiberglass) shell . . . Buffet has a new professional clarinet (S-1) supposed to overblow from the fundamental note to its corresponding 12th note without tuning loss.

All in all, a very interesting show.

continued on page 40

## CHICAGO SPOTLITE

Joe Segal, producer of the Jazz Showcase in Chicago, will devote most of July to a series of concerts featuring Chicago musicians (with special guests).

*Chicago Spotlite*, as the series has been labeled, will include: July 11-15, James Moody, Eddie Jefferson and Clifford Jordan; July 16, Tribute to Red Saunders with guests from the Basie band; July 17, the Morris Ellis band and the Jimmv Ellis combo; July 18-22, Ahmad Jamal with Joe Farrell and, added on July 20, 21, the Von Freeman quartet; July 22, Edwin Daugherty's *Third World*; July 23, the Malcolm X big band; July 24, Dave Remington's band; July 25-29, John Klemmer quartet (with Muhai Richard Abrams and Sextet on July 25, 26); July 27-28, Ken Chaney and *The Awakening*; July 29, the Joe Daley quintet.

During Segal's annual observance of Charlie Parker month in August, McCoy Tyner's group is slated to open Aug. 8 and the Yusef Lateef quartet on Aug. 15 at the Jazz Showcase.

## potpourri

Jimmy Lyons reports that advanced ticket sales for Monterey are exceeding any previous year.

John Lewis, pianist and musical director for the *Modern Jazz Quartet*, will again serve as musical director for the annual *Monterey Jazz Festival*, according to Jimmy Lyons, festival general manager.

Lewis, known world-wide as the pre-eminent jazz pianist, is also noted for his many original compositions. He has acted as musical director for many of the jazz festival's 15 years, and the *Modern Jazz Quartet*, under Lewis' leadership, has made many appearances on stage at Monterey.

Buddy Rich, pyrotechnic jazz drummer, will perform at the 16th Annual Monterey Festival, which takes place Sept. 21, 22, and 23 on the Monterey County Fairgrounds.

Rich and his band will play during the opening concert, Friday evening, Sept. 21. During last year's festival Rich filled in at the last minute for ailing Stan Kenton.

Roy Eldridge and his quartet opened the first in a 40-week series of jazz concerts at the New York Jazz Museum. The schedule of free concerts will include top performers from the U.S. and abroad.

Jerry Schoenbaum, president of Polydor Inc., has announced the signing of pianist Randy Weston to an exclusive recording contract. The pianist-composer has just completed work at New York's Record Plant on his Polydor debut album.

Weston has been on the scene since the mid-50s, when he played with such jazz giants as Dizzy Gillespie, Charlie Parker, Max Roach and Art Blakey. Since then, he has performed throughout the world with his own trio, sextet and larger groups. Following his appearance in February with a 16-piece band the *New World Symphony Orchestra* at Philharmonic Hall, Weston returned to New York for a July 7 concert at the Newport Festival. A nationwide tour is planned for early fall.

down beat NEWS



ANNETTE PARKS

# ... on the road

**Mandrill** recently concluded a tour of the West Coast, including sold-out dates in Los Angeles, San Diego, San Jose, Vancouver, and Las Vegas, as well as near-capacity engagements in Seattle, Portland and other major cities. The group participated in the tour as special guests of British blues-rock band **Savoy Brown**.

More than 6,000 fans turned out for **Mandrill's** Hollywood Palladium concert, and stomped, clapped and danced in the aisles to **Mandrill** favorites such as *Peace and Love Suite*. A giant billboard in front of Tower Records, L.A. largest record store, helped make **Mandrill** the talk of the city.

**George Wein** will present a New England Newport Jazz Festival at Boston's Fenway Park the evenings of July 27 and 28. Artists at the two 8 p.m. concerts will include, on Friday, **War, Ray Charles** and his orchestra with the **Raeletts; Herbie Mann** and the **Family of Mann** featuring **David Newman**; **The Staple Singers**, and **Billy Paul**. Saturday night the program features **Stevie Wonder, B.B. King, Donny Hathaway, the Freddie Hubbard Quintet, the Charles Mingus Sextet, and Rahsaan Roland Kirk & The Vibration Society**.

**Anthony Braxton** recently performed two concerts at Chicago's Museum of Contemporary Art: *Solo-Saxophone and Original Compositions for Duet, Trio and Quartet*.

**Braxton's** music has taken him to Europe, Japan and throughout America. He began his career as a member of the AACM (Association for the Advancement of Creative Musicians whose prime emphasis has been the furtherance of free-form jazz and the musical education of brothers and sisters in Chicago). He's worked with **Muhai Richard Abrams, Joseph Jarman, Leo Smith** and **Roscoe Mitchell**, all of whom are featured artists on **Delmark's** series of I.P.'s documenting the work of the AACM.

By the end of this year, **Ella Fitzgerald** will have sung with six symphony orchestras: **The Boston Pop, Pittsburgh Symphony, New Jersey Symphony, Cincinnati Symphony, St. Louis Symphony, and the Oklahoma Symphony**.

**Ella's** performance in late May with the **Boston Pops**, under the baton of **Arthur Fiedler** was televised and will be shown on UHF stations around the United States this summer.

Some of the songs **Ella** will be singing with the **Boston Pops** on TV include: *Old Black Magic, Down in the Depths on the 90th Floor, and Good Morning Hartache and People*, plus her special version of *S'Wonderful*.

## FINAL BAR

Clarinetist **Volley DeFaut**, 69, was found dead in his house trailer in South Chicago Heights May 29.

Born in Little Rock and raised in Chicago, **Voltaire DeFaut** was best known for his recorded work in the 1920s with **Muggsy Spanier** (The Bucktown Five and Stomp Six) and **Jelly Roll Morton**; during this decade he also played with the **New Orleans Rhythm Kings, Freddie Keppard, Art Kassel, Merritt Brunies** and **Isham Jones**, among others.

With **Jean Goldkette 1928-29, DeFaut** subsequently worked for almost a decade on staff at **WGN** in Chicago. He also ran his own dog-breeding business. In the mid-'40s, he be-

**WOODY HERMAN**  
July 2. New York City  
4. Point Edward, Ont.  
5. Preston, Ont.  
6. Mooretown, Ont.  
7. Toronto, Ont.  
Aug. 1. New York City  
12-15. Anaheim, Cal.  
Sept. 2. Chicago, Ill.  
9-15. Isle of Man  
Nov. 1-21. Newport in Europe

**MAYNARD FERGUSON**  
July 2-7. New York City  
8. Baltimore, Md.  
10. Somerville, N.J.  
12. Scranton, Pa.  
13. Reading, Pa.  
14. Clay, N.Y.  
15. Buffalo, N.Y.  
16-17. Rochester, N.Y.  
18. Moira, N.Y.  
19. Inlet, N.Y.  
24. Washington, D.C.  
25. Edindoro, Pa.  
26. Norton, Ohio  
27. Russells Point, Ohio  
28. Grove City, Ohio  
Aug. 1. St. Louis, Mo.  
2. Omaha, Neb.  
3. Evergreen, Col.  
4. Concorde, Calif.  
13-14. Denver, Col.

**BUDDY RICH**  
July 2-15. Chicago, Ill.  
16-17. Norton, Ohio  
18. New York City

**ERROLL GARNER**  
Aug. 6. Saratoga Springs  
8-15. France

**WEATHER REPORT**  
July 6. New York City  
7. Annapolis, Md.  
18-21. Los Angeles, Calif.  
Aug. 7. Japan

**CHARLES LLOYD**  
July 6,7. Annapolis, Md.  
8. Kansas City, Mo.  
24-28. Houston, Tex.  
Aug. 8-12. San Francisco, Calif.

**QUINCY JONES**  
July 27. Concord, Calif.  
Aug. 9. Detroit, Mich.

**BLOOD, SWEAT, AND TEARS**  
July 4. Monticello, N.Y.  
6. New York City  
7. Columbus, Ohio  
10. Lenox, Mass.  
11-14. Atlantic City, N.J.  
17. Milwaukee, Wisc.  
18. La Crosse, Wisc.  
21. Toronto, Canada  
29. Mystic, Conn.

**CHEECH & CHONG**  
July 28. New York City  
29. Wallingford, Conn.  
Aug. 4. Ashbury Park, N.J.

**RITA COOLIDGE**  
July 3. Dripping Springs, Tex.  
27. Westport, Conn.  
28. Brooklyn, N.Y.  
Aug. 29. State Fair, Col.

**HUMBLE PIE**  
July 8. Chester, W. Va.

**BARON VON OHLEN QUARTET**  
Aug. 19-24. Sacramento, Calif.

**WISHBONE**  
July 2-14. Monticello, Ind.  
16. Cincinnati, Ohio

**LOU DONALDSON**  
July 1. Baltimore, Md.

**POINTER SISTERS**  
July 3-8. San Francisco  
12-15. Los Angeles  
17-21. Washington, D.C.  
25-29. Philadelphia  
30. New York City  
31. Edwardsville, Ind.  
Aug. 1-2. Milwaukee, Wisc.  
3. New York City  
6. Boston  
9-11. New York City  
14-16. Chicago

**BILLY PRESTON**  
July 20. Oakland, Calif.

**DOOBIE BROS.**  
July 6-7. Winterland, S.F.

**MANDRILL**  
July 20. Oakland, Calif.

**OSIBISA**  
July 20. Oakland, Calif.

**FUNKADELICS**  
July 20. Oakland, Calif.

**EARL SCRUGGS**  
July 5. Billings, Mont.  
6-7. Iowa City, Iowa  
9-14. Boulder, Col.  
20. Gainseville, Fla.  
21. Angier, N.C.  
28-29. Glenville, W. Va.

**BILL QUATEMAN**  
July 3-8. Atlanta, Ga.  
19-21. Chicago, Ill.

**PETER NERO**  
July 8. Ambler, Pa.  
15. Cohasset, Mass.  
26. Highland Pk., Ill.  
27. Concord, Calif.

**RAMSEY LEWIS**  
July 3. Queens, N.Y.  
5-7. Pittsburgh, Pa.  
10-14. Atlanta, Ga.  
17. Philadelphia, Pa.  
19. Milwaukee, Wisc.  
23-28. St. Louis, Mo.

**EARTH, WIND AND FIRE**  
July 6. Providence, R.I.  
7. Philadelphia, Pa.  
8. Birmingham, Ala.  
10. Mobile, Ala.  
12. Louisville, Ky.  
13-14. Independence Township, Mich.  
15. Columbus, Ohio  
21. Cincinnati, Ohio  
22. Wilberforce, Ohio  
28. Montreal, Canada  
Aug. 5. Washington, D.C.

**MILES DAVIS**  
July 6. Lebanon  
8. Montreux, Switz.  
10. London, Eng.  
11. Paris  
14. Tabarca, Tunisia  
16. Pescara, Italy  
17. Verona, Italy  
19. Entribes, France

**STEELEYE SPAN**  
July 23. Oakland, Calif.

**WAR**  
Aug. 17. Oakland, Calif.

continued on page 44

down beat NEWS

## ... On The Road

will be a regular feature in **down beat**, a service to our readers in answer to their many requests: *Who is Where and When*.

To do this we need the cooperation of record companies, managers and booking agents. So, submit artist itineraries, by city, state and date, six weeks before the gig. Send to: **down beat OTR, 222 W. Adams Street, Chicago, Ill. 60606**

# International Critics Poll



## Poll

### hall of fame

- 11 Fletcher Henderson
- 6 King Oliver
- 6 Jimmy Blanton
- 5 Sonny Rollins
- 3 Teddy Wilson
- 3 Woody Herman
- 3 Benny Carter
- 3 Ben Webster
- 3 Eubie Blake

### record of the year

- 3 McCoy Tyner  
Sahara
- 3 Sonny Stitt  
Constellation
- 2 Ellington  
Paris Concert
- 2 Thelonious Monk  
Something in Blue
- 2 Jay McShann  
Going to Kansas City
- 2 Newport in New York,  
Jam Session Vol. II
- 2 Bob Evans/George Russell  
Living Time
- 2 Modern Jazz Quartet  
Legendary Profile
- 2 Art Farmer  
Gentle Eyes



SONNY STITT



McCOY TYNER

DAVID REDFERN

H. NOJAN

### reissue of the year

- 6 Art Tatum  
God Is In the House
- 4 Miles Davis  
Miles Davis
- 4 Coleman Hawkins  
Hollywood Stampede
- 3 Billie Holiday  
Strange Fruit
- 3 Cootie Williams  
Orchestra & Sextet



**NOTE:** THE CRITICS VOTE IN TWO CATEGORIES: ESTABLISHED TALENT (EST.) AND TALENT DESERVING WIDER RECOGNITION (TDWR).



DUKE



CHICK COREA



MAHAVISHNU ORCHESTRA

**arranger**

- 53 Duke Ellington
- 41 Gil Evans
- 14 Thad Jones
- 12 Oliver Nelson
- 11 Benny Carter

**composer**

- 69 Duke Ellington
- 31 Charles Mingus
- 21 Ornette Coleman
- 13 George Russell
- 11 John Lewis

**band**

- 72 Duke Ellington
- 37 Thad Jones/Mel Lewis
- 26 Count Basie
- 20 Buddy Rich
- 18 Sun Ra

**group**

- 28 Mahavishnu Orchestra
- 27 Ornette Coleman
- 15 Modern Jazz Quartet
- 13 JPJ Quartet
- 12 Weather Report

**arranger**

- 11 Sy Oliver
- 6 Alan Broadbent
- 5 Manny Albam
- 5 Bud Clayton
- 5 Alexej Fried

**composer**

- 15 Chick Corea
- 8 George Russell
- 6 Keith Jarrett
- 5 Barry Guy
- 5 Mary Lou Williams

**band**

- 21 Gil Evans
- 12 Stan Kenton
- 12 Sy Oliver
- 10 Maynard Ferguson
- 10 Jazz Composer's Orchestra Association

**group**

- 10 Art Ensemble of Chicago
- 10 McCoy Tyner
- 10 John Carter/Bobby Bradford
- 8 Weather Report
- 7 Super Sax

WAYNE SHORTER



JOHN KLEMMER



ORNETTE COLEMAN



WAR

**blues/r&b group**

- 33 B. B. King
- 25 Mahavishnu Orchestra
- 21 Muddy Waters
- 11 Blood, Sweat & Tears
- 8 Crusaders

**soprano sax**

- 40 Wayne Shorter
- 33 Budd Johnson
- 21 Joe Farrell
- 14 Steve Lacy
- 10 Bob Wilber

**alto sax**

- 49 Ornette Coleman
- 48 Phil Woods
- 32 Sonny Stitt
- 31 Benny Carter
- 21 Lee Konitz

**tenor sax**

- 64 Sonny Rollins
- 28 Dexter Gordon
- 25 Stan Getz
- 13 Zoot Sims
- 10 Gato Barbieri

**blues/r&b**

- 7 War
- 5 Chase
- 5 Osibisa
- 5 John Jackson
- 5 Association P.C.

**soprano sax**

- 12 Kenny Davern
- 11 Joseph Jarman
- 11 Zoot Sims
- 10 Roscoe Mitchell
- 7 Steve Lacy

**alto sax**

- 12 Anthony Braxton
- 11 Charles McPherson
- 11 Roscoe Mitchell
- 6 James Moody
- 6 Henry Threadgill

**tenor sax**

- 14 John Klemmer
- 8 Al Cohn
- 8 Jan Gabarek
- 7 Paul Christlieb
- 7 Jimmy Forrest

EST.

TDWR

EST.

TDWR



HOWARD JOHNSON

**baritone sax**

- 79 Harry Carney
- 55 Gerry Mulligan
- 28 Pepper Adams
- 14 Pat Patrick
- 10 Cecil Payne



DICKIE WELLS

**trombone**

- 40 Vic Dickenson
- 23 Roswell Rudd
- 16 Dicky Wells
- 16 Albert Mangelsdorff
- 14 Kai Winding



BILL HARDMAN

**trumpet**

- 54 Dizzy Gillespie
- 37 Freddie Hubbard
- 31 Clark Terry
- 31 Roy Eldridge
- 15 Don Cherry



BOBBY JONES

**clarinet**

- 50 Russell Procope
- 37 Benny Goodman
- 16 Perry Robinson
- 12 Rahsaan Roland Kirk
- 10 Bob Wilber

EST

**baritone sax**

- 21 Howard Johnson
- 15 Cecil Payne
- 13 Pat Patrick
- 13 Trevor Koehler
- 12 Hamiett Bluiett

TDWR

**trombone**

- 8 Dicky Wells
- 7 Ake Persson
- 7 Julian Priester
- 6 Carl Fontana
- 6 Adolf Winkler

**trumpet**

- 9 Bill Hardman
- 9 Buddy Bradford
- 8 Art Farmer
- 8 Charles Tolliver
- 7 Johnny Coles

**clarinet**

- 13 Bobby Jones
- 8 Eddie Daniels
- 7 Joe Muranyi
- 6 Roscoe Mitchell
- 5 Kenny Davern



JAMES MOODY

**flute**

- 53 James Moody
- 31 Hubert Laws
- 26 Rahsaan Roland Kirk
- 21 Joe Farrell
- 10 Norris Turney

EST



MIKE WHITE

**violin**

- 57 Jean-Luc Ponty
- 34 Stephane Grapelli
- 20 Ray Nance
- 20 Joe Venuti
- 10 Ornette Coleman



MILT JACKSON

**vibes**

- 55 Milt Jackson
- 52 Gary Burton
- 35 Lionel Hampton
- 16 Bobby Hutcherson
- 12 Karl Berger



KENNY BURRELL

**guitar**

- 38 Kenny Burrell
- 32 Jim Hall
- 30 John McLaughlin
- 14 B. B. King
- 13 Barney Kessel

**flute**

- 13 Jeremy Steig
- 10 Jiri Stivin
- 7 Jerome Richardson
- 6 Jerry Dodgion
- 6 James Spaulding

TDWR

**violin**

- 16 Mike White
- 15 Sugar Cane Harris
- 11 Ornette Coleman
- 8 Claude Williams
- 8 Jerry Goodman

**vibes**

- 17 David Friedman
- 16 Dave Pike
- 15 Karl Berger
- 11 Tommy Vig
- 11 Gunter Hampel

**guitar**

- 16 George Benson
- 16 Attila Zoller
- 15 Terje Rypdal
- 9 John Abercrombie
- 8 Ted Dunbar





JAN HAMMER

**piano**

- 33 Earl Hines
- 26 Chick Corea
- 25 Oscar Peterson
- 21 Cecil Taylor
- 16 McCoy Tyner



STANLEY CLARKE

**organ**

- 50 Jimmy Smith
- 13 Larry Young
- 13 Milt Buckner
- 11 Wild Bill Davis
- 10 Jack McDuff



EDDY LOUISS

**bass**

- 35 Richard Davis
- 29 Ray Brown
- 27 Stanley Clark
- 24 Ron Carter
- 22 Charles Haden



ELVIN JONES

**drums**

- 36 Elvin Jones
- 26 Billy Cobham
- 25 Buddy Rich
- 17 Max Roach
- 16 Jo Jones

**piano**

- 10 Jan Hammer
- 10 Dollar Brand
- 8 Stanley Cowell
- 8 Sir Charles Thompson
- 7 Dick Wellstood

**organ**

- 28 Eddy Louiss
- 17 Milt Buckner
- 9 Clare Fisher
- 9 Webster Lewis
- 9 Count Basie

**bass**

- 39 Stanley Clarke
- 12 Malachi Favors
- 10 George Mraz
- 8 Miroslav Vitous
- 8 Wilbur Bascomb

**drums**

- 14 Oliver Jackson
- 11 Billy Higgins
- 10 Roy Brooks
- 10 Han Bennink
- 10 Daniel Humair



SARAH VAUGHAN

**female singer**

- 42 Sarah Vaughan
- 34 Ella Fitzgerald
- 24 Carmen McRae
- 14 Anita O'Day
- 11 Aretha Franklin



RAY CHARLES

**male singer**

- 26 Ray Charles
- 23 Mel Torme
- 23 Joe Williams
- 22 Leon Thomas
- 15 Joe Turner



RAHSAAN ROLAND KIRK

**misc. instrument**

- 34 Rahsaan Roland Kirk, ms
- 32 Howard Johnson, tuba
- 27 Toots Thielemans, hca
- 12 Yusef Lateef, oboe
- 8 Clifton Chenier, acc

**female singer**

- 13 Anita O'Day
- 9 Karen Krog
- 9 Cleo Laine
- 8 Betty Carter
- 8 Blossom Dearie

**male singer**

- 9 Joe Lee Wilson
- 8 Memphis Slim
- 6 Bobby Bland
- 6 Wayne Cochran
- 6 Roy Eldridge

**misc. instrument**

- 14 Howard Johnson, tuba
- 11 Paul Bley, syn
- 5 Jan Garbarek, bs
- 5 Airtio Moreira, perc
- 5 Michael Brady, cello

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

# THE CRITICS

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

Mike Bourne, Editor, *Hubris*; critic, **down beat** and *Saint Louis Post-Dispatch*; producer, *WFIU-FM* (Indiana U.).

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

Stanley Dance, Author, *The World of Duke Ellington*; contributor, *Music Journal*, *Jazz Journal*.

Leonard Feather, Author, *From Satchmo To Miles*.

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

Martha Gilmore, Columnist, *Audio Magazine*; contributor, **down beat**, *Music Journal*, *Melody Maker*, *International Musician*, *Jazz Journal*, *Opera News*.

Ira Gitler, Professor of Jazz History, C.C.N.Y.; contributor, *Different Drummer*.

Randi Hultin, Journalist, *Dagbladet*; Oslo critic division E1F.

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

Joe H. Klee, Contributor, **down beat**, *Rock Magazine*, *Good Times*, *Soul Sounds*.

John B. Litweiler, Writer, **down beat**, *Chicago Reader*.

Terry Martin, Contributor, **down beat**, *Jazz & Blues*.

John McDonough, Contributor, **down beat**, *Coda*.

Dan Morgenstern, Editor Emeritus, **down beat**.

Herb Nolan, Associate Editor, **down beat**.

Bob Porter, Contributing Editor, *Jazz Digest*.

Brian Priestley, Contributor, *BBC Radio London*, *Jazz & Blues*, *Melody Maker*, **down beat**.

Douglas A. Ramsey, Reviewer, **down beat**.

Ross Russell, Author and critic.

James P. Schafer, Managing Editor, **down beat**.

Dr. Dietrich Schulz-Kohn (Dr. Jazz)

Harvey Siders, Contributing Editor, **down beat**.

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

Ed Steane, Editor, *Jazz Digest*.

Ruggero Stiassi, Correspondent, **down beat**; editor, *Modern Jazz Basics*; discographer.

Frank Tenot, Publisher, *Jazz Magazine*.

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

Herb Wong, Jazz Educator/Journalist, Radio KJAZ.

Ihony Braxton—3 each; Benny Maupin—2.

**Baritone Sax, Established:** John Surman—8; Howard Johnson—7; Robert Gable—5; Roy Auber, Bill Root—3 each; Haywood Henry—2.

**Baritone Sax, TDWR:** Ronnie Cuber—10; Sahib Shihab—8; Buddy Tate—7; Budd Johnson—6; Robert Galle, Raheem Roland Kirk—5 each; Chris Woods, Nick Brignola, Jan Audes, Chris Haywood, Danny Thompson, Charles Davis, Danny Bank, Jack Nimitz, Joe Temperly, Bill Hood, Bill Perkins—3 each.

**Tenor Sax, Established:** Gene Ammons, Dexter Gordon, Budd Johnson, James Moody—6 each; Paul Gonsalves, Benny Carter—5 each; Franz Jackson, Pat LaBarbera, Raheem Roland Kirk—4 each; Teddy Edwards, Bud Freeman, Mike Brecker, Sonny Stitt, Archie Shepp, Phil Woods, John Gilmore, Buddy Tate—3 each; Illinois Jacquet, Pharoah Saunders, Hank Mobley—2 each; Lee Konitz—1.

**Tenor Sax, TDWR:** Paul Jeffrey, Maurice McIntyre—6 each; Jerry Dodgion—5; Mike Brecker, Warne Marsh, Gato Barbieri—4 each; Rusty Bryant, Don Menza, Nancy Jannosen, Ed Xiques, Harold Ashby, Lockjaw Davis, Julian Dash, James Moody, Budd Tate, Von Freeman, John Gilmore, Dewey Redman, Joe McPhee, Illinois Jacquet—3 each; Willem Breuker, Billy Harper, Bobby Jones, Roscoe Mitchell—2 each.

**Flute, Established:** Charles Lloyd—6; Herbie Mann, Yusef Lateef—5 each; Paul Horn, Jeremy Steig—4 each; Chris Hinze, Gunter Hampel, Marion Brown, Robin Kenyatta, Frank Wess, Bud Shank—3 each; Sam Rivers—2.

**Flute, TDWR:** Eric Dixon, Bobbi Humphries, Julius Hemphill—5 each; Franz Storzler, Chris Hinze, Norris Turney, Tom Scott—4 each; Joe Farrell, Yusef Lateef, Hubert Laws, Hadley Caliman, Oliver Lake, Anthony Braxton, James Rivers, Jimmy Heath, Geezil Minerve, Roger Glenn, Cindy Brantley, Dave Liebman, Dave Nieman, Raheem Roland Kirk, Gunter Hampel, Frank Wess—3 each; Gerry Niewood—1.

**Trumpet, Established:** Cootie Williams—13; Lester Bowie—10; Randy Brecker—7; Miles Davis, Art Farmer—6 each; "Sweets" Edison, Red Rodney, Don Ellis, Blue Mitchell, Ted Daniels—3 each; Jimmy Owens—2.

**Trumpet, TDWR:** Doc Cheatham, Lester Bowie, Dusko Goykovic—6 each; Snooky Young, Don Cherry, Joe Newman—5 each; Tomasz Stanko, Cat Anderson, Bobby Bryant, Franco Ambrosetti—4 each; Joe Gardner, Jon Faddis, Cecil Bridgewater, Marcus Belgrave, Lew Solof, Marvin Peterson, Randy Brecker, Blue Mitchell, Chuck Mangione, Lennie Hillier, Ruby Braff, Jonah Jones, Sonny Chon, Baikida E.J. Carroll, Charles McChae, Bernard Vitet, Leo Smith, Palle Mikkelborg, Bill Stapleton, Gary Barone—3 each; Red Rodney, Bill Chase, Jimmy Owens, Smokey Stover—2 each.

**Trombone, Established:** Slide Hampton, Bill Watrous—9 each; Carl Fontana, Urbie Green—8 each; Al Grey, Grachan Moncur III—7 each; Benny Morton—6; I. I. Johnson—5; Curtis Fuller, Jimmy Knepper—4 each; Dave Bergeron, I.C. Higginbotham, Bob Brookmeyer, Trummy Young, Benny Green, Jiggs Whigham, Paul Rutherford—3 each; Lawrence Brown—2.

**Trombone, TDWR:** Joe Bowie—6; Jiggs Whigham, Paul Rutherford, Lester Lashley, Rune Erikson, Dave Bergeron, Eje Thelin, Bill Watrous—5 each; Frode Thingnaes, Slide Hampton, George Bohanon, Al Jerome—4 each; Benny Morton, Trummy Young, Malcolm Taylor, Clifford Thornton, Quentin Jackson, Bill Hughes, Murray McEachern, Gerald Chamberlain, Marty Cook, Britt Woodman, Al Grey, Urbie Green, Albert Mangelsdorff—3 each; Malcom Griffith, Garnett Brown, N. Kovanec, Wayne Henderson—2 each; Benny Morton—1.

**Soprano Sax, Established:** Roscoe Mitchell, Jimmy Heath, Dave Liebman—6 each; Jerome Richardson, Tony Scott, Zoot Sims, Lucky Thompson—4 each; Dave Krakauer, Joseph Jarman, Bobby Jones, John Surman, Benny Maupin, Archie Shepp—3 each; Kenny Davern, Dave Menza, Cannonball Adderley, Paul Winter—2 each.

**Soprano Sax, TDWR:** John Surman—7; Haywood Henry, Archie Shepp, Budd Johnson—5 each; Anthony Braxton, Woody Herman, Steve Potts, Hans Koller, Lucky Thompson—4 each; Gerry Niewood, Oliver Nelson, Ira Schullman, Bob Wilber, Michael Brecker, Dave Liebman, Paul Winter, Kenny Farrell, Sam Rivers, Steve Grossman, Gary Bartz, Jimmy Heath, Sonny Stitt, Ornette Coleman, Felix Slovacek—3 each.

**Vibes, Established:** Gunther Hampel—7; Dave Pike—6; Red Norvo Terry Gibbs—5 each; Roy Ayers, Tyree Glenn—4 each; Pete LaBarbera—3; Johnny Otis—1.

**Vibes, TDWR:** Roy Ayers, Billy Wooten, Carl H. Berger—5 each; Roy Ayers, Robert Woods, Lynn Blessing—4 each; Bobby Hutcherson, Vic Feldman, Emil Richards, Karel Velebný, Vera Auer, Bobby Naughton, Wolfgang Schuler, Tyree Glenn, Calvin Hampton—3 each; Jiri Milian—2.

**Violin, Established:** Sugar Cane Harris—8; Claude Williams, Mike White—5 each; Toni Marcus, Don Dinove, Jerry Goodman, Leroy Jenkins—3 each; Johnny Creach—2.

**Violin, TDWR:** Michael Urbaniak—8; Leroy Jenkins, Ray Nance—6 each; John Blair—5; Svend As-

## MORE MUSICIANS GETTING VOTES!

**Arranger, Established:** George Russell, Charles Mingus—8 each; Alan Broadbent, Quincy Jones, Carla Bley, Henry Mancini—6 each; Frank Zappa, Ernie Williams—5 each; Rod Levitt—4; Chris McGregor, Mike Gibbs, Archie Shepp, Sy Johnson, Don Sebesky, Don Ellis, Bill Holman—3 each; Sy Oliver, Charles Brent, Willie Mitchell, Teddy Edwards, George Gruntz—2 each.

**Arranger, TDWR:** Bill Holman, Gerald Wilson—5 each; Phil Woods, John LaBarbera, Frank Zappa, Charles Brent, Melvin Sparks—4 each; George Russell, Carla Bley, Sun Ra, Willem Breuker, Anthony Braxton, Quincy Jones, Thad Jones, Wade Marcus, Eumir Deodato, Mike Mainieri, Claus Ogerman, Michel Legrand, Herbie Hancock, George Gruntz—3 each; Sammy Lowe—2; Don Ellis, Sonny Phillips, Clare Fischer—1 each.

**Composer, Established:** Carla Bley—8; Cecil Taylor—7; Chick Corea, Herbie Hancock—6 each; Wayne Shorter—5; Randy Weston, Stevie Wonder, Michel Legrand—4 each; Pat Williams, Joe Zawinul, Frank Zappa, John McLaughlin, Gerry Mulligan, Gil Evans, Keith Jarrett, Thad Jones, Quincy Jones—3 each; Jimmy Heath, Dave Grusin, George Gruntz, Oliver Nelson—2 each.

**Composer, TDWR:** Carla Bley—5; Tommy Vig, Frank Zappa, Joe Zawinul—4 each; Albe Tilton, Cedar Walton, Leon Spencer, Gil Melle, Ornette Coleman, Freddie Hubbard, Gil Evans, Randy Weston, Cecil Taylor, Roy Abrams, Anthony Braxton, Sam Rivers, Joseph Jarman, Roscoe Mitchell, Don Cherry, Willem Breuker, Graham Collier, Mike Westbrook, Michael Urbaniak—3 each; Chuck Mangione—2; Mark Bigman—1.

**Band, Established:** Don Ellis—7; Charles Mingus, Louis Bellson—6 each; Stan Kenton, Clark Terry, The C.C. Riders, Woody Herman—5 each; Sam Rivers, Ray Charles, Jazz Composer's Orchestra Association—3 each.

**Band, TDWR:** Thad Jones/Mel Lewis, London Jazz Composer's Orchestra—7 each; Chris McGregor, Kenny Clarke/Francy Boland—6 each; The C.C. Riders, Sun Ra Arkestra, Rod Levitt, Louis Bellson, Nordic Big Band, Gustav Brom—5 each; Charles Mingus, Jay Browner, White Elephant, Alan Silva, Kamil Hala, P. Herbolz Nemir, Clark Terry, Don Ellis—3 each; Bill Berry, Dave Berger—2 each; Woody Herman, Dick Cone—1 each.

**Group, Established:** Charles Mingus, Miles Davis—10 each; Art Ensemble of Chicago—8; Chick Corea, The Giants of Jazz, World's Greatest Jazz Band—6 each; Earl Hines, Jim Hall/Ron Carter—5 each; Freddie Hubbard, Phil Woods, Joe Pass/Herb Ellis, Elvin Jones, George Dukes—4 each; Brotherhood of Breath, Revolutionary Ensemble, The Countsmen, Ahmad Jamal, Lou Donaldson, Jack McDuff, Willis Jackson, McCoy Tyner, Paul Bley Trio, Andrew Hill, Red Rodney, Dave Brubeck—3 each; Gerry Mul-

igan, Cannonball Adderley, Gabor Szabo—2 each.

**Group TDWR:** Chick Corea—6; JPI Quartet, George Benson, Monte Alexander, Funk Inc., Jiri Stivin—5 each; The Countsman, The Mothers, Shelly Manne, Ornette Coleman—4 each; Albert Mangelsdorff, Gunter Hampel, Bill Evans, Stan Getz, Black Art Group, Michel Portal Unit, Francois Tusques, James Moody, Barron Brothers, Chuck Mangione, Splinters, Harry Beckett, Back Door, Chris Hinze, Association P.C., Joe Farrell—3 each; Urbaniak Group, Gato Barbieri, Kalaparusha, Threadgill-McGill, Enforcers, Houston Person, Jim Hall/Ron Carter—2 each; Oregon—1.

**Blues/R&B, Established:** The Mothers of Invention—8; T-Bone Walker—7; Fats Domino—6; Emerson, Lake & Palmer, James Brown—5 each; Wayne Cochran—4; Ten Wheel Drive—3; Lighthouse—3; Staple Singers—3; Ohio Players—3; Detroit Emeralds—3; Johnny Otis—3; Joe Turner—3; Les McCann—3; Bo Diddley—3; Tony Williams—3; King Crimson—3; Bobby Bland—3; John Lee Hooker—3; Ike & Tina Turner—2; Chase—2; Guy and Wells—2; Junior Walker—2.

**Blues/R&B, TDWR:** Wayne Cochran, Guy and Wells—4 each; Isley Bros., Soft Machine, Children of All Ages, Oregon, White Elephant, Detroit Emeralds, Ohio Players, Kool and Gang, The Blue Notes, Heavenly Blue, J.F. Murphy & Salt, King Crimson, Yes, The Aces, John Lee Hooker, Komintern, Fats Domino, Little Richard, Chuck Berry, Freddie King, Jimmy Hawkins, Memphis Slim—3 each; John Mayall—2; Miles Davis—1.

**Alto Sax, Established:** Cannonball Adderley, Jackie McLean—9 each; Charles McPherson—8; Sonny Criss, Lou Donaldson—7 each; Anthony Braxton—6; James Moody—5; Roscoe Mitchell, Howard Johnson, Art Pepper, Paul Desmond, Leo Wright—3 each; Bud Shank, Herb Geller—2 each; Bobby Plater, Frank Strozier—1 each.

**Alto Sax, TDWR:** Charles Holmes, Jiri Stivin, Leo Wright, Jerry Dodgion, Geezil Minerve—5 each; Marshall Allen, Namyslowski, Gary Bartz, Phil Woods, Tom Scott—4 each; Flavio Ambrosetti, Paul Desmond, Chris Haywood, Franz Stozier, Joseph Jarman, Eric Kloss, Marion Brown, Jackie McLean, Anthony Ortega, Lee Konitz, Cannonball Adderley—3 each; Ed Barefield, Curtis Peagler—2 each; Bobby Mover, Karel Kraugartner, Sadao Watanabe, Gerry Niewood—1 each.

**Clarinet, Established:** Buddy DeFranco—8; Bobby Jones—8; Jimmy Giuffre—7; Tony Scott—6; Rudy Rutherford—5; Rolf Kuhn—4; Bob Smith, Pete Fountain, Dave Krakauer, Anthony Braxton—3 each.

**Clarinet, TDWR:** Rudy Rutherford, Felix Slovacek—5 each; Louis Cottrell, Perry Robinson—4 each; Chuck Hedges, Jerry Fuller, Harold Ashby, Norris Turney, Russell Procope, Ed Xiques, Barney Bigard, Maurice McIntyre, Joseph Jarman, Bob Wilber, Alvin Batiste, Dewey Redman, Michael Portal, An-

# FOUR BIG BANDS



## Harry James

London House, Chicago

**Personnel:** Gino Bozzacco, John Beckman, Nick Buono, Tom Dorman, James, trumpets; Bill Stover, Ray Simms, Steve Davis, trombones; Quinn Davis, Corky Corcoran, Don Moore, Eddie Easton, Joe Cook, reeds; Jack Perciful, piano; Red Kelly, bass; Les DeMerle, drums; Sundi Martino, vocals.

## Woody Herman

Auditorium Theater, Chicago

**Personnel:** Larry Pvallt, Gil Rathel, Walter Blanton, Bill Stapleton, Bill Byrne, trumpets; Jim Pugh, Jeff Sharp, Harold Garrett, trombones; Frank Tiberi, Bob Kindred, Greg Herbert, Harry Klientank, Herman, reeds; Andy Laverne, piano; Wayne Darling, bass; guitar: Ed Soph, drums.

## Buddy Rich

London House North, Highland Park, Ill.

**Personnel:** Greg Hopkins, John Hoffman, Larry Hall, Charlie Davis, trumpets; Rick Culver, John Leys, Al Kaplan, trombones; Pat LaBarbera, Bob Martin, Brian Grivna, Bonny Wallace, John Laws, reeds; Greg Kogan, piano; Bob Sarga, bass; Rich, drums.

## Duke Ellington

Harper College, Palatine, Ill.

**Personnel:** Cootie Williams, Mercer Ellington, John Coles, Money Johnson, trumpets; Chuck Connors, Buster Cooper, trombones; Russell Procope, Harold Ashby, Paul Gonsalves, Harold Minerve, Harry Carney, reeds; Joe Benjamin, bass; Rufus Jones, drums; Ellington, piano; Anita Moore, Tony Walkins, vocals.



VERLY OAKLAND

Four of the finest bands in the country passed through town within a week recently and charted an interesting graph on the current state of the art. Each offered something distinctly different in the way of big band ambience. Each group has set somewhat different goals for itself, but each seemed very much at home.

Based on the evidence of these performances—it is, of course, not all the evidence there is—one must take seriously Buddy Rich's claim that he fronts the finest band in America. There is no doubt that in terms of the musical standards he has set, the excitement he and his orchestra generate, and the high level of writing he has associated himself with, the Rich organization must be counted among the pantheon of contemporary musical groups. Rich himself is a major star, and his name attracts many. But the quality of his product is what counts, and it makes it.

In the years Rich has led his current band, he has amassed many fabulous charts, and it is from this cumulative resource that he draws his programs from night to night. Whereas his last four of five LPs may not have been completely satisfying from a content point of view—i.e. performance—the band is consistently impeccable and beyond serious criticism—one must remember that his records are all pres-

entations of new material. And not all that is new is enduring. But on the concert stage he dwells on that which has endured—charts such as *Critic's Choice* with its rich reed passage, *Norwegian Wood* with its charging punch, and *Channel One Suite* with its great work by Pat LaBarbera. *Readymix* and many others now considered standards in the band's book.

And however popular Rich has become through his sparring with Johnny Carson on national TV, he leaves no doubt that the foundation of his reputation continues to rest on his brilliant drumming and his ability to spark a band like no one else. In the final analysis, this is what makes the band the most stimulating of the present sample. It is tight and disciplined, but Rich makes it swing mightily. It has a superb soloist in LaBarbera and other fine soloists, including pianist Greg Kogan, with less time to their records. It works well because it is thoroughly contemporary without selling out to the fashions of rock at the expense of a capacity to swing.

Of the four bands, Woody Herman's has been the one to stray farthest from its origins, which were represented by fluent and mellow readings of *Four Brothers* and *Early Autumn*. Beyond that, Herman is continually charting new courses which embrace a broad contemporary vocabulary, some of which originates well beneath Herman's musical station in life. It is to his credit that so much of it works so well. Herman is less of a presence in his band than Rich, who is the vital element in his band. But Herman does have creative control and attracts excellent musicians with a stimulating and perhaps occasionally experimental musical atmosphere. Again, it is to Herman's credit that he has kept his own resources on clarinet and particularly soprano sax equal to that atmosphere.

He played several cuts from his upcoming LP (tentatively called *Giant Steps*). There was Tony Klatka's full-bodied chart of Chick Corea's *La Fiesta*, which offered some emotional soprano from the leader. More impressive was Bill Stapleton's chart *Meaning of the Blues*, which showcased some superb trombone work by Jim Pugh. His sound was coolly lyrical and utterly without vibrato. Combined

with a complete fluency of attack, it was highly effective. Stapleton the musician, by the way, contributed some lively blues choruses on trumpet in the evergreen, *Woodchoppers Ball*.

The climax of the short program came in the epic version of *McArthur Park*, a showcase for some striking tenor work by Bob Kindred. He had another number to himself and demonstrated a tremendous range but without sacrificing accuracy, control, or articulation. After a 40-minute set, the band moved into the background to support Shirley Bassey, who flared her nostrils, flapped her arms, and generally mugged her way through a concert of her songs.

If Woody Herman continues to move comfortably in the '60 and '70s, Harry James was apparently content to stop in the middle '50s. It would be unfair to lump James into the nostalgia class, since he has relegated his commercial output of the '40s to a medley that is brief, painless, and rather pleasant in limited doses. The dominant tone of the current James band was set by such writers as Ernie Wilkins in the mid-'50s. Count Basie was a strong influence and was felt in other older bands seeking to update—the Dorsey Brothers Orchestra, for example. In any case

Continued on Page 37

by John McDonough



JAN PERSSON



JOSEPH L. JOHNSON

# DIZZY

## "A PRIMARY FORCE!"

by herb nolan

**D**izzy Gillespie was getting an award from **down beat** for being the best trumpet player according to the 1972 International Jazz Critics Poll. The presentation ceremony was moving right along when someone in the audience shouted, "What about Miles?"

Well, everything hesitated for a second and then Dizzy shot back with a laugh, "It's like father and son, the student and the teacher . . ."

It was the kind of moment that adds perspective, a small, insignificant event that nonetheless reminds one of the line that connects the major figures in the development of music—who influenced whom, what fits where in the short history of jazz. This is a special history that Dizzy Gillespie understands very well, for it is no secret that he is one of the pivotal people who created and moved music from one level to another.

"Each era has the people who dominate," Dizzy said on a recent stormy Sunday afternoon as he reclined on his bed in a tiny hotel room on Chicago's north side. He had just finished making and eating a huge salad put together with the help of instructions in a book on salads. Dizzy washed the meal down with a coffee cup filled with cold apple cider, and put away the graters, peelers, and knives required. Time to rest. And talk:

"It just so happens that in the era of the '40s, Charlie Parker and I were the dominating forces. There were more guys copying us than anybody else at that time. Okay, then under us came guys like Fats Navarro, Miles, Kenny Dorham, Clifford Brown, Donald Byrd. Well, actually, Donald Byrd is a little later. He is two generations away from me. I'm speaking in terms of generations of trumpet players, because it's all built on what has gone before . . . Mine's built on what Roy Eldridge has done.

"Donald Byrd is like two generations back. The generation between Byrd and me is Fats Navarro and then Donald Byrd is a contemporary of Clifford Brown, who is a product of Fats after me.

"I always want to listen to Roy now. Not that I want to copy anything he plays, but I know that what fundamentally he put down is the truth. And if it was the truth back then, it is the truth now. So, what the hell, do you think I want to turn Roy down and listen to Freddie Hubbard when there would have been no Freddie Hubbard, or me either, if it hadn't been for Roy Eldridge.

"Our music, you see, is always going forward, but it goes in lesser degrees, you know. It's according to the times. During the period when we were coming along, everybody was all excited about the war and all that stuff—and it was a real war then, too, mobilized and everything."

Indeed, those were the days almost 30 years ago when Dizzy Gillespie and Charlie Parker were primary forces playing a new musical form called bebop that excited musicians and irritated the hell out of the critics—music that many writers were putting down as "anti-jazz."

"The things people said then didn't bother me at all. I didn't care about what they said, because I knew that I was basing my interpretation of music on fundamentals. The music just hadn't caught up to that point. I said, well, I'll wait and keep playing this until everybody catches up.

"Our music is constantly in a state of flux. What one person might think is not a big influence, somebody else might have a different idea about. You see, the major influence after, say, Miles and Fats is Clifford Brown. Most of the young guys now are playing the trumpet based on . . . (he pauses, searching) . . . the *feeling* of Clifford Brown."

*What trumpet players do you hear today whom you like?*

"Well there's this little guy named Jon Faddis. Jon



Faddis is something else. Right now he does a lot of my licks, but he is going to develop into something of his own. When I played two weeks in New York recently, he was in there playing whole sets the whole night—I mean for nothing. And he knows all the arrangements and he knows harmony and everything.

"Cecil Bridgewater is a good trumpet player and then there's Danny Moore; nobody talks about him much. Charles Tolliver—I like him."

*What quality do they have that puts them ahead of their contemporaries?*

"Oh, yea. Welllll . . ." Dizzy works up a long, rusty laugh—a special Dizzy laugh . . . "It's that they practice. You can tell by their playing that they practice . . . uuuuum . . . practice . . ." His voice drifts off, and all that is left for a moment is the sound of rain outside.

*How do you view what some musicians are doing today, people like Miles Davis who can reach the large rock audiences?*

"Yeah, Miles does all the concerts with the top rock groups. It's a good example of giving the public what it wants, I guess, giving them what they want to hear. But all that's in jazz anyway: the rock element, gospel, blues, all that's in it.

"Although at one time musicians even shied away from the blues. I remember when somebody'd say, 'play the blues' but unless it was 'jump', musicians sort of shied away from it. Nowadays they realize that the roots of the music lie in the blues as well as John Coltrane.

"You know, a guy asked me the other day" . . . Dizzy laughs . . . "He says, how do you determine dissonance? Well, the first thing that comes to my mind when he said that . . . I said, to be a practicing musician and a real creator, you have to have a built-in shit detector. That helps a bit. But also you have to be able to know the first, third and fifth of a chord so that you are able to add other chords or you won't get those other notes to be what you want. If you don't know those, how are you going to add onto them? You have to build on what is established.

"Free players. I don't talk against freedom of expression, but if it goes against fundamentals, personally, I'm not for it. I figure music is no different than architecture or anything else with fundamentals. If you get completely away, if you just cut yourself off all together, you're going to get in trouble sometime down the line. You might do all right for a little while, but down the line someplace it's going to run out and you're going to cut your limb off, and you're going to fall into an abyss."

Dizzy pauses and shifts the subject.

"You know, one of the worst problems we've had to deal with is the stereotype of the musician. You tell somebody you're a musician, it brings an image that is so untrue. These images that musicians are dope addicts and sex fiends running around after somebody's wife. That's one of the things we've had to overcome, we've had to overcome the stereotype of what a musician is supposed to be.

"Man, I really destroy that image myself. For one thing, I don't drink, I don't smoke, I don't use narcotics. I keep

# Jean-Luc Ponty: From Classical To Jazz To Rock

“I don't think it is true that every jazz musician can play rock successfully,” Jean-Luc Ponty was saying as he sat by his hotel room window nursing a cold that had dogged him for more than a week.

“It's not because the music is difficult, but it involves a different kind of rhythm—it's a different feeling.”

“The younger musicians, I think, are better able to play rock because their ears are more used to it. I've heard jazz musicians saying that rock players are poor musicians. Well, that may be true for some but there are a few really talented ones, too. Just because someone is a good musician playing jazz doesn't necessarily mean he can be successful with rock. Especially if he's trying it just to sell more records. It's not that easy at all.”

Jean-Luc Ponty, the best known and most influential young jazz violinist in music made a move recently that will probably unsettle the purists—he joined Frank Zappa and the Mothers of Invention. “Damn,” they mumble.

Zappa and the Mothers, of course, play much more than standard rock. In fact, most of the members of the nine-piece ensemble have jazz backgrounds—trumpeter Sal Marquez played with Buddy Rich; drummer Ralph Humphrey worked in the Don Ellis band; Bruce Fowler played trombone with Woody Herman; and keyboard man George Dukes recorded and toured with Ponty.

But the antecedents aren't important, what's beautiful is that the Mother's music and musicianship is not compromised by anything—and they can sell out a whole, goddamned auditorium.

For Ponty, the move to Zappa was inevitable.

“I've never played with a rock group until now. My first contact with rock music was in 1969 when I was recording for United Artists in Los Angeles, that's when I met Frank Zappa. It was really the first time I met and played with rock musicians.

“When I went back to Europe, I had a jazz group again and didn't play any rock at all.

“The last group I had in Europe was together for about a year and a half. It was out, really out music. We did some good stuff at times, but there were a lot of risks. Finally, though, I wanted to bring more structure to my music so I broke up the group and played a couple of festivals with Tony Williams. Tony and I kept in contact and tried to get together, but it never happened.

“I was thinking of moving to the states when Frank called me in De-



HERB NOLAN

## by Steve McGuire

ember and asked me to come over and make a couple of tours with him. I thought this would be good time to come and form a new group, but it turned out that Frank's band is so enjoyable, there's a good deal of work and Frank wants to keep it together at least a year, so there hasn't been time for anything else.

“With Frank most of the members of the group came from jazz. I'm interested in playing with musicians who have the same background as I do, like George Dukes, for instance. People who are basically jazz musicians, but who have recently become open to some rock elements. I think this is a very good period for musicians who can mix jazz and rock backgrounds. I believe you'll find many rock musicians are now being influenced by jazz and trying to make their improvisation more and more sophisticated.

“That's what jazz has to offer rock musicians, more personality in their improvisation, and this, in turn, creates a more sophisticated rock.

“On the other hand, there is a part of the audience who is ready for something better than is being offered by most rock groups—I can see that with Frank.

“Of course, there are still guys out there who are shouting rock and roll, boogie, because they feel frustrated. But Frank is writing for everybody—you can hear that—and the audience loves it.

“Thanks to groups like John McLaughlin, Tony Williams, Zappa, Miles Davis and some others who are presenting good music, a large number of people are getting used to hearing some good things. Hopefully all those people will reject all the other shitty groups who are pushed commercially.”

Ponty believes that the blend of rock and jazz has created, to a certain extent, a new musical form, or simply a new music. The question he asks is whether it is more jazz than rock or more rock than jazz?

“Of course, if the label is rock the people in the music business push it in that direction. And if you can appeal to the rock audience, I think that's great . . . a lot of musicians are trying to do that.

“But if you're really just trying to be commercial, that's a drag. However, if it happens that you like the com-

Continued on Page 36

# record REVIEWS

## CHET BAKER

ALBERT'S HOUSE—Beverly Hills BH 1134: *Albert's House; Farewell, San Francisco; Time; I Should Have Told You So; How Dare You, Sir; End Of The Line; Pretty People; Sunday In Town; A Man Who Used To Be; Never Had This Feeling Before; Life; Nice Little Girls.*

Personnel: Baker, trumpet; Paul Smith, piano and organ; Barney Kessel guitar; Jim Hugbart, bass; Frank Capp, drums.

Rating: ★★★½

Someone connected with this record must be a Libra, for the mood this session evokes is one of peace, harmony, and—dare I use the word—love. Chet Baker is playing better than ever; the edgy quality of his earlier work is gone. His tone here is light, gentle, and to steal a phrase from another jazz writer, suggests the quality of temperate running water.

The tunes themselves are in an equally tranquil vein. They are airy, lyrical compositions—mostly ballads, medium waltzes, and bossa nova pieces. Needless to say, the work of the sidemen is up to par. Especially interesting is Paul Smith, whose playing on piano and organ is strangely reminiscent of that of a comedian who used to play piano on an old talk show out of Chicago. Peace.

—balleras

## GATO BARBIERI

LAST TANGO IN PARIS—United Artists UA-LA045-F: *Last Tango in Paris—Tango; Jeanne; Girl in Black—Tango (Para Mi Negra); Last Tango in Paris—Ballad; Fake Ophelia; Picture in the Rain; Return—Tango (La Vuelta); It's Over; Goodbye (Un Largo Adios); Why Did She Choose You?; Last Tango in Paris—Jazz Waltz.*

Personnel: Gato Barbieri, tenor sax; unidentified orchestra.

Rating: ★★★½

This isn't the promethean Gato Barbieri. But it is the fiery romantic Gato Barbieri. It isn't as exciting as his music on Flying Dutchman, but he'll no doubt achieve a certain popularity with it, and perhaps some who'll listen to *Last Tango in Paris* will listen to *Fenix* and *Under Fire*.

The film is already a hit; thus, the theme song will be recorded again and again. (Andy Williams has already.) Otherwise, as with most film music, as it is intended to complement action on film, it hasn't much of an identity unto itself. Then again, as the action on film is the passion of Brando, the passion of Barbieri is illuminating.

Other than the principal theme, the music is mainly simple and lyrical, with strings and an accordion creating a "Parisian" sound. Most of it has a tango pulse, both to fulfill the title and out of the musical ancestry of Barbieri. The evocative arranging is presumably by Oliver Nelson, and no matter how smarmy it must be (to fulfill the film, and it isn't smarmy often), Barbieri is transcendent.

Of main interest is the principal theme, re-created as a tango, a ballad, and a jazz

22 □ down beat

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

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

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waltz. The tango has the accordion and strings with Barbieri introducing the theme simply; it is at best pleasant. The ballad is more erotic (as is the film), with percussion, a wailing voice, and Barbieri moaning the theme sensually; it is literally a climax. The jazz waltz is the final music, with Barbieri soaring over strings and percussion; it is certainly conclusive.

Again, it isn't music unto itself. It is music as energy fulfilling the visual imagery. But then, if the energy of Gato Barbieri is indeed fulfilling, *Last Tango in Paris* must be as hot as hyped.

—bourne

## GARY BURTON & CHICK COREA

CRYSTAL SILENCE—ECM 1024 ST: *Senor Mouse; Arise, Her Eyes; I'm Your Pal; Desert Air; Crystal Silence; Falling Grace; Feelings And Things; Children's Song; What Game Shall We Play Today?*

Personnel: Chick Corea, piano; Gary Burton, vibes.

Rating: ★★★★★

I've often noticed, and previously remarked in these pages, that Gary Burton's playing always seems to take on a little extra something when he is "surrounded" by a musician of creative genius, yet one with whom he does not normally play. Now we can add Chick Corea to the list (Carla Bley, Keith Jarrett, and Stephane Grappelly) of musicians who have presented Burton, on record, with some out-of-the-way challenges. This is not to take away from the excitement of Gary's solo performances or those with his own group but simply to note an out-of-the-ordinary ability to respond to stimuli which are out of the ordinary.

If it can be said to be more a Chick Corea album than a Gary Burton album it's that most of the tunes are his. They are all excellent especially the opulent *Crystal Silence*. It is a superb piece of music, aptly titled, for it is clear, transparent, and delicate.

Among the pluses is another E. C. M. beautiful cover. Among the minuses is the absence of liner notes which might have given us an insight as to how these two master musicians happened to cross paths. I'm not recommending that either disband his present group . . . just simply that they get together again some time and do another record. —klee

## GARY CHANDLER

OUTLOOK—Eastbound 9001: *Baby Let Me Take You In My Arms; Flamingo; Kaleidoscope; The Jet Set; Blue Dues.*

Personnel: Chandler, trumpet; Dick Griffin, trombone; Harold Ousley, tenor sax; Ceasar Frazier, organ; Cornell Dupree, guitar; Gordon Edwards, electric bass; Idris Muhammad, (Robert Battle, track 2 only) drums; Buddy Caldwell, conga, tambourine.

Rating: ★★★

Born in the same year as Freddie Hubbard and Lee Morgan, Chandler's been with Lou

Donaldson for some five years. Albums by new trumpet voices are rare, and Chandler certainly deserved his own outing, even if the results are not much more than pleasant.

The liner notes mention Clifford Brown as Chandler's inspiration; this is most apparent on *Flamingo*, cleanly and lyrically played and offering more challenging changes to work on than the album's other tracks.

*Baby* is standard soul jazz in an easy-rocking groove, with Frazier's organ and Dupree's guitar most notable. Of the three Chandler originals (all in minor), *Jet Set* is the most swinging and features nice trumpet, plus Griffin's only solo spot and competent Ousley tenor.

These men are obviously professionals, and the music is cleanly played. Few inspirational sparks fly, but one would like to hear from Chandler again—in more stimulating surroundings. Dupree should have had more solo space.

—morgenstern

## EARL HINES

HINES DOES HOAGY—Audiophile AP 113: *Stardust; Georgia on My Mind; Judy; Lazy Bones; Old Rockin' Chair's Got Me; The Nearness of You; Skylark; Old Butter Milk Sky.*

Personnel: Hines, piano.

Rating: ★★★★★

The combination of Earl Hines, master melo-dist and pianistic creator *par excellence*, and Hoagy Carmichael, another master melo-dist, proves to be unbeatable. The pleasures, apparent and subtle, to be unearthed from this album are seemingly infinite.

I had to keep reminding myself of three things while listening to this record: first, Earl Hines has only ten fingers; second, a piano has only 88 keys; third, Earl Hines is almost 70 years old. If I didn't know better, I wouldn't believe any of those things. Very few people in the history of jazz have been able to coax such a wondrous variety of colors, textures, and rhythms out of a piano. Hines has been doing it for half a century, and on the basis of this, his third in a series of solo albums for Audiophile, it does not appear that he will ever stop. He sounds as good—as lyrical, as thoroughly in control, as emphatically and energetically two-handed in his attack—as he ever has on record.

*Stardust*, ten minutes plus of intricate exposition, exploration and elaboration, is the *tour de force* of the album, a mind-bending journey through the Hinesian universe that begins with an almost Monkish juggledness and then proceeds to stretch the harmonic and rhythmic possibilities of the piece every which way. His remarkably bouncy *Skylark* is noteworthy for the way it pays careful attention to the melody without in any way becoming bound by it. (It's interesting to compare Sonny Rollin's recent reading of the tune to Hine's—both are thematic improvisers; each approaches the melody from a thoroughly personal and idiosyncratic point of view.) *Nearness* is given a surprising treatment—not

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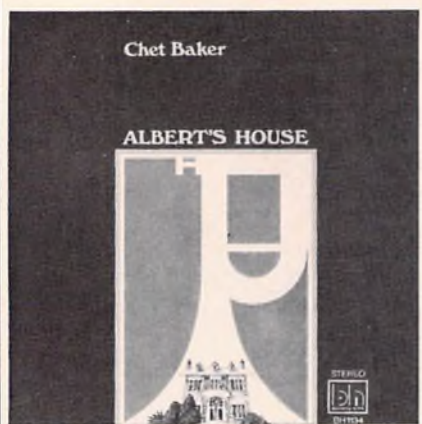
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as a gentle ballad, but as a lively uptempo performance with more than a touch of stride in it, and here and there Hine's familiar quasi-boogie left-hand figures. Really, it's remarkable how much rhythmic intensity this man can draw out of a keyboard. There are times on this track, and throughout the album when he swings as hard as the entire Basie band on a good night.

But the real unexpected treasure of *Hines Does Hoagy* is what he does to *Lazy Bones*. I had always thought of this as a rather trite and musically uninteresting piece of material, and Carmichael himself, according to his liner notes here, felt more or less the same way. But Hines has transformed it—there is no other word—into a work of musical magic. Mostly by speeding the tempo and employing a lot of tricky syncopated counterpoint, he infuses so much rhythmic life into the tune that it is almost impossible to listen to it without wanting to get up and dance around the room. And he ends it with a totally unexpected (and slightly macabre) touch of humor that must be heard to be believed.

*Hines Does Hoagy* is a worthy addition to the discography of a remarkable man, a man who has been asserting his technical mastery, his warmth, his humor, his sensitivity and his relentless swing for almost as long as there has been such a thing as jazz. It is also a worthy addition to absolutely anybody's collection.

—keepnews

### MILT JACKSON/RAY BROWN

**JUST THE WAY IT HAD TO BE**—Impulse AS-9230: *Listen, Hear, SKJ; Who Can I Turn To; If I Were A Bell; The Very Thought of You; Bags' Groove*.

Personnel: Teddy Edwards, tenor sax (except tracks 3 & 5); Jackson, vibes; Monty Alexander, piano; Brown, bass; Dick Berk, drums.

Rating: ★★½

Bags and Ray are such master jazzmen, such natural swingers, that any time they combine their talents in this kind of a loose and unrehearsed context the results are bound to be, if not necessarily a revelation, a lot of fun. *Just the Way It Had to Be* is a blowing date, pure and simple. It is neither the best nor the worst blowing date these two have been involved in; never particularly boring, it is also never overwhelmingly exciting. It's just 40 minutes of very listenable soloing, with one of the world's most listenable soloists up front and one of the world's most dependable bassists solidly in back.

The choice of material on this album, which incidentally is taken from the same 1969 date that produced the earlier *That's the Way It is*, falls somewhat short of inspired in its alignment of three standards, two blues (both previously-recorded Jackson originals, including yet another reading of the perennial *Groove*), and an Eddie Harris soul-funk number.

*Bell*, taken at a brisk and breezy pace, is the best thing on the record, with Jackson and Edwards (a yeoman tenor who should record more) giving the changes a jaunty ride, and a nice exchange of fours with Berk (another underheard musician). *Listen, Hear* emerges as basically a showcase for Edwards, whose honking solo invites negative comparisons to the composer's original recording. Bags plays with much spirit here, but he's a musician who thrives on chords, and the two simple ones this tune provides are not enough for him.

*Thought* is Brown's feature of the album,

an impeccable performance. Since Brown's arrival on the jazz scene in the '40s there have been bassists with more technique, but I don't think there have been many with his sense of time, or with his *feeling*, both of which shine through magnificently on this cut. *Who Can* throws the spotlight on Bags the ballad specialist. It's an attractive performance, but never catches fire the way his readings of standards have been known to. The two blues are an opportunity for all hands to get really loose, which they do, although there isn't enough stretching out to allow anybody to get into anything too heavy. Alexander in particular is short-changed on both cuts; he seems very much in the background throughout the record, which is a shame, because he's a very strong and agreeable soloist. Not surprisingly, Jackson is the star of both numbers. He plays *Groove* with a sunny freshness that belies the astronomical number of times he must have done it before.

Milt Jackson is one of the premier improvising musicians of our time, and it's always a pleasure to hear him away from the arch confines of the MJQ. The supporting cast (Brown especially) is strong, everything swings comfortable, and the live audience clearly dug it. *Just the Way It Had to Be* is no blockbuster, and if you should miss it you'll certainly survive, but if you like to hear talented jazz musicians having a good time you could do far worse than to give it a listen.

—keepnews

### YUSEF LATEEF

**HUSH 'N THUNDER**—Atlantic SD 1635: *Come Sunday; The Hump; Opus Parts I & II; This Old Building; Prayer; Sunset; His Eye Is On the Sparrow; Destination Paradise*.

Collective Personnel: Jimmy Owens, flugelhorn; Lateef, tenor sax, flute, shannai; Kermit Moore, cello; Kenny Barron, piano; Al White, organ; David Spinozza, Cornell Dupree, Keith Loving, guitars; Bob Cunningham, Gordine Edwards, acoustic bass; Bill Salter, electric bass; Kuumba (Tootie) Heath, drums; Monroe (Bones) Constantino, vocal; the J. C. White Singers.

Rating: ★★

The most imaginative thing about this album is its title. The record is one of those let's explore-all-types-of-music-without-really-playing-any-affairs, full of deep symbolism, no doubt, but humorless.

Of some value is *Sunday* (nicely played by flute and cello), and the few glimpses of Kenny Barron's compositional abilities. His *Prayer* is a happy riff, followed by uninspired guitar by Spinozza (he's not credited on the liner, which has other errors) and some weird, asthmatic wheezing and groaning that is presumably the "vocal" by Bones Constantino. *Sunset* is an enticing Barron portrait, but in this arrangement—souped up with grinding and whinnying noises—it might have been titled "Sunset in Transylvania".

*Sparrow* and *Building* are authentic church recreations. Too authentic—Lateef's big-sounding tenor never wavers from the pulpit.

The only time Lateef ever begins to play is on *Opus Part II*, but it is a short-lived exertion, ending with a fade-out lasting more than a minute. *Paradise* might be great movie music for a production of Dante, but not on a record, where one expects to hear some *playing*.

One of the universal mysteries Lateef might well explore on his next album is why artists of his ability make records of this caliber.

—giddins



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## CHARLES LLOYD

**WAVES**—A&M SP3004. *TM: Pyramid; Majorca; Harvest; Waves; Rishikesh* (Hummingbird, Rishikesh, Seagull).

Collective Personnel: Lloyd, tenor sax, alto flute, flute, voice; Gabor Szabo, Tom Trujillo, Roger McGuinn, guitars; Wolfgang Melz, Roberto Miranda, basses; Woodrow Theus II, drums, percussion; Mayuto, congas, percussion; Michael Love, Carl Wilson, Al Jardine, Billy Hinsche, Pamela Pollard, voices.

Rating: ★★★

By no stretch of the imagination is *Waves* a great album, but it is a very pleasant one, which marks it as a comeback of sorts for Charles Lloyd. If it fails to recapture the delicate but substantial beauty of his *Forest Flower* days, it nonetheless represents a vast improvement over his last two albums, on which he seemed embarrassingly intent on showing the world he could be a rock 'n' roll singer.

There's one really fine cut here: *Harvest*, a wickedly burning Calypso that is played with more zest by all hands than anything else on the album. Lloyd's breathy and extremely rhythmic tenor, sounding more like Getz than Coltrane, enjures up heady memories of *Forest Flower*, while the rhythm section, led by Lloyd's old colleague Szabo, pushes things along skillfully. *TM*, the only other cut on which Lloyd plays tenor, is basically a showcase for the very pretty harmony work of Love, Wilson and Jardine, all veterans of the Beach Boys, and the electric 12-string guitar of McGuinn, a founding member of the Byrds. It's a rock paean to the virtues of transcendental meditation, and its overall effect is quite peaceful if just a shade monotonous. Lloyd's contributions to the track (he also sings a little harmony) seem almost perfunctory.

The rest of the LP features Lloyd's flute. I have never thought too highly of his skill as a flautist, but it's impossible to deny he has gotten better over the past few years. There are moments on *Majorca*, an attractively Eastern-tinged piece, when he gets into a very mellow if very uncomplicated groove on the instrument. *Pyramid* is a less successful track, mostly because it segues quite awkwardly into and out of a psychedelic-guitar-freakout segment that Trujillo isn't quite able to pull off. *Waves* is marred for me by its irritating similarity to Todd Rundgren's recent pop hit, *I Saw the Light*, but it is rather soothing to the ear. The three-part *Rishikesh*, which ends the album, features flute with only guitar and percussion accompaniment. It gets a little pretentious at times, especially when Love recites some overly-precious poetry, but it features Lloyd's most adventurous flute-playing of the set and some electronic enhancement that sounds surprisingly natural, and it's a dreamy and pleasant way to bring the proceedings to a close.

None of the accompanying musicians stand out, but all are good. Trujillo and Szabo both have their moments, and the percussion work of Theus and Mayuto is often quite sensitive. Bassists Melz (electric) and Miranda (acoustic) do some nice tandem work on *Pyramid* and *Waves*.

To my ears, Lloyd has never been the heavyweight his more devoted fans have seen him as, but he has over the years provided his share of pleasurable musical moments. The very least that can be said about *Waves*, with its mood-evoking blend of rock, Latin and

Eastern influences, plus just a suggestion of jazz, is that it's nice, if ultimately uninvolved, to listen to.

—keepnews

## ALPHONZE MOUZON

**THE ESSENCE OF MYSTERY**—Blue Note BN-LA059-F. *The Essence of Mystery; Funky Finger; Crying Angels; Why Can't We Make It; Macrobian; Spring Water; Sunflower; Thank You Lord; Antonia*.

Collective Personnel: Buddy Terry, soprano sax; Sonny Fortune, alto sax; Larry Willis, piano, electric piano; Wilbur Bascomb, Jr., Buster Williams, electric bass; Mouzon, drums, tympani, tabla, percussion, electric piano, electric clavinet, mellotron, vocals.

Rating: ★★½

There's very little to be heard here that's either essential or mysterious, but if you turn the volume up it's a nice album to dance to. As a sideman, Mouzon has proved himself to be a fiery and imaginative (if occasionally overzealous) drummer; as a leader and composer, he has very little to offer besides an infectious but monotonous rock beat and some pretty but unmemorable melodies.

Mouzon really does play all the instruments he's listed as playing, but for most of the album he is heard as a percussionist only. He solos briefly on *Angels* and *Macrobian*, and at length on *Antonia*—a passionately ferocious workout that is for me the best thing on the record. His playing behind the other musicians is full of unexpected accents and flashy cymbal work, but he seems locked in by the rhythmic limitations of his own tunes. Everything here but *Macrobian* (a haunting jazz waltz with some effective mellotron overdubbed) is medium-to-fast-tempo soul-funk-rock. The sameness of the tracks, harmonically as well as rhythmically, begins to wear after a few listenings.

The bulk of the solos are taken by Terry and Willis, both of whom are extremely capable but seldom compelling. Fortune, a fine player and until recently Mouzon's cohort in the McCoy Tyner Quartet, is heard only on *Why Can't* and doesn't solo. That track, which features Mouzon singing his own insipid lyrics ("Why can't we make it, sweet darlin' 'Cause we sure can't fake it" is a sample) and playing a decidedly mediocre solo on clavinet, is easily the worst cut on the album, although *Funky Finger* (which also has words—the title sung over and over again to a meandering accompaniment) runs a close second. The only other tracks that made any lasting impression on me are *Antonia*, which cooks; *Thank You Lord*, which has a very convincing gospel feel to it, although Terry's solo isn't much; and *Macrobian*.

—keepnews

## FRANK STRAZZERI

**TAURUS**—Revelation 20: *Taurus; Lazy Moments; Strazzatonic; Calcutta; Sphinx; View From Within*.

Personnel: Conte Candoli, trumpet; Frank Rosolino, trombone; Don Menza, tenor, flute; Strazzeri, Fender/Rhodes piano; Gene Cherico, bass; Dick Berk, drums.

Rating: ★★★★★

Often I would go into a club in Los Angeles and be totally gassed by the pianist with the group. I'd ask someone "Who's that?" "Oh, that's Frank Strazzeri." It would happen every time—I'd never remember who it was, but I'd always be knocked out by what he was doing.

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that this was Frank Strazzeri. I'd probably have asked "Who's that m-f laying back there on the keyboard?" This is not to say that Frank's style is indistinguishable from anybody else's; but rather, every time I hear him, it's completely new to me. This is especially true of this album, since he has added two more dimensions to his many-faceted personality: all the compositions are his; and—an exciting innovation—he plays electric piano throughout.

The compelling title tune is a portrait of the composer. The haunting *Calcutta* is a splendid exercise in controlled freedom that is pointing toward this artist's full potential. This track, in particular, made me feel like I just left the dinner table not wholly satiated, and eagerly looking forward to my next meal. The writing on the other tracks all bear the indelible mark of the Strazzeri soul.

In this album I hear a creation conceived in love and executed with dedication and belief by all concerned. The voicings in the ensemble passages are thoughtful and imaginative. The solo work leaves nothing wanting: Menza's dancing, soaring flute and imposing tenor saxophone; Cherico's lovely, full-toned bass; Berk's tasteful and energetic drumming; and Candoli and Rosolino, too little heard from these days, are *molto simpatico*.

The music contained on these two sides has sprung from years of listening, playing, paying dues, soul searching and all those other clichés—yet it brought out in me a totally fresh experience, one that will remain a part of me long after the sound has left my ears.

—nemko

**LEON THOMAS**

BLUES AND THE SOULFUL TRUTH—Flying Dutchman FD 10155: *Let's Go Down To Lucy's*; *L-O-V-E*; *Gypsy Queen*; *Love Each Other*; *Shape Your Mind to Die*; *Boom-Boom-Boom*; *China Doll*; *C.C. Rider*.

Collective personnel: John Eckert, trumpet; Dick Griffin, trombones; Pee Wee Ellis, Cecil Payne, reeds, percussion; John Blair, violin; Neal Creque, keyboards; Cornell Dupree, Larry Coryell, guitars; Gordon Edwards, Stanley Clarke, Donald Pate, bass; Bernard Purdie, Airtio, Jesse (Cheese) Kilpatrick, drums; Gene Golden, Baba Feme, percussion; Thomas, vocal; Tasha Thomas, Lani Groves, Carl Hall, backup vocals.

Rating: ★★ ★

Besides being inventive, Leon Thomas is also versatile—a most complete vocalist. He is eminently successful at digging into different bags.

Here we find Thomas, composer and singer, in a soul bag, sounding very much like the Saturday soul singers and doing it well. *Lucy's*, *L-O-V-E*, *Love Each Other*, John Lee Hooker's *Boom-Boom-Boom* (Thomas does more with it than Hooker ever did) and *China Doll* (a rather dull piece) fall into this category.

*Gypsy Queen*, an extended 10-minute piece, has Thomas in his yodeling role, backed effectively by Pee Wee Ellis' soprano sax. Ellis also arranged and conducted the entire set.

Thomas combines everything with semi-philosophical lyrics on *Shape Your Mind*, which features John Blair's violin and Ellis' soprano, very similar in texture. *C.C. Rider* is done in a traditional blues jam manner and has one of Coryell's more concise solos.

There is a wondrous, life-fulfilling feel to Thomas' music. Although the musical vein he

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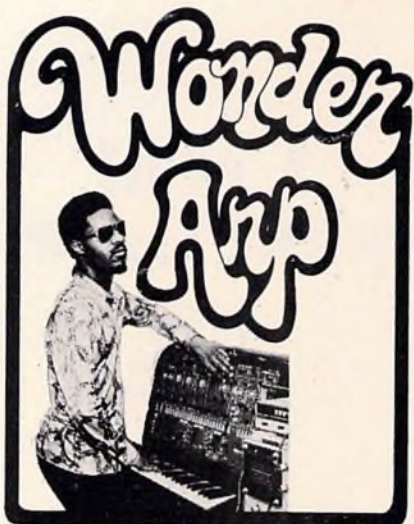
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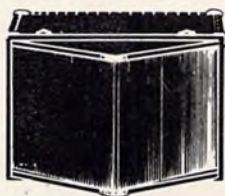
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mines here is not my favorite among his many, it is nevertheless valid and effective.

—rusch

## McCOY TYNER

SONG FOR MY LADY—Milestone 9044: *Native Song; The Night Has A Thousand Eyes; Song For My Lady; A Silent Tear; Essence.*

Personnel: Tyner, piano (all tracks); Sonny Fortune, flute (track 1), alto saxophone (tracks 2, 5), soprano saxophone (track 3); Calvin Hill, bass, and Alphonse Mouzon, drums (tracks 1-3, 5); (tracks 1, 5); Charles Tolliver, flugelhorn; Michael White, violin; Mtume, congas, miscellaneous percussion.

Rating: ★★★★★

In only the last couple of years McCoy Tyner has proved himself one of the modern piano giants, as well as the leading figure to emerge from the New York post-Trane modal school. Nowadays nobody seems to sound as good on record as you remember them in person—modernists need room to expand their ideas beyond LP limitations. Even *Sahara* (Milestone 9039), Tyner's outstanding work to date, barely approaches his club and concert performances. Maybe the ideal Tyner record would feature a single solo on each side; of course, he prefers to offer a variety of songs and settings, and certainly this set is enjoyable many times over.

The other players function mainly as Tyner's props; that is unavoidable with such an orchestrally-minded, aggressive pianist. Fortune particularly sounds weak; he continually exploits a small area of Coltrane, and Tyner's expansiveness diminishes even that. White and Tolliver are far less prominent; the latter's one solo is largely misplaced Lee Morgan; the violinist is clearly still seeking a satisfactory personal way, with, in this context, admirable boldness. Given the comparative freedom Hill and Mouzon display in *Sahara* and in person, I suspect the leader ordered them to labor the beat this time. Actually a piano style that so clearly enunciates rhythm patterns could very well liberate the rhythm team (viz. certain Ron Carter-Elvin Jones works with Tyner). This bass-drums emphasis is a nice groove, but the counterpoint these players can make suggests the more promising possibilities.

These quibbles concluded, now note that over half the set is Tyner soloing. He's travelled a long, difficult road since his debut with Golson, absorbing along the way such diverse musics as Coltrane and Cecil Taylor. Silver and Red Garland into an extreme romantic impressionism. The depth of feeling, the elaboration of technique and ideas are amazing. Right from his *Native* entrance the force of Tyner's attack overwhelms you; his variation of his basic rhythm pattern behind the chant-like theme and soloists supplies the work's continuity, and this is typical throughout the LP. The long, lovely piano solo is violently accented, 2 dissonant hands in opposition, the left leading from heavy underlining to a grand turbulence of concerted movement. Sound density and forward thrust are his main concerns, and while he's long since proved a capable melodist, melody per se has no use here; Tyner's current art does have its obsessive side.

*Eyes* is recast in a strange scale, fast tempo, and rocking rhythm, a bit of wit you'd hardly expect from this sober musician. A strong tension-release solo follows from more or less

observing the original changes, until Fortune's entrance, midway, is swamped by Tyner's exuberance. *Lady*, in 6, has a marvelous "accompaniment", a fully-structured, thundering counterpoint to Fortune's piping lines. *Essence* is in a straightforward fast 4, with a piano solo that opens into a *capella* playing verging on atonality and then a sharp tempo drop—nicely done, that.

I think *Tear*, the wholly a *cappella* solo, is as fine as the vastly different *Native*. It's a ballad in a Debussy mode, a richly decorated bit of ascending melody with, at the proper place, its descending opposite, and the continual embellishment indicates the fervent mood that inspires this sweet, careful solo. *Tear* aside, this is a record to dance to, a strong, moving, shaking set, a world of bright, colorful, urgent feelings. More power to McCoy Tyner, for he certainly makes it beautiful.

—litweiler

## YES

YESSONGS—Atlantic SD 3-100: *Opening* (excerpt from *The Firebird Suite*); *Siberian Khatru*; *Heart of the Sunrise*; *Perpetual Change*; *And You & I*; *Mood for a Day*; *Excerpt from The Six Wives of Henry VIII*; *Roundabout*; *Your Move*; *All Good People*; *Long Distance Runaround*; *The Fish*; *Close to the Edge*; *Yours Is No Disgrace*; *Starship Trooper*.

Personnel: Steve Howe, guitars; Rick Wakeman, keyboards & synthesizers; Chris Squire, bass; Alan White or Bill Bruford, drums; Jon Anderson, lead vocalist.

Rating: ★★★★★

The music of Yes is as complex as a concert as in a studio. But it isn't as interesting somehow. This live recording hasn't some of the subtlety of their music as originally recorded. And it hasn't some of the energy, either.

Yes is as curious as exciting. Their music is classically-inspired (hence, the prelude excerpted from Stravinsky), often structurally intricate, rhythmically and harmonically mercurial, yet ever rocking. *Yessongs* is a 3-LP recording from their American tour last year, and if not as well-recorded, it is certainly definitive.

Listened to all at once, the music is repetitive. Their style is so together, indeed so stylized, it is often too characteristic. And Jon Anderson, although the sound of his voice is integral to the sound of the ensemble, isn't especially communicative. In listening to his singing since their earliest recording, I as yet don't know a single Yes lyric.

About half the music is brilliant; the other half is good. *Heart of the Sunrise* is exemplary of their now-lyrical now intense playing. *Close to the Edge* is even more so, especially in the ever-moving rhythm of Chris Squire and Alan White; it is their tour-de-force. Rick Wakeman is offered on synthesizer and mellotron and such with an excerpt from his suite *The Six Wives of Henry VIII*, interpolating the *Hallelujah Chorus* and some other dramatic sounding within. *Roundabout* is their best song, although the concert recording isn't at all as thrilling as it is on *Fragile*.

Altogether, it is too much; colloquially, hyperbolically too much and too much in quantity, too much not-so-great music among the great music. But then, the great music of Yes is worth it.

—bourne

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# Eddie Harris.



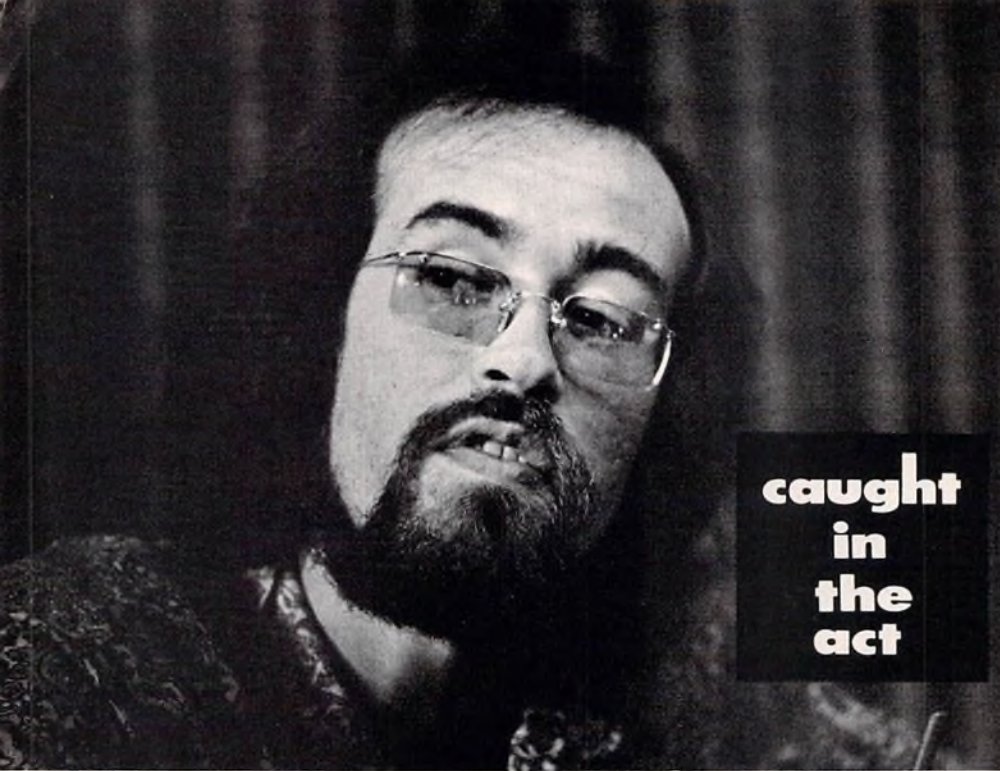
Eddie Harris' music always takes you down new paths, and his new two-record set, "Excursions," takes you to some new and some familiar territory.

The major portion of the album features Eddie's latest session with some of Chicago's finest and funkier musicians including pianist Richard Abrams and bassist Rufus Reid.

Also included are some previously unreleased tracks from Eddie's classic sessions with Cedar Walton and Jodie Christian; Eddie singing through his horn on the superb "Drunk Man;" and an unaccompanied solo on "Oleo" that is destined to become a classic.

"Excursions," a musical voyage with Eddie Harris, is on Atlantic Records and Tapes.





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ANNETTE PARIS

## ROGER KELLAWAY

Ojai Music Festival, Ojai, Calif.

Personnel: Kellaway, piano; Fred Seykora, cello; Chuck Domanico, bass; Emil Richards, percussion.

In the last few years I've become increasingly interested in classical music, particularly the contemporary and avant-garde forms. So when I saw the program for the 27th Ojai Music Festival, I was most eager to attend.

This event is quite famous for its experimental ideas, and this year's offerings were no exception—characterized by the fact that the young, hip Robert Tilson Thomas was musical director. There were to be works by such diverse composers and artists as Lukas Foss, Craig Hundley, Steve Reich, John Cage, Pierre Boulez, Mozart, Bach . . . and the entire Sunday morning concert was to be devoted to "A Sound Excursion" with Roger Kellaway.

I've seen Kellaway's cello quartet on several occasions featuring Edgar Lustgarten. Today I was to hear a new cellist, Fred Seykora. Otherwise the personnel has not changed since the group's conception a couple of years ago.

All the compositions were originals by Kellaway, some of which I had already heard, such as *Morning Song* and the mini-suite that combines many different moods, written for Roger's wife Jorjana.

Other pieces were new to me, such as the very far-out (by comparison with almost everything else) *Come To The Meadow*, a 7/8 adventure which at one point took the leader off his piano stool and into the strings, and had Seykora practically bowing off the end of his instrument.

There was a charming dedication to Stravinsky. *In Memoriam*, which Roger described as his "thank-you for all the beauty and simplicity I have received from his music."

One of the most outstanding aspects of my participation with this group, is a complete loss of "self." The unity of listener and performer is, for me, total. At times I begin to feel as if I'm one of the instruments—at other

moments I'm simply an integral part of the whole happening.

This is essentially happy, highly communicative music. Emil Richards contributes a splendid visual encounter in his roaming back and forth among his marimba, timpani, chimes, rhythm logs, cabasa, etc. And his mastery of all is quite breathtaking.

Chuck Domanico's forceful playing never ceases to amaze me. He not only provides a buoyant cushion for the other three men, but solos magnificently. Edgar Lustgarten's "replacement" is a perfect fit. I had heard that Fred has not been much associated with jazz, but in one particularly bluesy number, he could have fooled me. I would have sworn he'd grown up with Bird and Diz.

My response to all of this was felt both in my heart and in my head. Funky as hell, and yet full of incomparable technique. Interestingly enough Kellaway and his associates were the only ones to receive a thundering standing ovation out of all the five concerts.

—frankie r. nemko

## Let The Good Times Roll

Columbia Pictures

A Metromedia Producers Corp. Production

A Cinema Associates Film

A Richard Nader Production

Reviewed: At The Burbank Studios, Burbank, Calif.

"Come on baby let the good times roll,  
Come on baby let it thrill your soooooooul . . ."

Duck-tail haircuts, bobby socks, Murray the K, *The Twist*, *At the Hop*. Howdy Doodly, James Darren as the Teenage Werewolf, Charles Van Doren getting rich on television (only the entertainment value exceeded the rip-off), wrestler Gorgeous George, Dobie Gillis, The Donna Reed Show, Phillip Morris, The Lone Ranger, and Richard Nixon.

Growing up in the 50's supplied perhaps the most sublime agony of the 20th century. It may have been this century's most complacent political era, but the teenage counterculture was born.

Jersey City bans rock and roll! This music is obviously the cause of the problems we face

in society today. Only Communism rates as a larger threat.

"Hail, Hail Rock and Roll" wails Chuck Berry. Audiences fifteen years apart scream on both sides of the screen and we're off. The camera captures it as nothing else can.

This is what moved most of us to ask our parents to buy us our first guitar. I'd wear out the records before I'd tire of them.

"Mom, can I get a guitar?"

"Ask your father."

"Dad, can I get a guitar?"

"So you can make the same noise that comes out of that Victrola every day? Get lost!"

But Chubby Checker so flipped everyone out with *The Twist* that even mom and dad started sandpapering the soles of their shoes. Chiropractors grew rich, and rock and roll was being played at Bar Mitzvahs and weddings along with *Hava Nagila* and *Stardust*.

The camera flashes back to frat parties and back stage to Chubby flying out of the men's room to make the downbeat.

Marlon Brando as the "Wild One" cues Bill Haley and the Comets and *Rock Around the Clock*. The original band is still together highlighting Richard Nader's recent nostalgia extravaganzas.

Frank Gorshin appears in an old film clip playing a teenage "hitter".

Fats Domino. *Blueberry Hill*; Danny and the Juniors. *At the Hop*; I hope the movie doesn't ever end.

The Shirelles, a bit heavier, a bit gross in revealing gowns, and a bit untogedder, bring me down momentarily. *Soldier Boy* cues Elvis at his Army Induction physical. Remembering that bumper brings me to a bigger one: my own induction.

On to happier moments. The Coasters, warming up in the dressing room; *Poison Ivy* and *Charlie Brown*. *Swingin' Soiree?* How many transistors did your portable radio have?

Remember singing a *cappella* on the corner of Avenue A and 58th Street? Or band rehearsals where you could learn maybe three more chord progressions from the guy who was auditioning?

Bo Diddley, while grocery shopping, remembers the back doors and the discrimination that forced him and his band to learn to cook on the road. Pictures of the 50's portraying love, sex, gangs, the ghetto, and the Army flash before us. Bo, still banging effectively on that square box guitar, treats us to *I'm A Man*.

Then . . . "I am the King of rock and roll!" Little Richard creates nervous insanity both back stage and on stage. Singing *Lucille*, and *Good Golly, Miss Molly*.

Richard Nader pleads with Richard not to cause a riot. The whole band is hot and the act brings down the house. Even the cops are rioting (or propositioning a chick standing there looking available).

Please don't let the movie end . . . . .

"Ladies and Gentlemen, The Five Satins!"

*Save the Last Dance For Me*, *Sincerely*, *Earth Angel*, *In the Still of the Night*. A montage of memories flashes in front of us in four channel stereo. Bobby Comstock's Rock and Roll Band can do no wrong.

Chuck Berry reappears by the bus that carried him and his band across the country. This is *Mabeline* with an engine that cost \$702.00 and would go 80 miles.



Chuck unveils some new material. *Reelin' and Rollin'*. The lyrics must be what the Jersey City Fathers were afraid of all along.

But this is 1973: long hair, no bras, dope, the Real Don Steele, Deep Throat, All In the Family, stereo, quad. *In Concert*, and Richard Nixon.

—eric gaer

## STATUS QUO

Hollywood Palladium, Hollywood, Calif.

Personnel: Francis Rossi, lead guitar, vocals; Richard Parfit, rhythm guitar, vocals; Alan Lancaster, bass guitar, vocals; John Coughlin, drums; Rob Young, harmonica

The Hollywood Palladium, home of Lawrence Welk, the Teenage Fair, and VFW conventions, becomes Zoo City when a rock concert is booked. Festival seating allows the inmates to walk around.

Those in heat do most of the walking. Those on "downs" or hash dance or stand catatonically in front of the massive speaker system. Alcohol is available upstairs on the mezzanine provided you have suitable identification to present the uniformed guard at the bottom of the stairs. The bar at the Palladium does a poor business. Printed signs read "Pot smoking is prohibited—Please co-operate." But reality negates the message. Everything is very loose.

Back stage is another story. Status Quo, headliners for some years in England, are touring the United States with Savoy Brown. This is to be their first Los Angeles concert, having been bummed out at having played the Whisky a Go Go for five nights.

The music reeks of sex and aggression. Playing competently enough, Status Quo provides twelve-bar blues a la 1956-1964.

Ten years of musical experience together

doesn't seem to have provided much more than simple musical competence. Essentially, the power of the presentation precludes creativity. Status Quo is completely presentation.

The players like to talk about the importance of "feeling" the music. However, my impressions lead me to think that their experience playing together could offer a bit more than feeling alone.

The set isn't all that tight and Rossi's lead guitar licks are eminently ordinary. Volume and stage presentation may serve to excite the audience, but the bottom line has to be the music which, in this case, offers little more than what can be heard at any high school dance. For \$6, I think I'll pass.

—eric gaer

## The First International Tuba Symposium Gala Concert

Indiana University Musical Arts Center, Bloomington, Ind.

Personnel: Bill Barber, Don Butterfield, Red Callender, Barbara Dreiwitz, Toby Hanks, Don Harry, Howard Johnson, Rich Matteson, Singleton Palmer, Sam Pilafian, James Self, Bob Stewart, John Turk, Ellis Wean, & others, tubas; Gunther Schuller, conductor; the New York Brass Quintet; Toby Hanks, tuba; Robert Nagel, Allen Dean, trumpets; Paul Ingraham, French horn, John Swallow, trombone & euphonium; members of the IU Jazz Ensemble and the IU faculty; David Baker, conductor; Don Pickett, piano; Larry Ridley, bass; David Derge, drums.

It is an uncanny feeling to be in a crowd and realize that almost everyone around you is a tuba player. The First International Tuba Symposium happened at Indiana University in May, climaxing with a 5½-hour Gala Concert. That is rather more tuba than the average brain will tolerate, but it proved an amusing night.

Gunther Schuller opened with *Five Moods For Tuba Quartet*, a piece in memory of tuba patriarch William J. Bell. More than any other piece, it offered the tuba as a sensitive and touching voice, with a capacity for color as much as any instrument. And yet it likewise proved the tuba is often too unwieldy. In an intimate moment, the physical scuffling with the huge mute, the noisy keys, the heavy breathing, all distracted too much. Despite this, the piece and the concert indeed proved the tuba is an exciting horn with considerably more musical capacity than oom-pah-pah.

The New York Brass Quintet (minus the French horn) played a festive but tiresome quartet but then played another highlight, the rhythmically intricate *Quintet for Brass* by Alvin Etler (with the composer in the audience). On my radio program earlier that day, Howard Johnson proclaimed Toby Hanks his favorite tuba artist, and I anticipated his playing, but the NYBQ music didn't focus on his tuba enough.

After another quintet, *Sonatina* by Eugene Bozza, the first taste of the inefficient staging and chair-hustling throughout the night happened. But then, Singleton Palmer played some exemplary Dixieland and everyone ignored all the hassling. With every solo, his horn became a funky bear, growling satisfaction. He concluded with a righteous *Just a Closer Walk with Thee*.

Red Callender played some charted music with a mainly student band and Larry Ridley on bass. As interesting as most of the ensemble playing sounded, his ballad soloing transcended, especially on *Darn That Dream*

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and *In a Sentimental Mood*. As played by Callender, the image of the tuba as a gentle giant became manifest.

Don Butterfield offered the most variety of the concert. He started traditionally with a Dixieland tuba duet with Barbara Dreiwitz, then a Dixieland tuba trio with Singleton Palmer joining on *The Sheik of Araby*. After that, he introduced some music intended for study: a beautiful ballad, *Design for Brass*; a euphonium and tuba quartet, *Summer Day*; and a tuba dectette, *Rock of Ages*. As the stage crew shifted between each piece, he proselytized for the tuba considerably, but his music proved more about the tuba than his talking.

Rich Matteson surprised me and many others. I hadn't known his playing before. With the Pickett/Ridley/Derge trio, he smoked through *On the Trail* and *There Will Never Be Another You*, especially on euphonium.

After time curtailed his session, he played the hottest solo of the night with the IU Jazz Ensemble, an incredibly witty lover's conversation emphasized by a fervent "And then I told her!" Bill Barber soloed as well, but he didn't seem to get off. Charles Ellison soloed on trumpet and got himself and everyone else off.

About 12:45 a.m., Howard Johnson finally performed, and performed some climactic music indeed. With a tuba sextet arranged as in his tuba band, Substructure, he conducted a rock piece (*Evolution*), a ballad (*Yesterdays*), a blues (*Kelly Blue*), and a gospel song with a frightening monster Howard Johnson solo. As with the tuba quartet of Gunther Schuller, his tuba ensemble (and Howard Johnson himself more than any player) proved the tuba as melodic, as intense, as colorful, simply as good as any other instrument—and maybe even better.

The latter thought seemed rampant

throughout the concert and the symposium. So I wondered why all the tuba chauvinism and asked some of the participants about it:

**RED CALLENDER:** "What's so special about the tuba? It's something you got to love to do. I started (bass and tuba) about the same time in my life. I just happened to love the bass sounds. Fifteen years ago, I started making albums just because I wanted to hear the tuba. Meanwhile, I made a living playing the bass. And now the two have come together. My work is about equal on both instruments. I play the bass on *Gunsmoke*, the Fender bass on *Hawaii-5-0*, all three on *The Flip Wilson Show*. Definitely, there's a renaissance."

**RICH MATTESON:** "I think it's just the fact that the tuba players have decided to stand on their feet and try to prove it's not an also-ran instrument. The belief is that you can do anything on tuba that can be done on any other instrument. Like in the jingle business, soundtracks, movies, and that, they're beginning to get more interested in these instruments because they're always looking for different sounds. Like you dig *Cannon*, there's always tuba in the background when you see Cannon. There has always been a real clique among tuba players, 'cause they were the only ones that they could get to listen to each other. It's a big, ponderous instrument, and a guy'd say 'I just play tuba'. And now they've kind of developed a pride, much the same way trombone players have always had pride among their sections. So these guys are trying to see what they could frankly promote and to create some interest in the instrument, not as an also-ran, a background instrument, but as a featured instrument."

**BARBARA DREIWITZ:** "I think I'm the only girl tuba player in this country. I haven't met another one yet. I might, though. I'm studying legitimate tuba, but I make money with Dixieland. It gets me out of the house."

**DON BUTTERFIELD:** "The answer to that is that the public has neglected the instrument completely. I mean, I have been instrumental in fighting this since 1950, since I came to New York. And there's been no recognition at all, except an occasional recording. What is being done now by these kids is nothing short of unbelievable. Somebody had to break the ice. The ice has been broken and now this thing is beginning to be wide open. We're beginning to find out that the tuba is able to do things that other instruments can do, in a very novel way, in a way that is exciting and just as musically valid as any other instrument. And this is where we have failed in the past, in not recognizing this. But now we have the players that can do it and want to do it. I was trying to do some of the things that were done here tonight years ago, and it wasn't possible because there wouldn't be an audience for it. Now there is, and this is what the renaissance is all about."

**GUNTHER SCHULLER:** "I don't think anybody's saying it's more special than any other instrument. It's just been a very neglected instrument, and it's coming into its own, as are some other instruments that have been in the doghouse. It's got to be (chauvinistic). It's a little parochial and it's a little pushing the issue, but it's a minority talking; it's the same coloration, so it's to be expected. Some good will come out of it. There are no limitations on this damn instrument."

—mike bourne

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## Keith Jarrett's Solo "LUCKY SOUTHERN" Transcribed and Annotated By Bill Dobbins

The tune (written by Jarrett) is an incredible mixture of the American South and South America (a sort of down-home bossa-nova). The articulate and well to-the-point solo captures this same quality. Points of interest are:

1. The development of the simple opening statement (bars 1-3) over the first 18 bars.
2. The effective use of spaces (silence) in bars 1-16 and 23-28.
3. The appearances of brief funky moments within the overall latin context, as in bars 19, 29-30, 37-38, 43-44, 46.
4. Interesting and effective rhythmic transitions in bars 15-18, 40-41, and 49-53 (which is based on the opening rhythm of the solo).

The whole is a beautifully constructed and concise statement. As always, the long melodic lines (bars 21-23, 29-39, 56-63) are absolutely masterful.

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## DIZZY

Continued from page 20

aloof from these things, and I just somehow destroy the image.

"It's improving, though, because the musicians themselves are acting more like humans. Aaaaah, man, they're becoming full professors—doctors of music—and all this kind of stuff. Dr. Donald Byrd," he intones. "Yea, you see that printed before their names—*doctor of music*. Yes, siree.

"Later on I'm going to be teaching I'm sure because of my experience and what I know about our music. The music is becoming more important and important and important, and who better to teach than I. Our era was the golden age of jazz—and there's no one else. I'm the one who has been intimately involved. I mean all over the world there is a need for my knowledge.

"You know the history of Africa before the European domination was entrusted with the chief. If somebody knocked the chief off, all the history went right there. You know there are no books on our music so I've got to stay alive . . . (laughs) . . . I can't die, I can't afford to die. (He sings) *There is no rest for the weary*."

"You see, if you listen to our music now, you get the common denominator of music—what was created first. To give you an example, the introduction to *Around About Midnight* that everybody does, that has been the source of much plagerism from musicians all over the world. One guy in South American wrote a whole symphony on (he sings it).

Little things like that happened from our music—things that Charlie Parker did, things that he did harmonically. They have been embellished by the likes of Quincy Jones or Benny Golson, Oliver Nelson, or J. J. Johnson. We are the source of inspiration to those guys. We do it on the horn and they steal it. Yes, the instrumentalist has always been the source for all of the inspiration . . . Our music is going to be the classic music of the future—that's right." **db**

## JEAN-LUC PONTY

continued from page 21

bination of jazz-rock styles and if you feel sincere with yourself in doing rock music, then it's a good thing. I don't think McLaughlin, for instance, thought of any commercial style and he is *doing* it.

"Playing with Frank Zappa is a very interesting experience, and a different one. Personally, I can realize the result of my classical and jazz experiences. When I was into the jazz experience, I tried to forget as much as possible my classical background. Now I can use it again in discovering new possibilities for adapting certain techniques from the music I already know."

Jean-Luc Ponty was trained as a classical violinist in Paris. His father is a violin teacher and director of a musical school in a small French town. His mother is a piano teacher.

After graduation from the conservatory, he joined a symphony orchestra in Paris. Early contact with jazz came almost as a musical diversion, playing the clarinet with some friends who had a jazz band, and listening to and buying jazz recordings while still a student. "At the beginning I didn't know what jazz music was . . ."

Of course, it wasn't long before he discovered that there were people who played jazz on the violin, notably Stuff Smith.

"When I found these people playing jazz on the violin, which was my main

instrument, I started trying to improvise on the violin myself, copying their styles. Later I began to get very serious about it and decided I wanted to play with the best groups who were playing in Paris clubs during that period. Finally, I became totally interested in going into jazz and leaving classical music because I felt that something could be done for the violin that hadn't been done.

"From the beginning I didn't have any problems getting to play with jazz groups. They were very kind to me and excited to see a classical player who was able to improvise on the blues and jazz tunes with the correct harmony and timing.

"My problems really involved the question of volume and finding people who didn't hate the violin. I wanted to get away from the traditional sound of the violin. The people who don't like the instrument in jazz don't like its light sound. And if you play with too much vibrato it sounds gypsy—I had the same feeling about it.

"I wanted to make the violin sound more like a horn than a violin. The initial problem was volume and from the start I had an electric amplifier. I wanted to be as loud as the other instruments and give as much freedom to the rhythm section as possible. Most jazz violinists have used amplification, although I don't think Eddie South did and Ray Nance didn't for a long time.

"By using electronics the violin essentially became another instrument—it became another kind of sound. From there I worked on a new sound and it transformed my way of playing the violin.

"The amplification produces a new sound that otherwise wouldn't be there naturally, and for that reason I can't use exactly the same style of playing. It might be the same comparison as John McLaughlin doing the album with acoustic guitar."

Ponty says it took him about three or four years to make the mental leap from classical to jazz.

"The amplification and the weird sounds I got helped me make the step. It helped me get away from the classical sound and classical esthetics and forget what the teachers had been teaching me.

"In the rock experience now I have learned more and more about the use of electronics . . ."

On stage with Zappa, Ponty uses two violins.

"One is the normal register and the other one is a Veritone violin that has strings tuned one octave lower than the normal violin. It is between viola and cello. The Veritone extends what I can do and I love it because its sound is similar to a man's voice. I love the regular violin, too, but the Veritone is really great for laying on notes. It is, however, more difficult to handle than a regular violin because the strings are

bigger. It's hard to play fast excited licks, but it's excellent on slow, moody music."

During the three hour concert Ponty had played with Zappa in Chicago's old Auditorium Theater the night before, he spent most of the time locked into ensemble playing with perhaps two or three opportunities for long solos, but his presence was felt almost as much as Frank Zappa's.

His physical stance, the way he holds the violin, suggest his formal training but his music and his sound are his own. Unfortunately, the large young audience got only a sampling of his formidable, creative musicianship as they sat in the darkness of a theater built long ago for symphonies, small string ensembles and the ballet. **db**

## FOUR BANDS

Continued from page 19

this is what James brings his audiences today, but it wears well.

It is closer to what Buddy Rich is doing—although far less aggressive—than the forward leaps Herman has taken. It is even danceable, although the jammed London House allowed no such indulgence. The faces peering from behind the horns are considerably older and grayer than those of the Rich and Herman ensembles, in which the leaders are almost father figures. But James' men are no less professional. It's a sharp, tight sounding band, and the leader's trumpet is still a strong solo voice. The James trumpet is quite highly stylized, and Harry puts no strain on his creative

resources. But he is effective in an unpretentious way. Perhaps, the most compelling solos belong to Corky Corcoran, who spreads out nicely along with James on *Caravan*. Ed Easton, also on tenor, rises to play some fine solos.

The band sounded best on two blues-based charts played back to back, the first a brisk chart—perhaps by Wilkins—that kicks off with two handsome choruses by James and then becomes a vehicle for the adventurous Easton, and Ray Simms. The second is a slow blues with some sumptuous reed passages and striking playing from James in which he suggests his debt to Armstrong. This was followed by a delightful *Moten Swing*, which only seems to improve through the years. If it sounded vaguely familiar to some in the audience, it is because it's based on the chords of *You're Driving Me Crazy*. Perciful and Easton were featured. *Take the A Train* was a worthy tribute to Duke Ellington.

Which brings us to Ellington. The great orchestra was not up to form for the Harper College gig or the other two dates it played in the Chicago area. This was perhaps mainly because of the weakness of the brass section. With one trombone missing (Murray McEachern) and the trumpet section in serious need of some refurbishing or at least some expansion, the over-all ensemble sounded flabby and generally not together. The problem in the trumpet section is apparently one of neglect. Consider, one, that Cootie Williams now serves only as soloist during one or two numbers a night and does not contribute to the section work, and two, that Mercer Ellington, while an adequate musician, is in the band to perform other vital, but non musical, functions. This leaves the

main section weight on the shoulders of two men, John Coles and Money Johnson. They need help.

The program seemed stale, as well. It varied hardly at all from night to night, and it seemed to show. Too often the band seemed to coast with a bare minimum of musical torque behind it. There were moments of life: John Cole's *How High the Moon* and above all the great Harry Carney's *La Plus Belle* feature. But an uncomfortable quantity of puffery has crept into the book: a Louis Armstrong parody by Money Johnson; the three or four numbers by Tony Watkins; and as if Watkins were not enough, a second vocalist, called Anita Moore, whose gimmick of a sort of broken note wears down mighty fast. Add to this, the medley of hits and the obligatory *Satin Doll*, and you have little time remaining for any serious musical business. *Toga Brava* was, aside from *La Plus Belle*, perhaps the high point of the night.

It should be mentioned, however, in defense of *Satin Doll*, that the treatment it received the night before Harper College was indeed unique. It was at Deerfield High School, and in the audience was former radio star Dick "Two-Ton" Baker, a versatile pianist who used to join Duke around Christmas time for the traditional holiday gig at the old Blue Note. Duke called him up on the stand again, and he (Baker) succeeded in invigorating the *Doll* with some much needed new life.

With other gigs either recently past or soon upcoming as this is written—such as Stan Kenton, the Thad Jones-Mel Lewis band, Count Basie—Chicago has enjoyed an accurate perspective of the contemporary big band in jazz today. **db**

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# CRITICS POLL

Continued from page 18

mussen, Willy Girard—4 each; Glenn Moore, Pete Psarianos, Tony Marcus, Lakshinarayana Shankar, Nipso Brantner, Gatemouth Brown—3 each; Zbygniew Seifert—2; Darryl Way—1.

**Piano, Established:** Keith Jarrett, Thelonious Monk—14 each; Jaki Byard—12; Jay McShann, Erroll Garner, Eubie Blake—7 each; Paul Bley, Bill Evans, Barry Harris—6 each; Teddy Wilson, Hampton Hawes—5 each; Mary Lou Williams, Roland Hanna, John Lewis—4 each; Herbie Hancock, Duke Ellington, Jan Hammer, Dick Hyman, Ray Bryant—3 each; Ahmad Jamal, Roger Kellaway—2 each; Ramsey Lewis—1.

**Piano, TDWR:** Tommy Flanagan—7; Joachim Kuhn, Jaki Byard, Cedar Walton, Teddy Wilson—6 each; Jay McShann, Barry Harris, Bobo Stenson—5 each; Dill Jones, Ray Bryant, Johnne Graver, Heiki Sarmento, Dave McKenna, Randy Weston, Wolfgang Dauner, Jasper van t'Hoff, Monty Alexander, Gordon Beck, John Taylor, Paul Bley, Chick Corea, John Foster, Joe Turner, Muhai Richard Abrams, Kenny Barron, Count Basie, Roger Ramirez, Don Pullen, Larry Willis, Anthony Coleman, Keith Jarrett, Mike Wofford, Joe Sample, George Duke, Bob Wright, Duke Jordan, Ornette Coleman—3 each; Bob Peterson, Roland Hanna—2 each; Ramsey Lewis—1.

**Organ, Established:** Eddy Louiss—10; Don Patterson—9; Groove Holmes, Khalid Yasin—8 each; Charles Earland, Sun Ra—6 each; Jimmy McGriff—5; Charles Kynard, Brian Auger, Clare Fischer—4 each; Dick Hyman, Bu Pleasant, Shirley Scott, Alice Coltrane—3 each; Micky Tucker, Keith Jarrett, Joe Zawinul, Webster Lewis—2 each; Merl Saunders—1.

**Organ, TDWR:** Don Patterson—8; Charles Kynard—7; Bill Mason, Jimmy McGriff, Lonnie Smith—6 each; Rocco Ferrante, Wild Bill Davis—5 each; Sun Ra, Merl Saunders, Wolfgang Dauner, Bobby Pierce—4 each; Leon Spencer, Caesar Frazier, Art Hillery, Don

Pullen, Deiter Reith, Bu Pleasant—3 each; Ronnie Foster—1.

**Guitar, Established:** Joe Pass—13; George Benson—9; Pat Martino, Kenny Burrell—8 each; Jimmy Raney—7; Grant Green, Herb Ellis, Atila Zoller—5 each; Frank Zappa, Renee Thomas, Larry Coryell—4 each; Marvin Sparks, Chuck Wayne, Ralph Towner, George Barnes, Joe Beck, Billy Mackel, Al Casey, John Lee Hooker, Snooks Eaglin, T-Bone Walker, Baden Powell—3 each.

**Guitar, TDWR:** George Freeman, Tiny Grimes, Jimmy Raney—7 each; Derek Bailey—6; Joe Pass, Jimmy Shirley, Larry Coryell, Floyd Smith, Rune Gustafsson—5 each; Frank Zappa, Billy Butler—4 each; Steve Weakley, Robert Lowe; Dennis Budimir, John Collins, Jim Stewart, Bruce Johnson, Paul Boulelt, Barney Kessel, Boulou Ferrer, Siegfried Schwab, Toto Blanke, Bucky Pizzarelli, Paul Metzke, Raymond Boni—3 each; Rudolf Dasek Volker Kiregel, Billy Mackel, Paul Pena—2 each; Bruce Anderson—1.

**Bass, Established:** Miroslav Vitous—17; Neils-Henning Orsted Pedersen—11; Dave Holland—10; Milt Hinton—9; Malachi Favors, George Duvivier—8 each; George Mraz, Al McKibbin, Rufus Reid, Jenny Clarke, Jiri Mraz, Wilbur Ware, Aaron Bell, Sam Jones—3 each; Milan Rezabek, Buster Williams, Jimmy Garrison—2 each.

**Bass, TDWR:** Chuck Domanico, Eddie Gomez—7 each; Milt Hinton, Larry Ridley, Jean-Francois Jenny Clarke—6 each; Arild Anderson—5; Cleveland Eaton, Rick Laird—4 each; Glenn Moore, Kent Brinkley, Carol Keyes, George Duvivier, Barre Phillips, Eberhard Weber, Alader Page, Dave Holland, Beb Guerin, Jimmy Garrison, Joe Benjamin, Jim Leary—3 each; Milan Rezabek, Gordon Edwards, Chuck Rainey—2 each.

**Drums, Established:** Roy Haynes—15; Art Blakey—13; Alan Dawson—10; Idris Muhammad—8; Tony Williams, Bernard Purdie—6 each; Mel Lewis, Daniel Humair, Howard Grimes—5 each; Sonny Murray, Milford Graves, Ed Blackwell, Gene Krupa, Louis Bellson, Maruga, Mike Carbin, Freddie Waits, Connie

Kay, Jack DeJohnette, Rufus Jones—3 each; Gary Johnson, Mickey Roker, Alphonze Mouzon—2 each.

**Drums, TDWR:** Pierre Favre—9; Milford Graves, Steve McCall—8 each; Barry Altschul—7; Roy Brooks—6; Louis Bellson, Ed Blackwell—5 each; Frank Severino, Roy Brooks, Eric Gravatt—4 each; Freddie Waits, Charles Shaw, Rufus Jones, Rh. Monk, Jr., Barry Lazarowitz, Don Moye, Pierre Courdois, Jon Christensen, Edward Vesala, Spike Wells, Aldo Romano, Jimmy Mumford, Greg Williams, Harold Cardwell, Al Mouzon—3 each; Sunny Murray, Eddie Locke, Oliver Johnson, Mel Lewis, Jake Hanna, Joe Porcaro—2 each; John Van Ohlen, Billy Cobham, Allyn Robinson.

**Male Singer, Established:** B. B. King—14; Billy Eckstein—13; Rich Boone—10; Eddie Clean Head Vinson—9; Robert Williams, Mose Allison—8 each; Clark Terry, Lightnin' Hopkins—7 each; Jimmy Witherspoon, John Lee Hooker—6 each; Memphis Slim—5; Eddie Jefferson, Wayne Cochran, Jimmy Rushing, Les McCann—4 each; Stevie Wonder, Bob Dorough, Johnny Hartman, Tony Bennett, Nat Adderley, Mark Murphy, Juke Boy Bonner, Clifton Chenier, Grady Tate—3 each; Bukka White—2.

**Male Singer, TDWR:** Jackie Paris—6; Al Hibbler, Sam Lewis—5 each; Joe Turner, Johnny Hartman, Bobby Short, Robert Pete Williams—4 each; Nick Holmes, Terry Callier, Steve Katz, Jimmy Witherspoon, Roy Brown, Lowell Fulson, Ray Nance, Mark Murphy, John Lee Hooker, Taj Mahal, Merle Haggard, Mose Allison, Nat Adderley, Stevie Wonder, Marvin Gaye, Professor Longhair, Sun Ra, Howlin Wolf, Eddie Vinson, Sy Oliver—3 each; Bukka White, Clark Terry—2 each.

**Female Singer, Established:** Roberta Flack—10; Karin Krog—5; Diana Ross, Cleo Lane, Caroline Penton—4 each; Esiter Phillips, Flora Purim, Etta Jones, Carla Bley, Anne Sutton, Lee Wiley, Bette Midler—3 each; Jackie Cain—2; Mary Lou Williams—1.

**Female Singer, TDWR:** Sheila Jordan—8; Helen Humes, Ethel Jones—5 each; Ethel Ennis, Ursula

## HERE'S YOUR BALLOT

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HALL OF FAME (see rules)

JAZZMAN OF THE YEAR

POP MUSICIAN OF THE YEAR

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down beat 38th ANNUAL READERS POLL

## readers poll instructions

The 38th annual **down beat** Readers Poll is under way. For the next several months—until midnight Oct. 20—readers will have the opportunity to vote for their favorite musicians.

Cut out the ballot, fill in your choices, and mail to **down beat, 222 W. Adams St., Chicago, IL 60606**. You need not vote in every category. Make your opinion count—vote!

### VOTING RULES:

- Vote once only. Ballots must be postmarked before midnight Oct. 20.
- Use only the official ballot. Type or print names.
- Jazzman and Pop Musician of the year:** Vote for the person who, in your opinion, has contributed most to jazz or pop in 1973.
- 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, Gene Krupa, 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, and Fletcher Henderson.
- 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).
- 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.
- Make only one selection in each category.

HERE'S YOUR BALLOT

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**Misc. Instrument, Established:** Russ Whitman (bass sax)—8; Paul Bley (synthesizer)—7; John Surman (bass clarinet), Sun Ra (synthesizer)—6 each; Jan Garbarek (bass sax), Airtio Moreira (percussion)—5 each; Michel Portal (tarogot)—4; Jan Hammer (synthesizer) Willem Breuker (bass clarinet), Joe Zawinul (synthesizer), Harry Carney (bass clarinet), Julius Watkins (french horn)—3 each; Gunter Hampel (bass clarinet)—2; Colin Walcott (sitar, percussion)—1.

**Misc. Instrument, TDWR:** Dave Amram (French horn)—5; David Horowitz (synthesizer), Rich Matteson (euphonium), Elek Bacsik (viola)—4 each; Sue Evans (percussion), Ray Draper (tuba) Willem Breuker (bass clarinet), Joseph Jarman (bassoon), Sun Ra (synthesizer), Azzedin Weston (percussion), Benny Maupin (bass clarinet), Little Walter (harmonica), Michael Portal (taragot), Anthony Braxton (contrabass clarinet), Clifford Thornton (shenai), Julius Watkins (French horn), Ron Carter (cello), Roy Brooks (saw), Rahsaan Roland Kirk (manzello-stritch), Jan Hammer (synthesizer), Dave Barger (tuba), Badal Roy (tabal), Bob Cooper (oboe)—3 each; Alice Coltrane (harp)—2; Colin Walcott (sitar, percussion)—1.

## NAMM SHOW

*Continued from page 12*

### Convention Performers

Many jazz musicians performed at the NAMM convention at parties sponsored by participating musical instrument companies or at the annual down beat/NAMM Happening. Musicians at sponsors' events included Carol Kaye, bass; Roy Burns, drums; Phil Upchurch, guitar. Tennyson Stephens, piano—via Fender/Rhodes/Rogers; Bill Withers, Howard Roberts, Les Paul, Maurice Anderson, guitars (Gibson); Ed Shaughnessy, Larrie Londin, drums (Pearl); Leblanc had Bud Brisbois, trumpet; George Roberts, trombone. Al Belletto, reeds; Frank Brown, trumpet.

The judges for the Yamaha organ contest did not perform publicly but there was an impromptu five piano session after the contest among Steve Allen, Sarah Vaughan, Jackie Davis, and Clare Fischer, with David Clayton-Thomas scat singing.

A number of the musicians mentioned here—plus several others—were featured in the 7th annual American College Jazz Festival which took place in conjunction with the NAMM convention (see Jazz on Campus).

The down beat/NAMM Happening opened with the award-winning jazz band from New Trier West High School (Northfield, Ill.). Roger Mills, dir. with Mike Vax, Conn. trumpet, and Kenny Soderblum, tenor sax sitting in. Next came Don Lewis and Dave Fredericks, assisted by Mike Battaglia, on Hammond organ and ARP synthesizers. Then came the Malcolm X College jazz ensemble, Charles Walton, dir. with Steve Allen (via Yamaha) sitting in on piano and featuring Donnie Osborne on Slingerland drums. Allen enjoyed himself so much that he sat in on the Ed Shaughnessy set (with Vax, Soderblum, and Billy Howell, trombonist from Malcolm X); with Bruce Bolen who played exquisite (Gibson) guitar; and with several members of the Westminster College (Salt Lake City) jazz ensemble including Albert Wing and Tom Fowler. Rocco Ferrante, the 17 year old organist, who won the Yamaha Grand Prix in Japan last year also performed (very well).

Shaughnessy dedicated his turn to Gene Krupa "to whom all modern drummers owe everything", who could not attend the NAMM show because of illness. **db**





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*The Music Career Handbook* by Joseph Csida.  
First Place Music Publications, 374 pp.,  
\$14.95.

A continuing gap in the education of a musician, or of a music teacher, is the lack of practical information on how to survive. No colleges, with the lonely exceptions of the U. of Miami and Bradley U., offer the prospective musician or teacher any protection from the perils of being an artist/business person. Most high schools, and this includes vocational schools, barely deal with the real world of music with its natural hazards of agents & managers, publishers and licensing agencies, copyrights & royalties, contracts & unions—or attempt to answer the perpetual question: "How do I get my song published." (Best advice: do it yourself.)

With the publication of *The Music Career Handbook*, a musician has only himself to blame if he doesn't take care of business or if he signs a life-plus-options management contract without consulting a lawyer.

Csida's credentials are impeccable and impressive—music editor of *The Billboard*, a&r chief for RCA Victor, head of eastern operations for Capitol, personal manager for the likes of Bobby Darin, Eddy Arnold, and John Gary. Csida's style is brisk, anecdotal, and refreshingly honest about a part of the (record) business that is not always conducted with complete candor.

Csida's contributions make up most of the Handbook's 374 pages covering virtually all aspects of song and music writing, royalties, publishing, etc. The section on composing/arranging/conducting is authoritatively written by Csida's partner in First Place Publications, Dick Grove, the well known Hollywood-based c/a/c. Jack Wheaton, former head of jazz studies at Cerritos College and long associated with Stan Kenton's neophonic activities, capably takes care of "The Educational Careers" section.

The Handbook is intended, in the words of the author: ". . . for people who believe they want to begin—or who are presently engaged in—a career in the Music/Record business, and feel they may be able to use some practical suggestions as to how they may develop their careers more successfully". The author(s) have succeeded admirably.

An advisory to the reader: buy your own copy; certain money-saving pages are likely to be missing from the library copy. Advice to libraries: buy more than one copy. Advice to schools: make the Handbook must reading for the music faculty. —c. suber



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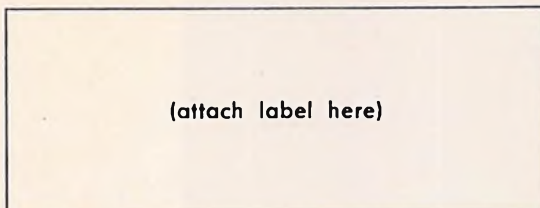
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**FINAL BAR**

*Continued from page 13*

gan to gig again (he recorded with Art Hodes in 1953) and was still playing quite often around Chicago in 1973, using an electronic amplifying device for his clarinet.

Influenced by Leon Roppolo and Jimmie Noone, DeFaut was one of the first non-New Orleansians to master the clarinet style associated with that city. —d.m.

Clarinetist **Jim Cullum, Sr.**, 59, died June 7 in San Antonio, Tex. of lung cancer.

Founder of the Happy Jazz Band in 1962, Dallas-born Cullum began to play jazz with fellow student Garner Clark at Southern Methodist Univ. For the next 20 years, he was in and out of music professionally, including stints with Jimmy Dorsey, Jack Tea-

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garden and Victor Lombardo. He also co-owned a jazz club in Dallas, the Hollywood Club, in the '40s. In the following decade, he took over the wholesale grocery business owned by his family and moved to San Antonio.

The Happy Jazz Band, which includes son Jim Cullum, Jr. on cornet, made its first record in '63 and has made an album a year ever since, some with such distinguished guests as Bobby Hackett. The Cullums bought Audiophile Records in 1969, and also conceived the successful annual World Series Of Jazz. Cullum's warm, full-toned playing is perhaps best showcased on the album *Jim Cullum's Eloquent Clarinet*. —d.m.

Tubby Hayes, the brilliant British tenor saxophonist, died June 8 in Hammersmith Hospital in London after undergoing open heart surgery. He was 38.

Edward Brian Hayes, who also played flute, vibes and soprano sax, was born in West London. His first instrument was violin; he switched to tenor at 12 and was a professional musician at 15. A year later, he made his recording debut with trumpeter Kenny Baker's group.

After playing with the bands of Tito Burns, Ambrose, Jack Parnell and Vic Lewis, Hayes formed his own octet in 1955. He took up vibes as a regular double in 1956, and a year later co-founded the Jazz Couriers with fellow tenorist Ronnie Scott. This group, one of the best in Britain of the day, also toured extensively abroad. Scott left in '59, and the group, with Jimmy Deuchar on trumpet, became the Tubby Hayes Quintet.

Tubby led his own groups from then on, including big bands. He visited New York for the first time in 1961, playing at the Half Note and recording with Clark Terry and Eddie Costa; he was back again the next year and showed his mettle on a record date with fellow reedmen Roland Kirk and James Moody. His last playing visit to the U.S. was in '64. That same year, he subbed for Paul Gonsalves in the Duke Ellington band at London's Royal Festival Hall.

Illness kept Tubby pretty much off the scene in the years 1969-71; he was hospitalized for a liver ailment in '70 when doctors discovered that he had a damaged heart valve, which was replaced in delicate open-heart surgery. Much missed during long months of convalescence, Tubby returned to the scene in fine form in '71, playing with his own band and the Bebop Preservation Society. He knew that a second operation might be needed; one of his last appearances was at a benefit for fellow tenorist Alan Skidmore. He leaves a wife and two young sons.

Tubby Hayes was a jazzman in a class with the best; there was no need to qualify praise for his work by pointing out that he was not American. Influenced at first by Hank Mobley, Sonny Rollins and Johnny Griffin (he shared with the latter a love for—and mastery of—speed), he had found his own style by 1959, when he recorded the fine *Lp Tubby's Groove*. Though he did not adapt modernisms just to be fashionable, a Coltrane influence was apparent when he recorded *Mexican Green* in '68. But he never lost his love for straight-ahead swinging.

If tenor was his chief horn, his work on vibes ranks with the best, and he handled flute and soprano fleetly. Tubby was also a gifted composer, arranger and leader. All facets of his remarkable talent are showcased in the album *100% Proof*, notably the title track. —d.m.

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<b>JOHN MAYALL</b> Sept. 21-22, Winterland, S.F.	
<b>BETTE MIDLER</b> Sept. 27-30, Berkeley, Calif.	
<b>FACES</b> Oct. 9, Oakland, Calif.	
<b>DAVID BOWIE</b> Oct. 14, Civic Aud. S.F.	<b>JETHRO TULL</b> July 23, Oakland, Calif.
<b>SHA NA NA</b> Nov. 23-24, Winterland, S.F.	<b>TBA</b> July 6-7, Winterland, S.F. Aug. 17, Oakland, Calif. 24, Winterland, S.F. Sept. 21-22, Winterland, S.F. 27-30, Berkeley, Calif.
<b>TAJ MAHAL</b> July 24-29, San Fran. Calif.	Oct. 14, Civic Aud. S.F. Nov. 23-24, Winterland, S.F.
<b>BRUCE SPRINGSTEEN</b> July 18-23, N. Y. City	<b>JUDY COLLINS</b> Aug. 24-25, Masonic Aud. S.F.
<b>O.C. SMITH</b> July 6, Los Angeles Aug. 4, Houston, Tex.	<b>STAN KENTON</b> Aug. 17, Hollywood Bowl
<b>SONS OF CHAMPLIN</b> July 8, Queens, N.Y. 29, San Diego, Calif.	<b>OSCAR PETERSON</b> Aug. 17, Hollywood Bowl
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The album, to be called *Inside Straight*, will  
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Wayne-Joe Puma Duo (July 11) and the JPJ  
Quartet plus the Jazzmobile Workshop Band  
(July 18) followed. Set for July 25 is a repeat  
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Quintet; Joe Newman does his thing again on  
Aug. 1, with the Pan Am 99th St. Jets Steel  
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The 7th annual American College Jazz Festival took place June 15-17 in McCormick Place, Chicago, in conjunction with the annual Convention & Exposition of the National Association of Music Merchants (NAMM).

The sponsor for the ACJF was American Airlines who put up virtually all the advance money to pay transportation expenses (for the participating musicians), promotion expenses, etc. Jimmy Lyons, executive producer and founder of the Monterey Jazz Festival, was the executive producer for the ACJF, as he was for last year's event at the John F. Kennedy Center for the Performing Arts (Washington, D.C.) The participating college groups and vocalists represented the eight regional College Jazz Festivals comprising the ACJF network. Two combos were unable to appear because of conflicting engagements: U. of Wisconsin-Eau Claire and U. of Calif.-Northridge. Performing on the first evening session were: the big bands from U. of Mo.-Kansas City and Lawrence U. (Appleton, WI), John Harmon, dir.; combos from Columbia U. (NYC) and Memphis State U.; and vocalists Susan Blackshear (Lamar State U., Beaumont, TX) and Jimmy Spinks (Kennedy King C., Chicago). Guest artists were: Art Pepper, alto sax (services provided by the Buffet div. of Chicago Musical Instrument Co.) and Mike Vax, trumpet (via Conn).

The line-up for the Saturday matinee included: the big bands of Towson State U. (MD), Hank Levy, dir., and the U. of Texas (Austin), Dick Goodwin, dir.; and vocalist Gary Jones (Utah State U., Logan). Guest artists were Billy Watrous, trombone, (via Selmer); Gary Burton, vibes (via Musser div. of Ludwig Industries); Wayman Reed, trumpet (via Queson div. of Gretsch); Art Pepper and Mike Vax.

The Saturday night program included: the bands from Los Angeles City C., Bob McDonald, dir. and Central Washington State U.; combos from Kansas State U. (Manhattan), and Blind Melon Chitlin' from Westminster C. (Salt Lake City); vocalist Caprice Clarke (L.A.C.C.). Guest performers included: Bud Brisbois, trumpet (via Leblanc); Steve Allen, piano, and Rocco Ferrante, organ (via Yamaha), Watrous, Vax, and Pepper.

The concluding session began at 4:00 p.m., Sunday and included: the big bands from Westminster C., Ladd McIntosh, dir., and Texas Southern U., Lanny Steele, dir.; combos from Mt. Hood Community C. (Gresham, OR) and Texas Southern U.; and vocalist Anita Moore (T.S.U.). Guest artists were: Al Belletto, tenor sax (via Leblanc), Roy Burns, drums, (via Rogers div. of CBS), Rich Matteson, valve trombone, euphonium, and tuba (via Getzen), Billy Watrous, and Billy Howell, trombone (Malcolm X C., Chicago).

An important part of the 1973 ACJF was participation in "Operation Outreach", a Chicago community service program of the American Oil Co. Six concerts were held with the host organizations providing building facilities and the ACJF providing the performers. Community concerts were held at: Kennedy-King C., Bill Abernathy, dir., with the U. of Texas band, and vocalist, Jimmy Spinks; Wright Jr. College, John DeRoule, dir., with the Lawrence U. band and Mike Vax; Museum of Science and Industry with the U. of Texas; Chicago Vocational High School, Joe Miller, dir., with the Towson band; and at Stateway Gardens (Housing

Project). Bonnie Moore, coordinator, with the Westminster Band plus two combos from Kenwood High School (courtesy of Lena McLin) and vocalists Jimmy Spinks and Jean Catron. Organist Rocco Ferrante performed at Downey Veterans Hospital.

Kicking off the ACJF promotion was a proclamation from Mayor Richard J. Daley declaring the week of June 11 as "Chicago Jazz Week". To celebrate the event the ACJF committee organized noon-time concerts by local school jazz groups in various downtown locations. The groups included bands from Kennedy-King C., Malcolm X C., Charles Walton, dir., Wright Jr. C., Dunbar High School, Willie Naylor, dir. They performed at the Civic Center Plaza, First National Bank Building Plaza, Illinois Center (Michigan & Wacker), and Quincy Court for the State Street Council.

To make the logistics easier, the college musicians were asked not to bring their big instruments and amps. These were supplied by various instrument manufacturers: Hammond organs; Merson Music Products for its Univox electric piano and amp; bass and guitar amps from I.S.C. Audio (Earth); various and sundry equipment from the Maestro, Wm. Lewis, Barcus-Berry, Pearl Drum, Gibson, and Farfisa divisions of Chicago Musical Instrument Co. Shure mikes and sound systems were provided for use at the festival and community centers. Paul Pepin, of Master Recording Associates (Kettering, Ohio), recorded the four sessions at McCormick place. Shure also provided gold plated functional mikes for each band, combo, and vocalist represented at the ACJF, including winning two combos who could not attend.

McDonald's Restaurants provided hamburgers, etc. for the performing musicians at the community and downtown concerts.

Bob Walsh, Director of Community Relations for American Airlines, Bill Fowler, chairman of the ACJF executive committee, and Jimmy Lyons worked long and hard to get the ACJF on stage. Don Spatney, head of Spectrum Travel, performed yeoman service—housing, travel, and local transportation. The staff of down beat assisted in co-ordinating pre-festival activities and the sale of tickets.

Musically the festival was a success: the box-office was a disappointment. The attendance was adversely affected by terrible weather, terrible even for Chicago. Hailstorms, and area tornados were responsible for Clark Terry's baggage going to Kansas City (without him), Steve Allen and others arriving hours late, and discouraged people from going to McCormick Place. The advance promotion was good, WSDM and WBEE carried free public service spots, several local tv and radio shows featured ACJF affiliated personalities, and the press was cooperative in its pre-festival coverage.

The National Association of Jazz Educators (NAJE) elected not to cooperate with the ACJF and withdrew their offer of \$500 for scholarships. NAJE, with the JFK Center, was a co-producer of the 1972 ACJF which still owes a considerable amount of money to several festival creditors.

The executive committee of the ACJF is entertaining several alternative plans for the 1974 event. An announcement of its decision will be made sometime this fall. db

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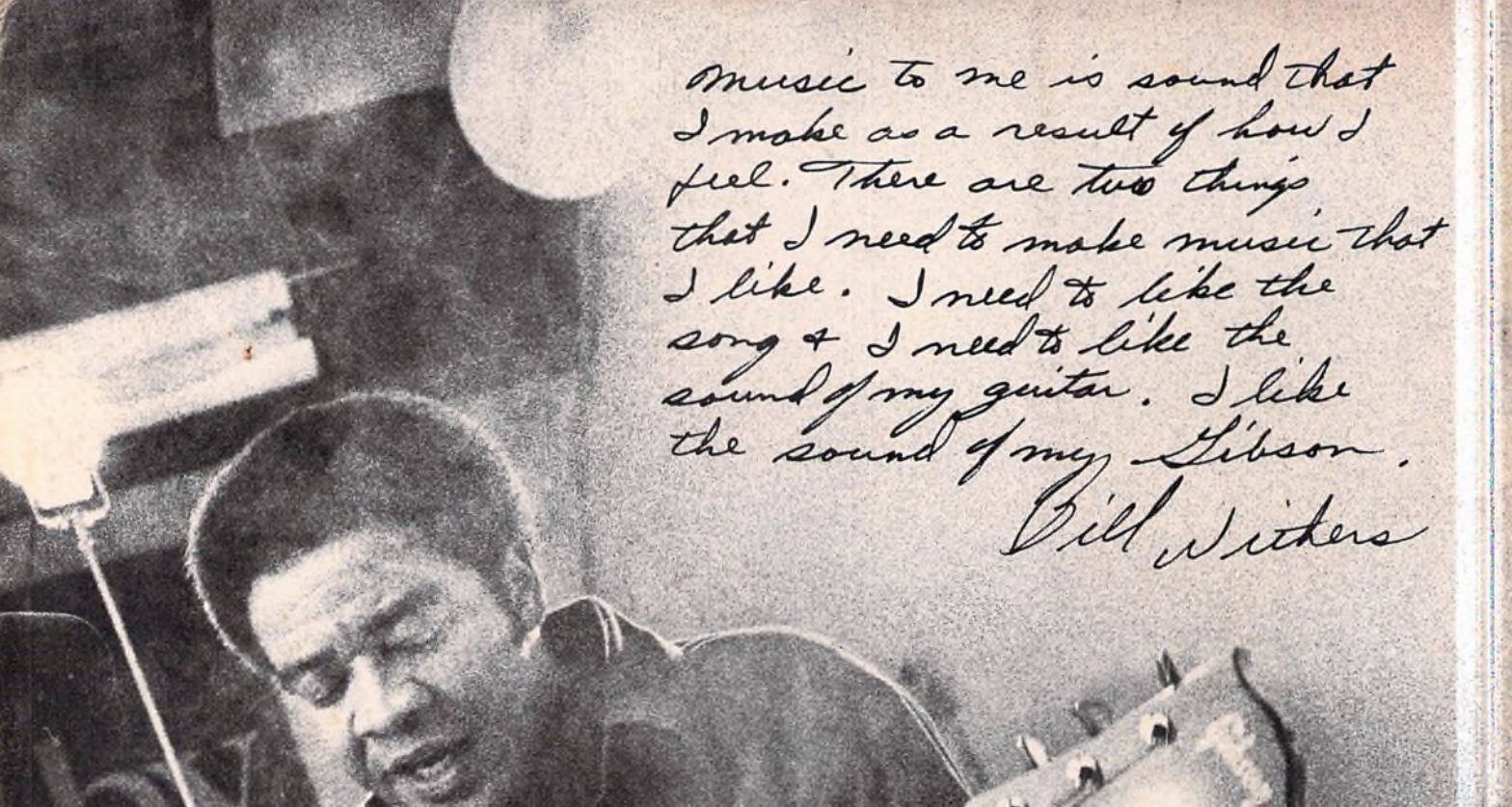
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