

down beat

EVERY OTHER THURSDAY SINCE 1934

17TH INTERNATIONAL JAZZ CRITICS POLL:

Another Sweep For Duke and Miles ■

Rock at Newport: Big Crowds, Bad Vibes ■

Solo by Poll-winner Jean-Luc Ponty

db music
workshop



IT'S SO EASY—TO ADD SO MUCH TO YOUR SOUND

The great instruments of



KING

and... the electronic wizardry of VOX combine to bring you today's most colorful spectrum of sound... unsurpassed in fidelity, clarity, range.

Whatever instrument you play in the exciting new world of ampliphonics, you want a system that expresses you... your personality, your own style.

You can depend on King-Vox for a faithful response to every change in intonation. Its sensitivity is superb.

You can depend on King-Vox for fidelity of tone no matter what the volume... a whisper or a roar.

You can depend on King-Vox for ease of control. Just a touch of your finger on the Octavoice (so small it clips to your belt or shirt pocket) gives you a range of three full octaves, four different voices.

You can depend on King-Vox for technical excellence.

In short, you can depend on King-Vox for more (so much more) of everything you want. Doesn't it make sense to test the system at your dealer's Demonstration Center today?

By the way, did we say that King-Vox was dependable?



King Super-20 Tenor Saxophone with Solid Sterling Silver Bell

King Mairigaux Clarinet Made in France

King Golden Voice Flute with the 24K gold embouchure plate

King Silver Flair Trumpet

King 3-B Trombone with Solid Sterling Silver Bell



KING MUSICAL INSTRUMENTS

DIVISION OF THE SEEBURG CORPORATION

35098 — RTIS 800-8-1111 — 1-800-8-1111

If you think electronic music has come a long way to date, wait 'til you hear Hohner's point of view.

Here are four excitingly different keyboard instruments that give you an extraordinary versatility of sound.

And give your listeners some unexpected musical thrills.

All these keyboard instruments are dramatically styled, lightweight for portability with removable legs and built to highest professional standards. Anyone who plays the piano can play any of these fine Hohner keyboards.

The Hohner CLAVINET C

An electronic clavichord with 60 standard size piano keys. It can sound like electric guitar, harp, spinet or harpsichord. Special dynamic keyboard lets you increase volume by increasing pressure on keys.

Completely portable with removable legs. Available also with built-in transistorized amplifier and loudspeaker.

Hohner PIANET

An electronic piano with stainless steel reeds that won't break or go out of tune. Sixty-one full size keys. Vibrato switch, Foot pedal controls volume for electrifying effects.

Hohner CEMBALET

An excitingly versatile electric piano that sounds like electronic vibes or percussive piano. Three position tone switch and vibrato. Unbreakable reeds for constant pitch.

Hohner BASS

An electronic keyboard bass with variable percussion. Produces incredible bass and tuba effects. Rheostat volume and percussion control. A fascinating addition to group sound.

These and other electrifying developments in sound marketed by

Hohner 

Look what Hohner's putting on the other end of the plug.



JORDAN POWERFUL PAIR

ANNOUNCES
THE NEW



J50
\$59.95

More power per dollar for that beginning professional sound... and all for as little as \$59.95. That's the new J50—8" speaker—12 watts peak power [5 watts RMS], 3 inputs—volume and tone controls—14 lbs. of concentrated power in a 19" high cabinet.



J80
\$79.95

The J80 of \$79.95—10" speaker—20 watts peak power [8 watts RMS]—3 inputs—volume and tone controls plus tremolo rate-depth controls—15 lbs. of concentrated power in a 19" high cabinet. Test the Jordan power with a demonstration at your dealer. The complete Jordan sound spectrum answers the needs of amateurs and professionals alike.—List prices from \$59.95 to \$1200.00. See, hear and feel the powerful performance sound—buy Jordan.

**JORDAN
ELECTRONICS**

151 PASADENA AVENUE
S.O. PASADENA, CALIF. 92020
(213) 257-8280

151 PASADENA AVENUE
S.O. PASADENA, CALIF. 92020
(213) 257-8280

FREE — Full color,
full size brochure.
Write for it today.



4 □ DOWN BEAT

THE FIRST CHORUS

By CHARLES SUBER

IT'S BEEN THREE months now since the publication of Henry Pleasants' important book, *Serious Music And All That Jazz*. (Two advance chapters ran in *Down Beat's* Feb. 6 issue and *MUSIC '69*). It's been interesting and instructive to read the press reviews.

First of, should you not have met, know that Pleasants is a perceptive, middle-aged American music critic who has been living in England for some time and is, among other things, the London music critic of the International *Herald Tribune*. A major precept of Pleasants' book is that jazz is the most valid music being played and created today. He decries the establishment's role in continuing to venerate and perpetuate something called "serious music" which he likens to museum pieces. He also senses some similar decadence in jazz' adherence to hard bop forms that turn off audiences and young players.



Pleasants' cry is for relevance: alive music to serve the living.

The American critics, generally, received the book with good, if somewhat condescending, grace and almost complete lack of perception. Few, very few, commented on Pleasants' indictment of foundations, music critics, and the music educator hierarchy for their incestuous environment of serious music. No one has commented about the millions of dollars being spent (and more contemplated) on edifices to house museum music. No American critic or reviewer has written of the music establishment's taboos of values. Build big monuments to affluence—like New York's Lincoln Center—and then wonder what to put in it that will bring audiences. Establish music scholarships for talented young musicians—and then enshrine them in dusty curricula. Make your contribution to the local symphony/opera/chamber society—it feels good to be called a patron, and besides it's tax deductible.

Neither have we read of any American critic willing to challenge Pleasants' neat slicing job on Contemporary Music. Why do the music pundits insist that John Cage and Stockhausen are serious musicians and that Duke Ellington is a jazz musician?

The English critics seem to have a better insight into what Pleasants is saying even if not all of them like it. *The Times' Saturday Review* sniffed that "... the poor academic evidently still feels that the world must be shown that American art is a significant and serious affair" and then hubbly agrees that the "living music of our day is jazz and its ancillary manifestations, which every musician knows anyhow". *Punch* remarked, with clear vision, that "Serious critics will find it excruciating to see themselves as obsolete, except as curators of history. Jazz critics will fiercely resent his too-justified complaint that jazz has, in the past 15 years, entered the same path to decadence as Serious Music."

We recommend Pleasants to you. **KRM**

"That Great Gretsch Sound"

Tops The Down Beat International Critics Poll

Year after year the winners play Gretsch. Obviously great talent demands great drums. Gretsch fulfills all the needs of any drummer's driving style. Top drummers know Gretsch, play Gretsch. If you haven't discovered "That Great Gretsch Sound" for yourself, see your Gretsch dealer today.



2. Anthony Williams

1. Elvin Jones



The Fred Gretsch Company, Inc.

60 Broadway
Brooklyn, N.Y. 11211

Please send me a copy of the full color Gretsch Drum Catalog.

Name _____

Address _____

City _____

State _____ Zip Code _____

GRETSCH



**Most
Leading
Jazz Composers
license
their music
through BMI**

**BRUBECK, DAVIS, LEWIS, MINGUS,
MONK, NELSON, PARKER, RUSSELL and**

innumerable other composers who make
jazz an expression of emotion and
imagination have elected to license their
music through BMI.

We pay tribute to them and to the many
other poll-winning composers whose
talent brings credit to us and to thousands
of their fellow affiliated composers in
all fields of music.

All the worlds of music
for all of today's audience.

BMI

BROADCAST MUSIC, INC.

CHORDS & DISCORDS

A Forum For Readers

Tribute To Al Stinson

I was most deeply shocked to read of the death of bassist Albert Stinson. It was for me and some of my friends an even more personally felt tragedy that the loss in recent years of Eric Dolphy, John Coltrane and Wes Montgomery. We had felt since 1964 that it was only a matter of time before he would be recognized as one of the greatest jazzmen of our time, and reviews in *Down Beat* of some of his live performances seemed to confirm our opinion.

Now he is gone, before most people were aware of what he had to offer them, and the fault is partly ours for not drawing attention, in your letter columns, to the accident of history which may have played a large part in his remaining in obscurity.

It was this: a record by the Chico Hamilton Quintet (the same group as on *Passin' Through*) was released on Reprise at the same time as the label changed hands, and was withdrawn even before it was reviewed. It was never re-released. It contains the finest individual work on record by each of the members of the group—especially by Chico, Albert and Gabor Szabo. It is also one of the best recorded jazz LPs I have ever heard. And it has on one track, *One Sheridan Square*—and

I'm sorry about the superlatives, but I feel they're necessary—what some of us feel is one of the greatest of jazz solos—in terms of architecture, melodic line, technical control, tone, originality of ideas and sheer emotional power. I don't think there is anything by any other bassist and very few solos by any other instrumentalist that I would rather listen to.

The record is called *A Different Journey* and we think that as a tribute to an inexplicably underrated figure, and so that the public can have a chance to enjoy a very fine album, it should be released by Reprise or whoever else has the power to do so.

London, England

Bouquet

Your guitar issue was beautiful. The Bloomfield interview was magnificent. Don DeMichael's questioning was perceptive and probing. Larry Kart's *Mother's* was great.

One criticism: I have been reading *Down Beat* for a year and a half and am waiting for an article on Grant Green, a truly fine artist and gifted musician.

Thanks for being the greatest anyway.
George Robinson

Woodmere, N.Y.

First Herd Still Hot

After reading *Woody Pleased With Herd's New Approach* (DB, July 10), I started looking through my record collection for old Herman discs. After hearing several of these vintage 1945-1946 Colum-

bia records, it seems that the Herman Herd need not try a new approach; it should revive an old one!

If such gems as *Caldonia* and *Fan It* (by the Woodchoppers) were re-issued as singles (not as historic collectors' records), and sold in pop record shops, Herman wouldn't have to worry about changing his approach.

These records would fit perfectly into today's groove. This band sounds better than any other that Woody has ever had (including the one he is leading now). They were well recorded and, though not in stereo, are in semi-high fidelity. These performances sound as fresh as any contemporary discs now available.

If such records are re-issued as pop records (as well as those by Kenton and Gillespie), record companies might be in for a few surprises.

Alexandria, La.

Mike Roggins

Missed Irony

Martin Williams (DB, July 10) cites five songs as examples of AABA song form. However, four of these songs (*Pennies from Heaven*, *Indiana*, *How High the Moon*, *There'll Never Be another You*) are not in AABA song form.

Tom Levings

Sierra Madre, Calif.

Of course they're not. And neither is the fifth (*Embraceable You*). That's why Martin Williams cited them as examples of standards that are not in AABA form. All clear? —Ed.

The Status Eric Cymbal

AVEDIS ZILDJIAN the only cymbals played by Shelly Manne

... and Louis Bellson and Roy Haynes and Jimmie Cra Gene Krupa and Buddy Rich and Max Roach and Pete Mousie Alexander and Dave Bailey and Ray Bauduc and Larry Bunker and Roy Burns and Frank Butler and Frankie Capp and Kenny Clarke and Cozy Cole and Rudy Collins and Jimmie Crawford and Harvey La Joe Cusatis and Alan Dawson and Barrett Deems and Jack De Johnette and Tony De Nicola and Bruce Phil Dunlop and Nick Fatool and Vernel Fournier and George Frank Gant and Sonny Greer and Sol Gubin and Hand Chico Hamilton and Lionel Hampton and Jake Hanna and Billy Hart and Louis Hayes and Lex Humphries and Sonny Igoe and Gus Johnson and Jo Jones and Jo Rufus Jones and Connie Kay and Irv Kluger and George Nick Ceroli and Don Lamond and Paul Ferrara and Pete LaRocca and Cliff Leeman and Stan Levey and Roy McCurdy and Sonny Payne and Ben Riley and Dannie Richmond and Ed Shaughnessy and John Zutty Singleton and Alvin Stoller and Jack Sperling and Grady Tate and Jim Kappes and Jim Vincent and Steve Schaeffer and Tony Inzalaco and Jimmie

AVEDIS
ZILDJIAN CO.

education in jazz

by Gary Burton

No one can make you a musician. A school can only offer the tools, and the information, and provide some of the incentive. Real success depends on the individual. If you feel you are a musician who loves music and wants it more than anything else, then I suggest you consider Berklee. It's unlike any other school.



Berklee offers training of the most direct and useful nature, with emphasis on music that is happening today . . . and its aimed toward producing musicians of individual musical personalities.

Berklee was my school, where I found out what I wanted to know and needed to know. I was encouraged to be my own musician and given the skills and confidence necessary to approach the career I wished to follow.

Additional recommendation for Berklee is the success of many of its former students . . . and this speaks for itself.

Inquire and see if Berklee is for you.

Gary Burton

For information write to:
Berklee School of Music
Dept. D

1140 Boylston Street, Boston, Mass. 02215

For those who cannot attend
Berklee of this time . . .

o special
CORRESPONDENCE COURSE

Includes:

- Modern Harmony
- Improvisation
- Dance Band Arranging
- Jazz Composition, etc.

For information write to:
Berklee Press Publications
Dept. D

1140 Boylston Street
Boston, Mass. 02215

down beat

EVERY OTHER THURSDAY SINCE 1934

On Newsstands Throughout the World

READERS IN 142 COUNTRIES

contents

- 4 The First Chorus, by Charles Suber
- 7 Chords and Discords
- 14 News
- 15 Strictly Ad Lib
- 16 17th International Critics Poll Results: Complete tabulation of all the winners as selected by this year's panel of critics.
- 24 How They Voted: Alphabetical listing of each critic's ballot.
- 25 Newport '69: Bad Trip. Dan Morgenstern and Ira Gitler tell what transpired when rock invaded a jazz festival.
- 47 Music Workshop: A violin solo by poll-winner Jean-Luc Ponty, transcribed with comments by David Baker.
Photo credits, pages 16-23: Ellington, Fitzgerald, Jones, Ponty, Johnson, Moody, Norvo, Humair—Giuseppe Pino; Jones Trio, J. Smith, Farrell, Surman (baritone), Orsted-Pedersen—Jan Persson; Rollins, Westbrook, Surman (soprano)—Valerie Wilmer; Hodges, Waters, Corea—Lee Tanner; Hines, Thompson—Don Schlitten; Aylor, Brecker—Trombert Thierry; Kirk Dan Randolph; Hamilton—Ted Williams; Carney—Joseph L. Johnson; Lashley—John Simmons; Hutto—Ray Flerlage; Hendricks—Ray Avery; Charles—Heye Wassenbergh; R. Davis—Bill Abernathy; Russell—Richard Good; Burrill—Jack Bradley; M. Davis—Allan S. Flood; Martino—Veryl Oakland; Nance—Skeetz.

Cover photo of Roland Kirk by Jan Persson

CORRESPONDENTS

Baltimore, James D. Dills
Boston, Phil Wilson
Buffalo, James Holmes
Chicago, Harriet Chase
Cincinnati, Louis F. Lausche
Cleveland, John Schoenow
Dallas, Don Gilliland
Denver, Thomas Evans
Detroit, Bill McLarney
Indianapolis, Les Taylor
Kansas City, Dave Mason

Lee Vega, Phyllis Kiger
Lima/Peru, Dave Kaufman
Miami/Fl, Laurinda, Robert Schultz
Minneapolis/St. Paul, Dick Wittbeck
New Orleans, Charles Suber
Philadelphia, Fred Miller
Pittsburgh, Roy Kahler
St. Louis, Phil Halsey
San Francisco, Joe Gallagher
Seattle, Louis Richards
Washington, D.C., Paul Anthony
Argentina, Walter Thiers
Australia, Trevor Graham

Central Europe, Eric T. Vogel
Denmark, Finn Sjunsoop
France, Jean-Louis Gondre
Germany, Joachim C. Ebernd
Gout Rodica, Valeria Wilmer
Italy, Roggero Storti
Japan, Mas E. Iash
Netherlands, Hans F. Duffer
Norway, Rudi Halin
Poland, Barnim Macchko
Sweden, Lars Lyngst
Toronto, Helen Mouton
Uruguay, Amelio Salazar

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright 1969 by Modern Publications, a division of John Major Printing Co., all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 116,667. Published bi-weekly. No answer be responsible for unsolicited manuscripts and photos.

Subscription rates \$7 one year, \$12 two years, \$16 three years, payable in advance. If you live in any of the Pan American Basin countries, add \$6. For each year of subscription, in the price listed above, if you live in Canada or any other foreign country, add \$1.50 for each year.

DOWN BEAT articles are indexed in The Music Index and MUSIC '69. Write DOWN BEAT for availability of microfilm copies (by University Microfilms) and microfilm copies (by Bell & Howell).

If you move, let us know your new address with zip code (include your old one, too) 6 weeks in advance so you won't miss an issue (the postoffice won't forward copies and we can't send duplicates).

MAJORITY PUBLICATIONS:
DOWN BEAT, MUSIC '69,
MUSIC DIRECTORY, NAME DAY



Address all correspondence to 222 W. Adams Street, Chicago, Illinois, 60606.

EXECUTIVE OFFICE, 222 West Adams St., Chicago, IL., 60606, (312) 246-7811. Dan Morgenstern, Lawrence Kart, Editorial. D. B. Kelly, Subscriptions.

EAST COAST OFFICE: 259 W. 57th Street, New York, N.Y., 10019, (212) 757-5111. Ira Gitler, Editorial. Charles Colletti, Advertising Sales.

WEST COAST OFFICE: 11571 Wyandottia St., North Hollywood, CA, 91606, 878-2190. Harvey Siders, Editorial. Martin Galay, Advertising sales, 14751 Valley Vista Blvd., Sherman Oaks, CA, 91405, 764-9642.

POSTMASTER: Send Form 3529 to Modern Publ., 222 W. Adams Street, Chicago, Illinois 60606

CABLE ADDRESS DOWNBEAT
Masters, 4021 Bureau of
Circulation



You may have already

WON

\$100 a MONTH
for LIFE!

in the

**INCOME FOR LIFE
SWEEPSTAKES**

**MAIL YOUR OFFICIAL
ENTRY CARD TODAY**

101 Lifetime Incomes
waiting to be Claimed!

Check "YES" for FREE entry
and Lifetime Membership

THIS IS YOUR
LUCKY NUMBER
(No one else has it!)

DP - 175202



CITADEL RECORD CLUB

A Service of the Longines Symphonette Society
Symphonette Square, Larchmont, N. Y. 10538

YES—Enroll me in the club for all the privileges described in the advertisement and tell me if I have won, (or see rules on advertisement). I get FREE kit including SCHWANN catalog plus two big books, plus enrollment in the exclusive Gold Medal Awards program. I AM NOT OBLIGATED TO BUY ANY RECORDS... but save up to 55% on those I really want, any artist, any label. Bill me for \$5.00 as a Lifetime Member and send me a \$1 Record Bonus Certificate to use toward my first purchase.

Mr _____
Mrs _____
Miss _____
(Please Print)

ADDRESS _____

CITY _____ STATE _____ 

No, I do not wish to enjoy the benefits of membership in the club, but tell me if I have won, I have written my name and address in the upper left hand corner of reverse side according to the rules, I have not filled in this side of card.

I Am Enclosing \$5.00 Now For Our
Mutual Convenience. Money Back Guarantee.

TEAR OFF POSTAGE PAID CARD AND MAIL TODAY



Mr. Raymond C. Stenger, Rockaway Beach, N.Y. The big winner in recent weeks with his new Mercury Cougar.



Mrs. H. G. Philp
Southampton, N.Y.
Mink Coat Winner



Mrs. M. L. Stone
Houston, Texas
Ford Mustang Winner



Mr. C. D. Brazel
Enderlin, N.D.
Ford Mustang Winner

Here are some LUCKY WINNERS from recent SWEEPSTAKES

\$1000.00 WINNER

M. W., Seattle, Wash.

\$500.00 WINNERS

L. D., Charlestown, S.C.
J. D., Willows, Calif.
E. R., Guaymo, P.R.
T. W., Richmond, Va.
A. C., Sacramento, Calif.
A. G., Brewster, N.Y.
V. K., Christiansted, V.I.
C. R., Roanoke, Va.
H. S., Gadsden, Ala.
C. F., Grand Lodge, Miss.
R. N., Martinez, Calif.
A. D., Norfolk, Va.
A. S., Gloucester, Mass.

\$100.00 WINNERS

J. B., Atlanta, Ga.
M. B., Kinsman, E.
F. D., El Paso, Texas
A. E., Sellersville, Pa.
F. C., Burnt Hills, N.Y.
V. H., Burbanel, Tex.
H. D., Paden City, W.Va.
R. S., Long Beach, Calif.
G. T., Muscle Shoals, Ala.
J. V., Rio Piedra, P.R.
M. B., New York, N.Y.
F. M., Augusta, Ga.
F. H., Havana, Ill.
D. H., Memphis, Tenn.
B. M., Moscow, Idaho
G. S., Boulder, Colo.
B. H., Miami, Fla.
E. Y., Kent, Wash.
T. R., Milford, Conn.
T. R., Norwood, Mass.
R. W., Whitler, Calif.
E. W., Buffalo, N.Y.

Step into the Winner's Circle. Tear out and return the card today to join the fabulous Citadel Record Club and find out if you have already WON in the new INCOME FOR LIFE SWEEPSTAKES.

(No obligation to join—to enter Sweepstakes—see "Rules.")

BUSINESS REPLY MAIL

No Postage Stamp Necessary if Mailed in The United States

POSTAGE WILL BE PAID BY

CITADEL RECORD CLUB

Division of Longines Symphonette Society
Symphonette Square, Larchmont, N.Y. 10538

FIRST CLASS
PERMIT NO.
106
LARCHMONT, N.Y.



\$100.00 A MONTH FOR LIFE

You may have already **WON** a fabulous prize in the giant *Longines Symphonette* **INCOME FOR LIFE SWEEPSTAKES!**

101 fantastic "Incomes for Life" are reserved for lucky winners! You may receive \$100.00 a month for life... \$500.00 a year for life... \$250.00 a year for life... or \$100.00 a year for life! See attached card for your personal Lucky Number which may already be a winner!

NOW—NOMINATE YOUR FAVORITE RECORD FOR THESE GOLD MEDAL AWARDS

For the first time... you nominate and vote for the artist, orchestra and record you believe to be the best of the year! And... at the same time **SAVE up to 55% on every record you'll ever want to buy!**



Yes... now, thanks to the cooperation of the Citadel Record Club and the Longines Symphonette Society, the men and women who actually buy records decide who is to be honored with a Gold Medal Award!

JUDGE THE NOMINEES ON A SUPERB "COLLECTOR'S EDITION" RECORD ALBUM! NO OBLIGATION TO BUY!

To make certain you are familiar with special artists and performances eligible for award, you will receive magnificent Award Audition recordings (not more than 4 each year) to evaluate without obligation. If you wish, purchase your exclusive copy at a fraction of the retail value. You will also receive absolutely FREE, a fascinating quarterly "Insider's Newsletter" to keep you informed of events in the world of music.

You'll contribute your remarks and personal nominations on a confidential ballot... your vote counts! But that's not all the good news in store from Citadel...

The new Citadel Record Club gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • See Details Below!

It's just like a "record buyers' cooperative"... FREE choice of any record available today at discounts up to 55%, with 35% guaranteed! There are no compulsory purchases... and any member of your family may share your privileges as a Lifetime Member! Read on to learn why the Citadel Record Club is the finest of them all!

1 ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC YOU PREFER... you name it, and if it's in print, you have it at a guaranteed 35% off manufacturer's list price (often as high as 55%). This even includes imported labels and hard-to-find specialties.

2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL! Buy as many or as few records as you need—records of your choice!

SWEEPSTAKES RULES... The Citadel Record Club has reserved the described gifts for holders of certain pre-selected lucky numbers, under direction of an independent judging organization. Each number will be checked against the official list. Employees of Citadel Record Club, media suppliers and people under 21 years of age are not eligible. Your entry must list the number printed on the card. Entries must be received by March 31, 1970. If you do not want to accept the membership offer you can still enter the sweepstakes by printing your name and address in the upper left-hand corner of return address card and mailing it. DO NOT complete the side of the post card containing your lucky number.

- 3. BONUS:** you'll get a \$1.00 Discount Certificate... yours to apply to your first record purchase!
- 4. MAKE YOUR SELECTIONS FROM THE SCHWANN CATALOG...** 300 pages, more than 35,000 records listed. Some book used by the biggest stores. You also get 2 FREE Bonus Catalogs listing special bargains and current top sellers.
- 5. IRON-CLAD GUARANTEE!** FACTORY-FRESH RECORDS! Any record that is imperfect replaced without additional cost to you.
- 6. 24-HOUR SERVICE... FASTEST ANYWHERE!** Your orders mailed promptly... mostly within 24 hours of receipt of order.

**LIFETIME MEMBERSHIP
ENTITLES YOU AND ANY MEMBER
OF YOUR FAMILY TO BUY AND SAVE
THROUGH CITADEL!**

Any member of your family can order from Citadel if you just take the time to mail us the coupon below! We will enroll you in the Club, make you eligible for Citadel's exclusive benefits, and bill you for just \$5 for a lifetime of savings and musical satisfaction!

CUT OUT AND MAIL TODAY!



CITADEL RECORD CLUB © C. S., Inc.

Symphonette Square, Larchmont, N.Y. 10538

Enroll me in the Club for all the privileges described in the advertisement, and bill me later for only \$5. I get a FREE kit including a Schwann catalog, two big bonus books, plus enrollment in the exclusive Gold Medal Awards program. I AM NOT OBLIGATED TO BUY ANY RECORDS... but save up to 55% on those I really want, any artist, any label. Also send me a \$1.00 Discount Certificate which I can use toward my first purchase of records!

CHECK FOR STEREO TAPE MEMBERSHIP includes FREE kit plus famed Harmonie Stereo Tape Catalog (just \$1.00 additional).

Mr. _____

Mrs. _____

ADDRESS _____

CITY _____

STATE _____

744-005

\$5 enclosed for member convenience. Money-back guarantee if not satisfied.



THE BASS FLUTE REVOLUTION HAS BEGUN

Early in Artley's bass flute revolution, Paul Horn and his revolutionary new Artley "Ogilvie" Model set out to "capture" the imagination of the music world.

For years, Paul and other professional flutists have roamed the countryside — experimenting with different bass flutes for a night or two, then moving on to new towns, new flutes. Artley has put a stop to all of that. They've created the kind of instrument that causes a musician to settle down. It's the start of a bass flute revolution!

This new Artley is uniquely professional, acoustically superb. Lush and dark-toned. Rich and vibrant. Precise intonation throughout all registers. Hand-buffed silver-plated body. Solid silver head joint, white gold springs. Mechanically superior key mechanism. Left hand crutch, right hand rest. Join our bass flute revolution. And spend each night with Artley.

Artley bass flute in C. The "Ogilvie" Model (40-0-30). Eleven hundred and fifty dollars.

Artley
Elkhart, Indiana

Pictured is **PAUL HORN** and his Artley bass flute. Mr. Horn is currently touring with the Paul Horn Concert Ensemble, featuring five Artley flutists with rhythm section. For further information about clinics or concerts of this outstanding group in your area, contact Associated Management Company, 9056 Santa Monica Boulevard, Los Angeles, California 90069.



NEWPORT TELLS WEIN: NO ROCK, MAKE CHANGES

In the aftermath of the 16th Newport Jazz Festival (for complete report, see p. 25), the Newport city council presented producer George Wein with a set of demands and conditions for continuance of the festival, plus a bill for \$50,000.

The money was to go for police department overtime charges (\$25,000), the construction of a proper fence around Festival Field, and additional lights and toilets in the parking areas surrounding it. The council also ruled out rock acts at future festivals and requested that seating capacity be cut back to 18,000 (up to 22,000 had been admitted this year.) The council also demanded that the July 11 concert by Blind Faith, a new English rock group, be cancelled, but allowed the Folk Festival (July 16-20) to proceed as scheduled.

In an interview with *Down Beat*, Wein registered some surprise at the police overtime figure, which he had estimated at \$16,000. "There will definitely be a jazz festival next year," he said, "either in Newport or outside." (Highway construction may impinge on the festival's current location by 1970.)

"I've a lot of soulsearching to do," Wein continued. "The festival was sheer hell—the worst four days of my life. The festival was an artistic experiment and a calculated risk. I wanted to interest Newport goers of long standing in the new music—the best rock groups—but the kids destroyed the event and the experiment was a failure. It was impossible for the jazz fans to appraise the music because of the ambience created by the kids. If this is the type of reaction rock invites, I can't combine the two.

"The kids started coming on Wednesday (the festival opened Thursday night), and as of Wednesday night, there were already over 500 in the parking lot overlooking the field. I talked it over with the police, and we decided to cool it to prevent incidents," Wein explained.

As for the future, Wein said that he wants a jazz festival "but you can't live in the past or have a jazz museum." He would not decide exactly what to do until after the Folk Festival, he stated.

Attendance at the jazz festival, some 78,000, was the highest in the event's history. The previous record was 59,000.

LAVISH PROGRAM FOR N.Y. JAZZ FESTIVAL

This year's New York Jazz Festival will be the most ambitious in the event's history. Producer Teddy Powell, in association with the F&M. Schaeffer Brewing Co., will present four nights of music at Randall's Island Stadium with the following lineup:

Aug. 16 at 7 p.m.: Aretha Franklin, Art Blakey, Jimmy McGriff, Booker T.

& the M.G.s, Jon Bartel, Nigsey Russell, and others.

Aug. 17 at 6 p.m.: Duke Ellington, Cannonball Adderley, B.B. King, Gloria Lynne, Shirley Scott with Stanley Turrentine, Mongo Santamaria, Dick Gregory.

Aug. 23 at 7 p.m.: Count Basie, Dionne Warwick, Woody Herman, Les McCann, Hugh Masekela, Redd Foxx, The Delfonics, Todd Finkler.

Aug. 24 at 6 p.m.: Sarah Vaughan, Chico Hamilton, Lou Donaldson, Lou Rawls, Friends of Distinction, The Unifucs.

Proceeds from the last performance will benefit the New York Urban League.

POTPOURRI

The Concord Summer Festival, to be held Aug. 26-31 in Concord Boulevard Park, Concord, Calif. has signed **Erroll**



Garner for the opening night concert. Among other jazz artists in the six-day event, which will also include classical and pop music, are Buddy Rich, Carmen McRae, Jenn-Lue Ponty, Lalo Schifrin, Don Ellis, and George Duke. For ticket information, write P.O. Box 845, Concord, Cal. 94520.

A three-day music and art fair will take place Aug. 15-17 in Woodstock, near Wallkill in upstate New York. Among the performers will be Jimi Hendrix, The Who, Janis Joplin, Jefferson Airplane, Joan Baez, Ravi Shankar, Blood, Sweat & Tears, The Band, Canned Heat, Laura Nyro, Tim Hardin and many others. Free camping sites will be available, and there will be workshops in music, theater, poetry and crafts. For details, write Woodstock Ventures, Box 996, Radio City Station, New York, N.Y. 10019 or phone 212—MU 7-0700.

Tenor saxophonist Dexter Gordon has

been signed to an exclusive contract by Prestige Records, and will commute from Copenhagen to New York for future sessions. The label has also acquired U.S. rights to an Ella Fitzgerald LP, *Shine of Your Love*, by arrangement with MPS Records, a West German company.

Duke Ellington has composed and recorded the complete score, including the main title, for the Cinemascope film *Change of Mind*, starring Raymond St. Jacques, Leslie Nielsen, and Susan Oliver. The story deals with the transplant of a white man's brain into the body of a black man and the resulting conflict. The film will be released this fall and represents the first association of Ellington with Mills Music, publishers of the score, in more than 25 years.

Ahmad Jamal has announced the signing of artists to three new labels under the aegis of his production corporation. Violinist Joe Kennedy and Bill Lee's New York Bass Violin Choir will record for the Jamal label. (Richard Davis, Milt Hinton, Ron Carter, Michael Fleming and Lisle Atkinson comprise the choir with Lee.) South African trombonist-conductor-arranger Jonas Gwangwa and his African Explosion, and rock singers Tommy Rogers and Celestine Howard will be on the A.J.P. label, and the Beverly Glenn Concert Chorale will record for Cross Records.

RUTGERS DISC SEMINAR LIVELY, INFORMATIVE

It was a gathering of jazz discographers, of those who as a labor of love list jazz records, sift their personnel, discover their dates of recording, and somehow manage to get the results of their labors published for the rest of us. For myself, hardly a day passes that I don't make some use of their work.

To give the proper statistics of the matter, it was the Second Annual Conference on Discographical Research, held under the auspices of the Institute of Jazz Studies of Rutgers University in New Brunswick, New Jersey, on June 21.

In a keynote speech, Rudi Blesh reminded us that jazz discography began with the jazz record collector who wanted to know who was actually making the music he loved so much—and loved often against official scorn in those days.

In the opening panel discussion on "Neglected Areas of Discographical Research," Stanley Dance declared that research in the 1920s and early 1930s is not over, and he even came up with the startling discovery he recently made in the Decca files: Count Basie's first recording, a hitherto unknown vocal accompaniment.

Dance also said that the post-World War II 78-listings were incomplete; he

begged for more indexes; and he said that all future discographies should give composer credits.

As a participant in the same panel, I seconded that last plea. I also reminded the gathering that the standard discographical reference volumes are British and European, not American. But my main plea was for more critical listening by discographers, and for more understanding of the work of the few real critics that jazz has had so far as an aid in discography—if only in the matter of properly differentiating instruments.

The question period that followed brought forth many more statements than I did questions, but they were lively, often informative, and often impassioned. They did reveal, it seemed to me, that there were more record collectors and even plain record antiquarians present than discographers.

The panel ended for lunch (a good one—no creamed chicken), after which Jerry Valburn gave a fascinating account, with recorded examples, of the wealth of material taken down during, and immediately after, World War II on Armed Forces Radio Services Transcription. There, 16-inch discs fill enormous gaps, bridging Musicians' Union recording bans when no commercial dates were done, offering bands and soloists who rarely made it to the commercial studios, and catching established groups before audiences. One of the treasures of the AFRS is the *Jubilee* series, produced for black troops, and there were over 400 *Jubilee* shows.

The panel which followed was on record company archives and reissues, featured Frank Driggs and Orrin Keepnews, and was moderated by Fred Ramsey. Driggs spoke, among other things, of the fact that Columbia has grown less and less interested in reissues since it switched its accounting to a computer and moved its offices closer to the home company, CBS. The reissues don't sell well enough. He also spoke of the destruction of materials in the files and archives of large companies which still goes on.

Keepnews spoke out of experience in reissues programs at Label X (for Victor), at Riverside, and currently at Milestone, as well as experience at the latter two labels in producing new records. Milestone, using Paramount material for the most part, has no archives to speak of, but must rely on collectors to supply copies. Keepnews also remarked that a knowledge of the mechanics and the business of record production would prevent some discographical errors.

In the lively comments which followed, there were several remarks on the irony of the fact that Driggs can continue to produce reissues for CBS in Europe but no longer for the US, and the fact that the major American companies will lease jazz material to small European labels and distributors, but so far have refused to do any such leasing to anyone at home. David Hall, classical critic and now head of the music library at Lincoln Center, stated his conviction that in the future such leasing of reissue material, classical and jazz from the majors, and distribution of it to the few thousand people who want it, must be undertaken by our uni-

versity presses.

It was time for some music, and Marian McPartland provided it with skill and a charm that extended to taking requests from the audience. (They ran from "the blues" through "something of Bud's" and *Giant Steps*.) It was also time for some



Marian McPartland
Skill and charm

record playing sessions, swap sessions, and bull sessions, and the Conference provided smaller rooms for all these.

Scheduled for the evening was a talk by Walter Allen on the kinds of discoveries he has made digging into the Negro press archives that are an aid to discography, particularly for him in the preparation of his forthcoming study, *Hendersonia: The Music of Fletcher Henderson and his Musicians*. And following, a generous sampling from the remarkable collection of jazz films of Ernest R. Smith.

I enjoyed the occasion very much; I think everyone there did. If you'd like information about next year, write to Walter C. Allen at Box 501, Stanhope, N.J. 07847, and be patient.

—Martin Williams

STRICTLY AD LIB

New York: The Jazzmobile began its fifth year of free concerts in early July. In addition to its outdoor summer program, this year Jazzmobile will continue into the fall with a program of concert-lectures in school auditoriums. The project is sponsored by Colgate-Palmolive, Coca Cola and the Chemical Bank of N.Y. . . . The third Harlem Cultural Festival's first concert at Mt. Morris Park featured Max Roach and Abbey Lincoln, *The Fifth Dimension*, Olatunji, *The Edwin Hawkins Singers* and George Kirby. Conceived and directed by Tony Lawrence, the festival is sponsored by the Parks,

Recreation and Cultural Affairs Administration of N.Y. City and the Maxwell House division of General Foods. On Aug. 17 a jazz and blues concert will be presented . . . The Sonny Rollins Celebration did two weeks at the Village Gate opposite Dizay Gillespie's quintet. With Rollins at first were Al Dailey, piano; George Braith (usually a saxophonist), bass; and Doug Hammond, drums. Later in the week, Jimmy Garrison was added on bass . . . Upstairs at the Top of the Gate, Junior Mance unveiled his swinging new trio with Victor Venegas, bass; and Billy Cobham, drums. Jaki Byard played solo piano opposite, sometimes accompanied by rhythm section sitters-in . . . Reedman James Moody and trumpeter Joe Newman were the featured soloists in the July 3 program of the Museum of Modern Art's *Jazz in the Garden* series. The rhythm section was the regular Gillespie threesome of Mike Longo, piano; Jymie Merritt, bass; and Candy Finch, drums . . . Trombonist Curtis Fuller made one of his rare appearances, fronting a group at La Boheme consisting of Ray Black, tenor saxophone; Teddy Saunders, piano; Vic Spioles, bass; and Jimmy Lovelace, drums . . . Another trombonist who hasn't been heard in these parts for a while, Graeham Moneur, has been playing at the Nucleus Experimental Theatre on West 54th St. near 8th Ave. with the 360 Degree Musical Experience: Roland Alexander, reeds and flute; Dave Burrell, piano; and Beaver Harris, drums. The group's regular bassist, Ron Carter, was substituted for by Jimmy Garrison and others while at Oliver Nelson's music clinic at Washington Univ. in St. Louis . . . James Stevenson's Jazz Circle will give a reprise of its early July Tompkins Square and Central Park concerts in late August; the 30th at Central and the 31st at Tompkins. Stevenson will play Tawainian flutes, the "Tibetan Soul" and the "Mind Bender" . . . Trumpeter Woody Shaw's Concert Ensemble was to be in residence at the Village Vanguard for the Sunday 5 to 9 slot during August. The Kenny Burrell quartet was followed by Bill Evans with Jeremy Steig at the club . . . DJ Art Vineca can now be heard on a nightly basis, Monday through Friday from 10 pm to midnight on WKLB, Stereo 107 (Long Branch, N.J.) with his "Art of Jazz." Vincent was formerly heard on WJLK, Ashbury Park, N.J. . . . Singer Beulah Bryant, who is leaving for a tour of Vietnam with pianist Laurence "88" Keys' trio Sept. 15, would appreciate any gifts of lightweight clothing for distribution to the Vietnamese people. She can be reached at 347 West 145th St., Apt. 4A & 6A, phone AU 1-5721.

Chicago: The weekend of July 11 was exhausting for even the most avid jazz enthusiasts. The Apartment had a "little weekend jazz festival" with trumpet players Freddie Hubbard and Paul Serano; Zoot Sims, tenor sax, Pepper Adams, baritone sax, drummer Louis Hayes, and the Vernell Fournier Trio. Clark Terry's orchestra joined the Grant Park symphony orchestra for two nights, perform-

(Continued on page 38)

INTERNATIONAL JAZZ CRITICS POLL

Down Beat's 17th International Jazz Critics Poll demonstrates once again that few radical changes have taken place in the music of the past several years—insofar as the poll, which is a consensus of informed opinion, nothing more and nothing less, can be taken as a valid reflection of the state of jazz.

In the Established Talent category, the only remarkable change was Bobby Hutcherson's ascension to first place, ending Milt Jackson's 14-year vibes reign. Pee Wee Russell's death changed the clarinet picture, and Jimmy Hamilton's victory was a likely one. Jean-Luc Ponty, the brilliant young French violinist, held on to his 1968 miscellaneous instrument margin over Roland Kirk, and Earl Hines regained his 1967 top piano place. Ray Charles, who shared first place among male singers with Louis Armstrong last year, has it to himself this time, Satchmo having been inactive.

An innovation in the poll is the soprano saxophone category, the instrument having reached a position in jazz as least as significant as that of the baritone sax. Many of winner Lucky Thompson's well-deserved votes came from Europe, where he moved last year. Duke Ellington swept the poll once again—he has no peers.

European musicians took a strong foothold in the Talent Deserving Of Wider Recognition category, a clear sign of the increasing importance of non-American jazz. John Surman, a very exciting young English musician, placed first on both soprano and baritone. It is a pity that his work is still so little known in this country. Danish bassist Niels-Henning Orsted Pedersen and French drummer Daniel Humair are better known here, both having visited the U.S. several times, but Norwegian singer Karin Kroeg, though she spent some time in California, is still a largely unknown quantity in these parts, as is Britisher Mike Westbrook's composing and arranging work.

Roland Kirk added a new category to his previous brace of plaques, that of clarinet, and Ray Nance, in his capacity of violinist, finally won after years as runner-up. Most of the other TDWR winners are familiar to the jazz audience, but it might be pointed out that trombonist Lester Lashley is one of the many gifted young players associated with Chicago's AACM organization.

Two life-long friends, Jack Teagarden and Pee Wee Russell, take their places in Down Beat's Hall of Fame. They first met in Peck Kelly's band in Texas in the early '20s, while still in their teens, and throughout their long and distinguished careers their paths often crossed. Both were unique individualists who dedicated their lives to the music they believed in.

As in previous years, a number of well-known critics chose not to vote, which is their privilege. But so many did vote that not all individual ballots could be published in this issue.

—D.M.

hall of fame

- 14 Pee Wee Russell
- 14 Jack Teagarden
- 10 Django Reinhardt
- 6 King Oliver
- 5 Ornette Coleman
- 5 Roy Eldridge
- 5 Fletcher Henderson



established talent



band

- 146 Duke Ellington
- 57 Thad Jones-Mel Lewis
- 41 Count Basie
- 26 Don Ellis
- 22 Clarke Boland
- 17 Buddy Rich
- 16 Woody Herman
- 15 Sun Ra
- 10 Tommy Vig
- 10 Mike Westbrook

composer

- 114 Duke Ellington
- 20 Wayne Shorter
- 18 Clare Fischer
- 18 George Russell
- 15 Ornette Coleman
- 13 Oliver Nelson
- 12 Gil Evans
- 11 Carla Bley
- 11 Herbie Hancock
- 11 John Lewis
- 10 Lennon-McCartney
- 10 Cecil Taylor

arranger

- 86 Duke Ellington
- 47 Gil Evans
- 41 Oliver Nelson
- 32 Thad Jones
- 15 Bill Holman
- 13 Tom McIntosh



combo

- 115 Miles Davis
- 25 Modern Jazz Quartet
- 24 Gary Burton
- 17 Cannonball Adderley
- 16 Ornette Coleman
- 11 Thelonious Monk
- 10 Roscoe Mitchell

trumpet

- 125 Miles Davis
- 88 Dizzy Gillespie
- 36 Clark Terry
- 34 Don Cherry
- 25 Roy Eldridge
- 18 Freddie Hubbard
- 14 Buck Clayton
- 11 Jimmy Owens



trombone

- 65 J. J. Johnson
- 52 Roswell Rudd
- 36 Bob Brookmeyer
- 32 Vic Dickenson
- 28 Garnett Brown
- 24 Carl Fontana
- 23 Albert Mangelsdorff
- 21 Lawrence Brown
- 13 Grachan Moncur III
- 11 Dicky Wells



alto saxophone

- 85 Johnny Hodges
- 60 Ornette Coleman
- 47 Phil Woods
- 39 Sonny Criss
- 36 Lee Konitz
- 20 John Handy
- 18 Cannonball Adderley
- 18 Jackie McLean
- 17 Benny Carter
- 11 Paul Desmond
- 10 Charles McPherson



baritone saxophone

- 120 Harry Carney
- 88 Gerry Mulligan
- 71 Pepper Adams
- 32 John Surman
- 23 Cecil Payne
- 12 Ronnie Cuber



soprano saxophone

- 68 Lucky Thompson
- 37 Budd Johnson
- 37 Steve Lacy
- 21 John Surman
- 20 Bob Wilber
- 18 Joe Farrell
- 17 Oliver Nelson
- 13 Jerome Richardson
- 12 Cannonball Adderley
- 12 Roland Kirk
- 11 Sam Rivers



tenor saxophone

- 92 Sonny Rollins
- 49 Stan Getz
- 27 Dexter Gordon
- 25 Archie Shepp
- 21 Paul Gonsalves
- 21 Ben Webster
- 19 Pharaoh Sanders
- 18 Wayne Shorter
- 17 Joe Henderson
- 15 Zoot Sims
- 12 James Moody
- 10 Buddy Tate



clarinet

- 42 Jimmy Hamilton
- 29 Tony Scott
- 26 Rolf Kuhn
- 24 Buddy DeFranco
- 23 Eddie Daniels
- 23 Jimmy Giuffrè
- 20 Perry Robinson
- 19 Roland Kirk
- 13 Frank Chace
- 11 Barney Bigard
- 10 Russell Procope



misc. instrument

- 108 Jean-Luc Ponty, vi
- 99 Roland Kirk, ms
- 30 Ray Nance, vi
- 25 Michael White, vi
- 21 Yusef Lateef, ob
- 15 Toots Thielemans, hca



piano

- 51 Earl Hines
- 46 Bill Evans
- 38 Cecil Taylor
- 35 Oscar Peterson
- 33 Jaki Byard
- 32 Herbie Hancock
- 29 Erroll Garner
- 14 Lennie Tristano
- 13 Chick Corea
- 11 Barry Harris
- 10 Duke Ellington
- 10 Thelonious Monk
- 10 McCoy Tyner



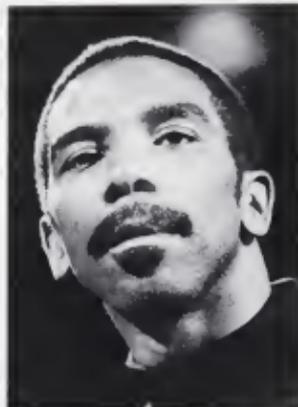
guitar

- 98 Kenny Burrell
- 39 Jim Hall
- 37 Larry Coryell
- 26 George Benson
- 18 Barney Kessel
- 18 Attila Zoller
- 13 Tal Farlow
- 13 Sonny Sharrock
- 10 Pat Martino



flute

- 84 James Moody
- 80 Roland Kirk
- 47 Yusef Lateef
- 32 Jeremy Steig
- 24 Charles Lloyd
- 18 Frank Wess
- 12 Eric Dixon



organ

- 104 Jimmy Smith
- 49 Larry Young
- 27 Wild Bill Davis
- 25 Shirley Scott
- 18 Don Patterson
- 15 Jack McDuff
- 14 Groove Holmes
- 11 Eddy Louiss



bass

- 114 Richard Davis
- 53 Ray Brown
- 50 Ron Carter
- 29 Steve Swallow
- 28 Eddie Gomez
- 27 Charlie Haden
- 20 Jimmy Garrison
- 17 George Duvivier
- 17 Charles Mingus
- 12 Milt Hinton



vibes

- 96 Bobby Hutcherson
- 88 Gary Burton
- 77 Milt Jackson
- 49 Lionel Hampton
- 26 Karl Berger
- 22 Red Norvo
- 11 Roy Ayers



drums

- 96 Elvin Jones
- 45 Tony Williams
- 43 Buddy Rich
- 41 Max Roach
- 39 Roy Haynes
- 18 Alan Dawson
- 17 Ed Blackwell
- 11 Louis Bellson



female singer

- 96 Ella Fitzgerald
- 69 Sarah Vaughan
- 57 Carmen McRae
- 53 Aretha Franklin
- 13 Peggy Lee



blues/r&b group

- 48 Muddy Waters
- 44 B. B. King
- 16 James Brown
- 13 Beatles
- 13 Junior Wells
- 12 Blood, Sweat & Tears
- 12 Aretha Franklin
- 12 Mothers of Invention
- 10 Jimi Hendrix
- 10 T-Bone Walker



male singer

- 73 Ray Charles
- 64 Louis Armstrong
- 27 Jimmy Rushing
- 26 Joe Williams
- 22 Mel Torme
- 18 Jimmy Witherspoon
- 17 B. B. King
- 10 Muddy Waters



record of the year

- 12 Ellington *Mother Called Him Bill*
- 9 Miles Davis *Filles de Kilimanjaro*
- 6 Lee Konitz *Lee Konitz Duets*
- 5 JCOA *Jazz Composer's Orch.*



reissue of the year

- 9 Louis Armstrong *V.S.O.P. Vol. I*
- 6 Red Allen *Red Allen in Paris*
- 6 Dicky Wells *Dicky Wells in Paris*
- 5 Johnny Dodds *Johnny Dodds*

talent deserving of wider recognition



band

- 56 Kenny Clarke-Francy Boland
- 40 Sun Ra
- 38 Duke Pearson
- 23 Mike Westbrook
- 15 U. of Ill. Jazz Band
- 12 Graham Collier
- 12 Jazz Composer's Orch.



combo

- 25 Elvin Jones Trio
- 14 Phil Woods
- 12 Land-Hutcherson
- 12 Dave Pike Set
- 11 Albert Mangelsdorf
- 10 Roscoe Mitchell
- 10 Mike Westbrook



composer

- 17 Mike Westbrook
- 12 Mike Gibbs
- 11 Cecil Taylor
- 10 Joe Zawinul



arranger

- 26 Francy Boland
- 15 Duke Pearson
- 14 Bill Holman
- 10 Bob Brookmeyer
- 10 Horace Tapscott



trumpet

- 38 Randy Brecker
- 22 Kenny Wheeler
- 15 Franco Ambrosetti
- 15 Bill Coleman
- 14 Woody Shaw
- 13 Lester Bowie
- 11 Roy Eldridge



trombone

- 17 Lester Lashley
- 16 Eje Thelin
- 15 Ake Persson
- 14 Al Grey
- 12 Vic Dickenson



soprano saxophone

- 19 John Surman
- 18 Joseph Jarman
- 16 Joe Farrell
- 16 Tom Scott
- 15 Budd Johnson
- 10 Roscoe Mitchell



alto saxophone

- 23 Lee Konitz
- 22 Robin Kenyatta
- 18 Eric Kloss
- 18 James Moody
- 18 Phil Woods
- 16 James Spaulding
- 13 Frank Strozier
- 12 Roscoe Mitchell
- 11 Anthony Ortega
- 10 Marion Brown
- 10 Fred Lipsius



tenor saxophone

- 14 Albert Ayler
- 13 Paul Gonsalves
- 13 Roland Kirk
- 13 Don Menza
- 12 Sam Rivers
- 12 Pharoah Sanders
- 12 Zoot Sims
- 11 Johnny Griffin
- 10 John Klemmer
- 10 Maurice McIntyre
- 10 Tyrone Washington



baritone saxophone

- 64 John Surman
- 21 Nick Brignola
- 20 Sahib Shihab
- 16 Roland Kirk
- 10 Bill Hood



clarinet

- 19 Roland Kirk
- 18 Rolf Kuhn
- 15 Frank Chace
- 13 Russell Procope
- 10 Albert Nicholas
- 10 Putte Wickman



misc. instrument

- 29 Ray Nance, vi
- 20 Stephane Grappelli, vi
- 17 Yusef Lateef, ob



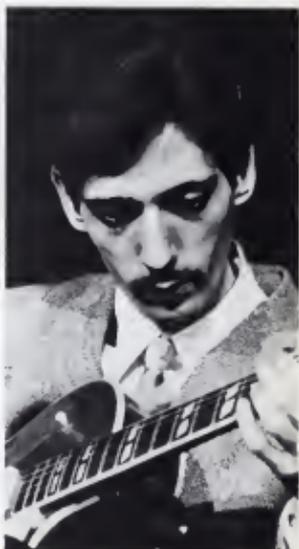
flute

- 41 Joe Farrell
- 24 James Spaulding
- 23 Simeon Shterev
- 22 Jerome Richardson
- 16 Harold McNair
- 13 Sahib Shihab
- 11 Eric Dixon
- 10 Michel Roques



vibes

- 32 Red Nervo
- 26 Dave Pike
- 22 Mika Mainieri
- 14 Fats Sadi
- 13 Lynn Blessing



guitar

- 39 Pat Martino
- 37 Dennis Budimir
- 21 B. B. King
- 21 Sonny Sharrock
- 17 Joe Beck
- 13 Billy Butler
- 11 Jerry Hahn
- 10 Louis Stewart



piano

- 46 Chick Corea
- 16 Steve Kuhn
- 15 Stanley Cowell
- 13 Tommy Flanagan
- 13 Hampton Hawes
- 13 Martial Solal
- 10 Mike Nock



bass

- 28 Niels-Henning Orsted Pedersen
- 20 Miroslav Vitous
- 16 Bob Cranshaw
- 15 Henri Texier
- 14 Dave Holland
- 13 Jeff Castleman
- 11 Cecil McBee
- 10 Charlie Haden



male singer

- 26 Jon Hendricks
- 21 B. B. King
- 13 Eddie Jefferson
- 12 Babs Gonzales
- 11 John Lee Hooker



organ

- 28 Lonnie Smith
- 23 Brian Auger
- 17 Lou Bennett
- 16 Milt Buckner
- 10 Groove Holmes



drums

- 28 Daniel Humair
- 26 Jack DeJohnette
- 23 Joe Chambers
- 19 Grady Tate
- 16 Oliver Jackson
- 12 Sam Woodyard
- 10 Roy Haynes
- 10 Philip Wilson



female singer

- 29 Karin Krog
- 26 Janis Joplin
- 13 Rita Reyes
- 11 Marlena Shaw
- 10 Betty Carter
- 10 Cleo Laine
- 10 Norma Winestone



blues/r&b group

- 12 Canned Heat
- 12 J. B. Hutto
- 11 Magic Sam
- 10 Chambers Bros.

how they voted

Below, in alphabetical order, are listed the individual critics' choices and comments. Some critics did not vote in every category. Where fewer than three names are listed in a category, the critic made no other choices. In the Hall of Fame and Record and Reissue of the Year categories, each critic was allowed three choices, worth one point each. Talent Deserving of Wider Recognition choices are listed in parentheses.

CHRIS ALBERTSON

Contributor, *Down Beat*

Band: Thad Jones-Mel Lewis—3; Duke Ellington—3; Don Ellis—3. **Combo:** Dizzy Gillespie—3; Yusuf Lateef—3; MJQ—3; (Bobby Hackett—5). **Composers:** Thelonious Monk—3; Duke Ellington—3; George Russell—3; (Cecil Taylor—3); Laura Nyro—2; Benny Golson—2. **Arranger:** Duke Ellington—3; Don Ellis—3; Oliver Nelson—3. **Trumpet:** Miles Davis—3; Dizzy Gillespie—3; Roy Eldridge—3; (Howard McGhee—3; Kenny Doherty—3; Charlie Shavers—3). **Trombone:** J.J. Johnson—3; Vic Dickenson—3; Garnett Brown—3. **Soprano:** Yusuf Lateef—4; Steve Lacy—3; Lucky Thompson—2; (Budd Johnson—5). **Alto:** Phil Woods—3; Sonny Criss—3; Charles McPherson—3; (Benny Carter—5). **Tenors:** Sonny Rollins—3; Don Byas—3; Dexter Gordon—3; (Joe Farrell—3); James Moody—3; Bud Freeman—3. **Baritone:** Harry Carney—3; Pepper Adams—3; Gerry Mulligan—3. **Clarinet:** Jimmy Hamilton—5. **Misc. Instrument:** Roland Kirk—3; Jean-Luc Ponty—3; Yusuf Lateef—3; (Ray Nance—5). **Flute:** Jeremy Steig—3; Yusuf Lateef—3; Hubert Laws—3; (Joe Farrell—3; Frank Wes—3; Roland Kirk—3). **Vibes:** Milt Jackson—3; Gary Burton—3; Hampton—3; (Red Norvo—5). **Piano:** Herbie Hancock—3; Earl Hines—3; Oscar Peterson—3; (Hugh Lawson—5; Jackie Byard—4). **Organ:** Jimmy Smith—3; Wild Bill Davis—3; Don Patterson—3; (Sir Charles Thompson—3; Lonnie Smith—3; Ram Ramirez—3). **Guitar:** George Benson—3; Pat Martino—3; Jim Hall—3; (B.B. King—5). **Bass:** Richard Davis—3; Ray Brown—3; Steve Swallow—3; (Cecil McBee—5). **Drums:** Tony Williams—3; Elvin Jones—2; Max Roach—2; (Roy Haynes—3; Jack DeJohnette—3; Louis Hayes—3). **Male Singer:** Ray Charles—3; Jimmy Rushing—3; Lou Rawls—3; (Lightnin' Hopkins—3; Bill Henderson—3; O.C. Smith—3). **Female Singer:** Sarah Vaughan—3; Carmen McRae—3; Aretha Franklin—3; (Anita O'Day—5). **Blues-R&B Group:** Sly and Family Stone—3; Blood, Sweat & Tears—3; 4 Tops—3; (Chambers Brothers—3; Sam and Dave—3; Rolling Stones—3). **Hall of Fame:** Jack Teagarden, Cootie Stark, Oliver, Johnny Dods. **Reissue of the Year:** Tatum—*Piano Starts Here*; Byas—*Don Byas in Paris*; Benny Carter—*Swing* 1946.

Since most of the artists who win or place in the Established Talent category actually deserve wider recognition and, since some past winners in the TDWR category had, in fact, achieved wider recognition than some of their contemporary ET award winners, I cast my final vote for the elimination of the TDWR category and the institution of a runner-up award. To me, this would seem more realistic.

JOACHIM BERENDT

Editor *Jazz Calendar*,
Radio-TV SWF Germany

Band: Ellington—5; Sun Ra—2; Thad Jones-Mel Lewis—2; (Clarke Boland—4; Mike Westbrook—3; Boys Big Band—2). **Combo:** Ornette Coleman—3; Cecil Taylor—3; Miles Davis—3; (Elvin Jones Trio—4; Albert Mangelsdorff—3; Dave Pike Set—2). **Composers:** Ellington—4; Ornette Coleman—3; Carla Bley—2 (Bill Dixon—5; Pawel Blatny—3; Volker Kriegel—1). **Arranger:** Ellington—4; Gil Evans—3; Thad Jones—2; (Joki Freund—4; Francis Boland—4; Boy Edgar—1). **Trumpet:** Gillespie—3; Davis—3; Cherry—3; (Randy Brecker—4; Bill Dixon—3; Palle Mikkelborg—2). **Trombone:** J.J. Johnson—3; Albert Mangelsdorff—3; Garnett Brown—3; (Roswell Rudd—3; Eje Thelin—3; Ake Persson—3). **Soprano:** Lucky Thompson—5; Budd Johnson—3; Steve Lacy—1; (Thompson—5; Lacy—2; Heinz Sauer—1). **Alto:** Coleman—4; Hodges—4; Woods—1; (Marion Brown—5; Eric Kloss—3; Roman Kunsman—1). **Tenors:** Rollins—4; Dexter Gordon—2; Pharoah Sanders—2; (Sanders—5; Sam Rivers—2; Bernt Rosengren—2). **Baritone:** Carney—4; Adams—3; Shihab—2; (John Surman—4; Shihab—4). **Clarinet:** DeFranco—3; Kuhn—3; Albert Nicholas—3; Kuhn—4; Eddie Daniels—3; (Nicholas—2). **Misc. Instrument:** Kirk—4; Ponty—3; Lateef—2; (Nance—5; Rufus Harlow—2; Wolfgang Dauner—2). **Flute:** Kirk—3; Shihab—3; (Joe Farrell—4; Simeon Stiverov—3; Emil Mangelsdorff—2). **Vibes:** Burton—3; Hutcherson—3; Berger—3; (Pike—3; Sadi—3; Gunter Hampel—2). **Piano:** Cecil Taylor—4; Hines—4; Hancock—1 (Don Pullen—3; Joachim Kuhn—3; Wolfgang Dauner—3). **Organ:** Larry Young—4; Eddy Louiss—3; Jimmy Smith—2; (Brian Auger—4; Fred Van Howe—4). **Guitar:** Sonny Sharrock—3; Baden Powell—3; Jim Hall—3; (Sharrock—5; B.B. King—3; Volker Kriegel—1). **Bass:** Charlie Haden—3; Richard Davis—3; Swallow—3; (Arild Andersen—3; J.F. Jenny Clark—3; Palle Daniellson—3). **Drums:** Roach—4; Elvin Jones—3; Dawson—2; (Humait—4; Stu Martin—3; Jacques Thollot—2). **Male Singer:** Armstrong—5; B.B. King—2; Lightnin' Hopkins—2; (Hopkins—5; Jon Hendricks—4; David Clayton-Thomas—1). **Female Singer:** Fitzgerald—4; Vaughan—4; Franklin—1; (Joplin—4; Krog—3; Alfreda James—2). **Blues-R&B Group:** Muddy Waters—5; B.B. King—3; Jimi Hendrix—1; (Soft Machine—4; John Mayall—3; Mothers of Invention—2). **Hall of Fame:** Billy Strayhorn, Fletcher Henderson, Jack Teagarden. **Record of the Year:** Jazz Composers Orchestra; Lee Konitz, *Duets*; Miles Davis, *Files de Kilimanjaro*. **Reissue of the Year:** Ellington-Strayhorn,

Piano Duets; Coleman Hawkins in Holland with the Ramblers; Johnny Hodges, *Hodge Podge*.

The Pike Set is a new American-German-Austrian group featuring complex compositions and guitarwork by Kriegel. Sauer is soloist with Mangelsdorff-Quintet which has made its first American tour. Kunsman is one of the Russian jazz musicians whose existence the USSR tries to keep secret. They should send them all over. Anderson (Norwegian), Joachim Kuhn (German), Thollot (French), Rosengren and Thelin (Swedish) are among the soloists of Don Cherry's Berlin Big Band.

WILLIS CONOVER

Conductor, Voice of America's
Music, U.S.A.

Band: Ellington—5; Count Basie—2; U. of Illinois—2; (Sun Ra—5; World's Greatest Jazz Band—3; Jazz Composers Orchestra—1). **Combo:** Brubeck-Mulligan—4; MJQ—3; Pedro Iturralde—2; (Graham Collier—5). **Composers:** Ellington—5; George Russell—3; Ornette Coleman—1; (John Carisi—5; Gary McFarland—4). **Arranger:** Gil Evans—5; Bill Holman—2; Clare Fischer—2; (Bob Haggart—3; Benny Carter—3; Bill Potts—3). **Trumpet:** Gillespie—5; Terry—3; Eldridge—1; (Bill Berry—3; Sam Alcorn—3; Murphy Campo—3). **Trombone:** J.J. Johnson—4; Fontana—3; Dickenson—2; (Murray Meachern—3; Louis Nelson—3; Brookmeyer—3). **Soprano:** Wilber—3; Lacy—3; Thompson—3. **Alto:** Hodges—3; Desmond—3; Criss—3; (Konitz—5; Kloss—2; Howie Smith—2). **Tenors:** Getz—3; Sims—3; Webster—3; (Eddie Miller—5; Roland Kirk—2; Ron Dewar—2). **Baritone:** Mulligan—3; Carney—3; Adams—3. **Clarinet:** Benny Goodman—3; Giuffrè—3; Tony Scott—3; (Pee Wee Spitalara—5; Louis Cottrell—2; Raymond Burke—2). **Misc. Instrument:** Jean-Luc Ponty—3; Toots Thielemans—3; Ray Nance—3. **Flute:** Steig—5; Moody—2; Farrell—2. **Vibes:** Burton—3; Hampton—3; Jackson—3; (Red Norvo—5). **Piano:** Hines—3; Byard—3; Hank Jones—3; (Oscar Peterson—5; Eubie Blake—2; Bob Greene—2). **Organ:** Doug Duke—4; Joe Mooney—4; Wild Bill Davis—1; (Basie—5). **Guitar:** Jim Hall—5; Burrell—2; Farlow—2; Smith—3). **Bass:** Richard Davis—3; Ray Brown—3; Mingus—3; (Hinton—5; Vitous—2; Chester Zardo—2). **Drums:** Rich—3; Elvin Jones—3; Dawson—3; (Sol Guzman—5; Freddie Kohlman—2; Cie Frazier—2). **Male Singer:** Joe Mooney—5; Tony Bennett—2; Joe Williams—2; (Mel Tormé—5). **Female Singer:** Vaughan—3; Fitzgerald—3; Peggy Lee—3; Jackie Cain—3; Mary Mayo—3; Rita Keys—3). **Blues-R&B Group:** Aretha Franklin—5; Muddy Waters—3; Blood, Sweat & Tears—1; (Joe Feliciano—5). **Hall of Fame:** Strayhorn, Teagarden, Russell. **Record of the Year:** Jaki Byard, *Sunshine of My Soul*; U. of Illinois Jazz Band, *Champagne-Urbana*; Ellington, *Mother Called Him Bill*. **Reissue of the Year:** Louis Armstrong, *V.S.O.P.*; Sinatra conducts Alce Wilder; Benny Goodman, *Clarinet a la King*.

These names were omitted only because
/Continued on page 32

NEWPORT '69: BAD TRIP

BY IRA GITLER

AND DAN MORGENSTERN

IT WAS A GOOD thing I knew the location of Festival Field from past experience, because signs directing one to the scene of the music at the 1969 Newport Jive Festival were conspicuous by their absence. It was in keeping with a production policy that began concerts ahead of schedule (Saturday afternoon) or put groups on before the announced starting time while never informing anyone that this was about to happen, (i.e., the Finnish winners from the Montreux Festival, and the Illinois University Jazz Band). This kind of thing becomes inevitable when an event is distended beyond reasonable boundaries and the producer is inclined to make his festival bigger and bigger.

George Wein started out as a jazz person but now seems to have become a festival producer rather than a jazz producer. (His closest connection with jazz remains his pianist-leader role with the Newport All-Stars, about which more in a minute.) He claims that an exclusively jazz festival cannot succeed financially unless subsidized. When I asked him if the 1968 festival had not been successful in using some popular artists like Dionne Warwick to bolster the gate, he answered that it just barely made money and that he had been unable to book anyone on the same level of Miss Warwick for 1969. "I tried to get Ella Fitzgerald but I couldn't," he said, "and I've been trying to get Tony Bennett for four years but he's afraid of the jazz critics." A lame excuse at best. Bennett sang one afternoon at Newport with Woody Herman a few years back, got good reviews and has since toured with Duke Ellington to much critical acclaim.

In 1969, Wein went for rock and failed

cluded *Avalon*, *I Wishd On the Moon*, a blues, and *What A Little Moonlight Can Do*. On the latter, Rubly led off with a punching solo—his control and attack conveying the melodicism with a bile that is the heart of good jazz. Norvo's loosey-goosey swing was another highlight.

The low point of the set was the singing of Mavis Rivers. On *Dearly Beloved* she was simply out of tune too often, and her Anita O'Day imitation on *But Beautiful* was embarrassing, especially in the light of Miss O'Day's strong performance on Thursday evening.

Before John Mayall could get started, adjustments were needed so that his amplification system would function properly. Wein asked, into the microphone, in the course of killing time, "Who makes this equipment? None of it has worked at all during the festival." Amplifiers and speakers are as important, if not more so, as the actual instruments played by the rock musicians. Most of the time they try to amplify something out of nothing, thereby creating a bigger nothing that results only in an earache. But Wein shouldn't have been so quick to criticize; his own sound system was harsh and tinny, and overloaded and distorting during certain sets.

Mayall's group, with reedman-flutist Johnny Almond, acoustic guitarist John Mark, electric bassist Steve Thompson and the leader on vocals and harmonica, was actually quite pleasant in a blues groove which made me think: "West Coast Rock." Almond's flute was nice; his tenor used some scream notes à la Trane but was a sound rather than a succession of cohesive ideas; his alto seemed to be more where his head and heart were really at. The highpoint of the set for me was *The Laws Must Change*, a calm but passionate plea based on a concept advanced by Lenya Bruce in one of his sermons.

Backed by Chick Corea, electric piano; Dave Holland, bass; and Jack DeJohnette—Wayne Shorter was delayed en route and did not arrive until after the concert—Miles Davis was in a dark, brooding mood, blowing steel rivets from his black and orange horn and soldering them to the girders of the uninterrupted pieces that comprised his set. Corea's piano was an effective foil for the burning Davis horn.

Then came the Mothers of Invention. I had been told that I would enjoy them more in person than on record because of their contemporary vaudeville show presentation. Unfortunately (or fortunately, as the case may be), the prevailing conditions made it impossible for me to get a good look. Security for the afternoon had been left in the hands of the sweet, callow youths of the festival staff. Life guards from Coney Island would have been more effective. The two lads in front of the photographer's pit could not begin to stem the flow of badgeless people and soon that pen, considerably narrower than in previous years, was packed with pros, amateurs and non-photographers. The press section, three rows of chairs between two snow fences (a Gaza Strip with cramps), was already occupied by invaders from the regular audience who wanted a closer vantage point. What I could see from the sidelines made Frank Zappa appear to be a rock Borah Minne-

ritch (and that's giving Borah the worst of it.) What I heard sounded like a put-on of classical literature. Musically it seemed rancid.

When I had gone backstage in the afternoon to ask why there was no security in the stage area, I was told that they were readying a big force for Saturday evening. The concert started placidly enough. I caught the last part of the set by the Montreux Festival winners—a Finnish group led by Eero Kovistoninen, a talented, vigorous Traneish tenorman, who also doubled alto. They were followed by Gerry Mulligan, Dave Brubeck, Jack Six and Alan Dawson. Mulligan played with



Art Blakey

fire on *Things Ain't What They Used To Be* and was gorgeously reflective with a happy beat on *Out of Nowhere*, Dawson's cymbal setting the pace. Brubeck once again tried to pound the piano into submission with his on-the-beat, attempted swing. The third number, an *orientale*, found him as obvious as ever. The saving factor was a fiery mallet workout by Dawson.

Art Blakey's Messengers thundered into ear-shot with Woody Shaw, trumpet; Carlos Garnett, tenor saxophone; George Cables, piano; and Jan Arnet, bass. In the opening unannounced original Shaw demonstrated that he has his Freddie Hubbard thing together while Garnett exhibited fire and a good technique. Beginning *Lover Man* with a foghorn simulation, the tenor saxophonist then proceeded to shred every last vestige of beauty from that evergreen by playing effects rather than musical ideas. It was ugly. *A Night In Tunisia*, a Blakey standby, was taken at a killing tempo. Blakey made it but it didn't leave the horns much room to breathe, let alone create.

Vibist Gary Burton, with guitarist Jerry Hahn, bassist Larry Ridley (filling in for mumps-stricken Steve Swallow), and drummer Bill Goodwin, did a varied, effective set, starting with a pretty number and ending with a rock blues. In the middle was a tender, evanescent *Chega De Saudade* (No More Blues), performed by an unaccompanied four-mallet Burton.

By this time I had become thoroughly irritated by the steady stream of people walking in front of me in the press section. Although I had gotten to the field early, the only seat I could find was in the third row of that rather narrow strip. Between rows two and three was an ill-defined aisle traveled up and down by people going for popcorn, beer and the bathroom, presumably in that order. (When at a

PHOTOS BY RON HOWARD



John Mayall

to meet the demands that the extra attendance (no doubt expected) placed upon him and his security staff. Next year he won't have rock, thanks to the decision of the Newport City Council (see story p. 14) an edict I agree with esthetically but not morally.

Wein, the pianist, was at the helm of his Newport All-Stars when I reached the press area at 1:50 on Saturday afternoon. The group was already playing although the concert had been announced to start at 2. With Wein were cornetist Rubly Bruff, vibist Red Norvo, guitarist Tal Farlow, bassist Larry Ridley, and drummer Jack DeJohnette from Miles Davis' group, filling in for the absent Don Lamond. Bruff copped solo honors in a set that in-

party later that evening I complained to Wein about working conditions he agreed that it was a shame, as if he and I were being persecuted by some amorphous third party in charge of the festival.) But it was not discomfort that made me vacate my seat. Having been in the middle of Newport disturbances before (1960), a sixth sense made me apprehensive. Behind us, young people were beginning to vault the snow fence. Flares were being shot into the crowd from outside the park, and when Wein asked for cooperation, his voice sounded worried. So we split as Sly of the Family Stone was asking the crowd to cool it. As we reached our car, the rains that had been threatening all night came.

(For further details, see Dan Morgenstern's report).

On Tuesday evening, the Illinois band went on at 7 and I missed them. They had disappointed me in New Orleans, but since then I had heard good tracks from one of their albums and was anxious for another audition in person. But that is what comes of leading a festival with too many acts. The Danish rock group, Savage Rose, preempted the night before, was part of Sunday's long, long evening, a wild-haired girl who sang from an odd slouch is most salient point. Also on hand was the Joshua Light Show, which showed us, among other things, Superman, Elvis, and Bono the Clown as a jack-in-the-box. Light shows may be fine behind the static harmonies of rock but the kind of busy stuff they usually employ does not help jazz.

The first big emotional climax for the audience occurred when B. B. King, who had earlier broken it up with a set of his own, reappeared to join guitarist-singer Johnny Winter in a duet on the blues that started out as *Every Day*. Winter, rock's latest fair-haired boy, is a guitarist of limited imagination. His speakers far outdistanced his variations in power and his moans—he sings too closely to the mike—are a parody of the black country blues singers. Some of his chanting sounded like a desperately ill person in a hospital ward.

In the duet with King, his deficiencies as a guitarist were set off in bold relief. B.B. also tried to show the bassist and drummer where the time really was. After a rousing, standing ovation, the two did a slow blues encore that lost its effectiveness by going on too long.

The flute-flugelhorn-trombone voicings used by Herbie Hancock's group were especially intriguing on the pianist's *Maiden Voyage*. The tenor-trumpet-trombone setup also worked well in the final number of the set. Tenorman Joe Henderson, who had gone on for too many choruses in the piece preceding *Voyage*, made up for it with some powerful statements in the final tune. With Johnny Cole's and Garnett Brown, he gives this sextet some front-line firepower. The rhythm men (Hancock, Buster Williams and Tootie Heath) are consistently listening, complementing each other and the horns.

Willie Bobo's group, while not strictly a jazz outfit, certainly belonged on the festival program more than any of the rock groups. It is a tight unit with an infectious beat and natural soul.

Buddy Rich and his band provided the

second climax of the evening with a swift, minor-key swinger; a *Rotten Kid* featuring a thoroughly involved guest, Gerry Mulligan, who cavorted around stage like a young colt when he wasn't blowing; a rocking *Mercy, Mercy, Mercy*; and the *West Side Story* medley. Rich's final solo, in which his sticks became hummingbirds as well as torches, brought the crowd to its feet. It was hotter than the fire with which the crowd outside had tried to burn down a section of the wooden fence at one point in the evening.

Last came Led Zeppelin which to me was a lead balloon. The distortion of the sound was so annoying on Willie Dixon's *You Shook Me* that it finished my festival prematurely.

There is no doubt that the generally unfulfilling rock cast a pall over the entire four days for any true jazz fan. Even the Charlie Mingus and Lee Morgan bands failed to really get into their capabilities on Friday in an extra-curricular session at the Cliff Walk Manor. (They also played on Saturday.) It was easily my least enjoyable Newport and many long-time paying Newport attendees felt far more bitter and disenchanted than I.

Apart from the musical deficiencies, it was fortunate that the potential trouble did not turn the festival into a real disaster. George Wein got hungry. He also got lucky.

MORGENSTERN:

FOR 13 STRAIGHT YEARS, I have not missed a Newport Jazz Festival. The annual pilgrimage has almost become my primary way of marking the passage of time; a kind of secular rite, sometimes trying, yet always somehow rewarding.

True to tradition, 13 did not prove a lucky number. And in terms of the festival's own chronology, it was hardly a sweet sixteen.

There were many sour notes, on and off stage. While nothing as ugly as the 1960 "riots" occurred, the atmosphere inside the festival area was often more threatening than in that unmemorable year, when all the "action" took place outside the safe brick walls of Freebody Park.

Festival Field has no brick walls. A 10-foot high wooden fence is all that separates it from the outside world, which this year was a heavily populated one.

When we arrived on Thursday afternoon to pick up our credentials, the courtesy parking lot, a hillside meadow just beyond the field, was already swarming with young people, and by 6 p.m., when George Benson's foursome formally opened the festival, there were even more. Obviously, they were not there to attend the event itself, since only a scant 3,500 ticket holders were inside that night. They had come to make the scene, and they wound up unmaking it. More of them later, and later for them.

In this year of the great Newport rock experiment, opening night was the only "pure" jazz concert. It ran from 6 to well past the witching hour, and even for an insatiable listener, it was too much of a not-so good thing.

Outstanding among the nine "acts" were Freddie Hubbard, Phil Woods, and Anita

O'Day. Unfortunately, the first and last were on during a long, intermittently strong rainfall.

Hubbard, assisted by Junior Cook, tenor; Harold Mabern, piano; Wayne Dockery, bass, and Louis Hayes, drums, can do almost anything he wants to on the horn. More significantly, however, he has lost none of his exuberance and humor, while adding a new dimension of emotional depth. His playing on a pretty original ballad, especially in the opening and closing choruses, was a thing of rare beauty. Cook, who has grown tremendously in the years since leaving Horace Silver, is well matched with the trumpeter. His solo on the closing up-tempo piece was especially fine.

Anita O'Day, in her first Newport appearance since the famous one that was a highlight of *Jazz On A Summer's Day* (1958), was in excellent form. She refused to let the rain bug her, and her relaxed, well-paced set left no doubt that her mastery of time and nuance is matched by few horn players, not to mention singers. Her peculiar timbre is as appealing as ever, and she did lovely things with *Let's Fall In Love*, a Gershwin medley of *'S Wonderful* and *They Can't Take That Away From Me*, and in honor of the gods, *Here's That Rainy Day*. For an encore, demanded by the handful of enthusiasts who had braved the downpour, plus the many more who had emerged from shelter when the rain dwindled during the last third of her set, she did a bravura *Four Brothers* at one of those special tempos few other singers dare to tackle.

Phil Woods, imported from Paris with his stellar, French rhythm section (George Gruntz, piano; Henri Texier, bass; Daniel Humair, drums), has obviously benefited from his move overseas. Looking like a vintage Western hero with his new long hair and mustache, he played with the fire and conviction of youth and the imagination and mastery of maturity. His set was one of the things that made the trip worth taking.

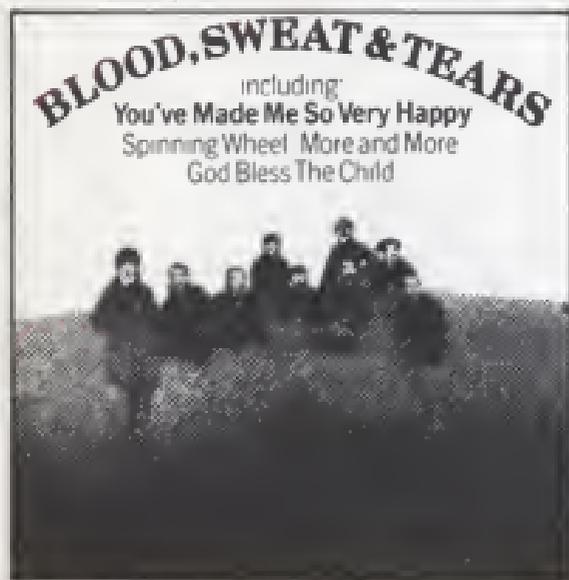
It included a fervent *I Remember Bud* (this Leonard Feather piece is one of the best jazz vehicles to come along in recent years); an intense, original interpretation of Herbie Hancock's *Riot*, and an interesting Carla Bley piece, *Ad Infinitum*. In delightful contrast to the amplified electronic crimes against human hearing that were to assault the mind during the next few days, his pure, *homon* sound rang out into the night in celebration of life. His companions all deserve high praise for unity of purpose and clarity of thought.

Also good was Bill Evans (with Eddie Gomez, bass, and Marty Morell, drums), joined midway by Jeremy Steig on flute. The highlight was *Lover Man*, on which Steig created and sustained a mood that fit the tune perfectly. Evans' brief solo was stunning, and Gomez once again impressed with his virtuosity.

Guitarists George Benson (on too early in the thankless warmup slot) and Kenny Burrell (on too late in the even more dire closing set) both played excellently to audiences not yet and no longer receptive. It was a pity they were not on hand later in the weekend to show the rockers what

**SUBSCRIBE TODAY TO
GET THIS ALBUM
FREE!**

with your new or renewal subscription.
(For you and your gift list)



No substitutions made on albums.



down beat®

GET 26 ISSUES OF NOW MUSIC!

New, exclusive sheet music: arrangements, improvisation, methods, off-the-record solos... plus all the famous **db** features: News/Record and Performance Reviews/Blindfold Test/Personalities

11/1 Blood, Sweat & Tears

- HERE'S MY \$7.00**—U.S.A.
- HERE'S MY \$8.00**—Pan-American Union countries
- HERE'S MY \$9.00**—Foreign countries, including Canada. Start subscription for 26 issues and send record.
- BILL ME.** Start subscription for 26 issues Immediately. (Your record will be sent on receipt of your remittance).
- New Subscription Renewal or extension

PLEASE PRINT Name _____
Address _____
City _____
State _____ Zip Code _____

- No billing for foreign orders, please send check or money order.

FREE!

THIS GREAT ★★★★★ ALBUM

OSCAR PETERSON

The Great Oscar Peterson on Prestige!

★★★★★

Prestige 7620

Waltzing Is Hip; Satin Doll; Our Love Is Here To Stay; Sandy's Blues; Alice In Wonderland; Noreen's Nocturne.

Personnel: Peterson, piano; Sam Jones, bass; Bobby Durham, drums.

Peterson's name alone is a guarantee that this album will be a commercial success, but it also happens to be a very good album. Durham is a happy revelation. The latest version of the O.P. Trio is off to a good start and anything less than five stars, considering today's overall jazz record output would be somewhat of an insult. (Albertson)

FREE WITH YOUR down beat SUBSCRIPTION

BUSINESS REPLY MAIL

No postage necessary if mailed in the United States

POSTAGE WILL BE PAID BY

down beat®

222 WEST ADAMS STREET
CHICAGO, ILLINOIS 60606

FIRST CLASS

Permit No. 15103

Chicago, Ill.

fine guitar playing is all about, and how amplification can be used for musical ends.

Young-Holt Unlimited were without the services of regular pianist Ken Chaney, grounded somewhere north of Newport, and their newly added, un-named trumpeter, Harold Mabern did an excellent job of subbing, but of necessity the set was short.

The evening also included the festival's only gesture towards the avant garde, or whatever. First, during the rain, there was Sunny Murray, with a well-rehearsed, together group. Unfortunately, the promise of the ensemble work and compositions was not redeemed by the solo efforts, of which altoist Carlos Ward's were perhaps best. By now, horn solos in this style have become as predictably clichéd as the most banal of Dixieland noodlings. The shock value has worn off, the simulated violence carries all the conviction of a spoiled child's tantrums, and the lack of originality has become as glaring as in the mechanical hard bop music to which this "school" supposedly was a reaction. I don't want Murray's group, which was more cohesive than most, to bear the brunt of these opinions. Perhaps it was the relative excellence of the framework devised for the solos that made them seem so barren.

Sun Ra's space circus was something else again. Musically, it was sloppy. Visually, it was a gas. Emotionally, it was oddly affecting. Sun Ra's thing is a kind of modern tribal ritual, with music only one among many elements. Indeed, he uses music to create moods and effects rather than statements and structures, and the colorful costumes, bizarre headgear, banners, symbols and signs (all home-made, like the music), enforced by the Joshua Light Show (for once in its proper element) added up to an exhilarating "total environment." If it were pretentious, it would be unbearable, but it is genuine and motivated by an urge toward togetherness. Perhaps naive in its metaphysical underpinnings, it works for the people involved. Sun Ra has held his community together for a long time (John Gilmore, Pat Patrick, and Marshall Allen were still on hand, among other veterans) and it is a unique fellowship.

Friday afternoon's humidity was dispelled by the first, promising entrance of rock. It came in the form of the Light-house, a Canadian ensemble sporting two trumpets, trombone, alto sax, two violins, cello, organ, vibes, guitar, bass, drums, and percussion. The influence of Blood, Sweat & Tears is obvious, but they also have their own slant on things, and a musical slant it is. There was a good jazz solo by the trombonist, and several nice solos by the organist.

For the remainder of the afternoon, jazz reigned supreme. In a sense, it was the essence of jazz: a jam session. On stage, with trumpeter Howard McGhee as "conductor," were trumpeters Kenny Dorham and Jimmy Owens; trombonists Benny Green and Albert Mangelsdorff; altoist Charles McPherson; tenorists Paul Jeffrey, Brew Moore, and Buddy Tate; baritonist Cecil Payne; violinist Ray Nance; pianist

Hampton Hawes; bassists Slam Stewart and Larry Ridley, and drummer Art Blakey—a formidable array of blowers.

They led off with *Take the A Train*, ignited by a long, inventive and swinging Nance solo. The take-your-turns that followed were in a boppish, on-the-beat, machinegun groove until Brew Moore danced out of the fray into a Lestorian mood, graceful yet sinewy, floating on rather than pushing the beat. He copped.

McGhee turned the reins over to Benny Green for the next outing, the trombonist's old specialty, *I Wanna Blow Now*. The routine, involving some group vocalizing before each solo stint, was discarded after a while, but not until Green himself, looking fit and sounding fat, had scored a solid



Ray Nance

hit. Other notable batters included McPherson, with his good, clean sound and straightforward ideas.

Eddie Jefferson, the inventor of setting words to great jazz solos, now came forward to pay tribute to Coleman Hawkins with *Body and Soul*, singing Bean's immortal solo with genuine warmth, his lyrics telling a fitted story. Then, each of the three tenors saluted Hawk from the heart: first Brew, then Buddy Tate, then Jeffrey, the latter holding his own nicely in fast company. Slam Stewart's bowed solo, in his unique style, showed that he can employ it seriously as well as humorously. Nance took it home, the horns giving him an organ background to ride on, then dropping out for his perfect coda.

Another tribute followed: Charlie Parker's *Now Is the Time*, led off by Jefferson, again with fitting, story-telling lyrics. The key soloists, appropriately, were McPherson and McGhee, both very much at home in Bird's idiom.

A trio interlude brought Hamp Hawes out of the shadow of the horns, and the *Autumn Leaves*, stirring in the breeze generated by Ridley and Blakey, was a too-brief taste of a brilliant pianist. Buddy Tate made *These Foolish Things* a message of warm beauty, and his Texas tenor kicked on the fast blues that wound up the session, and on which everybody, notably Owens, had his say. Blakey was a

tower of strength throughout. Jimmy Smith, announced in pre-publicity as the session's leader, showed up as the blues was closing and got in a few licks. His trio number that ended the afternoon was an anticlimax.

The evening concert, all rock except Roland Kirk and Steve Marcus (the latter a cross-breed), was missed by both Ira Gitler and myself. Ira had been dispatched to cover the doings at the Cliff Walk Manor, where Charlie Mingus and Lee Morgan were playing. When I arrived at the field, after delays in heavy traffic and arguments with security about passing into the festival area, thousands of "kids," ranging in age from mid-teens to late 20s, were milling about, doing their thing and blocking traffic. We were informed that all parking lots, including the official one, were "full," which meant full of human litter refusing to move on.

Later, police estimated the number of outsiders at over 10,000. The atmosphere was one of incipient panic, and not being masochists we split the scene, making our way to the Cliff Walk, where we found several colleagues from the press who had left the festival after the first two sets. They had been blown out by the noise and squeezed out by the milling throngs—22,000 people compressed inside an area normally limited to 18,500, all of them wanting to be up front.

The few hardy souls who remained reported that Blood, Sweat and Tears was by far the best of the rock groups (it's not a rock band, anyhow), while Ten Years After, Jethro Tull, and Jeff Beck were too over-amplified to assess properly. Kirk, working hard, garnered a standing ovation, impressing in particular with his flute playing, while Marcus' set drew mixed reactions, ranging from "brilliant" to "boring".

Meanwhile, we were digging a rather subdued but together Mingus group (Bill Hardman, trumpet; Charles McPherson, alto; Billy Robinson, tenor; Danny Richmond, drums), and a listless Lee Morgan quintet (Frank Mitchell, tenor; Harold Mabern, piano; Herbie Lewis, bass; Mickey Roker, drums). It was very good to see Mingus again. He seemed relaxed and happy to be back in action, but took no solos and left the announcing to Richmond.

The next day, we decided not to leave the field after the matinee (described by Ira Gitler, with whom we disagree about the Mothers of Invention, whose musical satire we found both to the point and well done).

To pick up where Gitler left off: after the deluge, swarms of people leaped, pushed, and squeezed past us while we huddled in the rain and Sly and the Family Stone, monstrously amplified by banks of speakers, made orgasmic noises. Fences crumbled, people stood on chairs, photographers were stepped on in the pit, and a ring of police and field security protected the performers on stage. Sly milked the crowd, obviously enjoying the pundemonium. Among those cheering him on was purple-clad Nina Simone, swaying precariously atop a chair.

/Continued on page 45

The "Little Dude"



THE SETTER: AN OVATION INSTRUMENT

100 WATT MINI-MODULE

Here's a new amp versatility! Ovation's 100 watt "Little Dude" will handle most jobs, turns out the sound of amps twice its size. Glass-shattering trebles. Funky basses. And you can stack units for 200, 400, even 1,000 watts if you wish. "Little Dude" is just 26" x 22" x 14", has preamp, power amp, 15" speaker and mid-range horn. Plus bass boost, top boost, reverb and reverb foot switch. List price is just \$550 (bass with no horn \$465). Slave units (100 watt power amp but no preamp) at \$390. Where else can you get so much for your money? Hear a "Little Dude" at your Ovation dealer's. Mail the coupon today.



DB

OVATION AMPLIFIERS

OVATION INSTRUMENTS
Division of KAMAN Corporation
New Hartford, Connecticut 06057

Mail me more information about your powerful "Little Dude," with the name and address of my Ovation dealer

Name _____

Address _____

City _____ State _____ Zip _____

POLL

(Continued from page 24)

of the three-choice limit; Roman Kusanman, rhythm guitarists Freddie Green, Danny Barker, and Steve Jordan; Phil Woods, Roy Haynes, Bobby Hackett, Joe Farrell, Helen Merrill, Mabel Mercer, Bill Evans, Jimmie Rowles, Cecil Taylor, Solal, Bubi Chen, Sinatra, Louis, Ray Charles, B.B. King, Issacson, Lee Konitz, Duster (Milestone), Oscar Peterson *Soul-Of* (Prestige).

MICHAEL CUSCUNA

Contributor, *Down Beat*

Band: Jones-Lewis—5; Tommy Vign—4; (Jazz Composer's Orchestra)—5. **Combo:** Miles Davis—4; Paul Bley—3; Roland Kirk—2; (Cecil Taylor—4; Barry Miles—3; Yusuf Lateef—2). **Composer:** Chick Corea—3; Zawinul—3; Hancock—3; (Barry Miles—5; Corea—2; Stanley Cowell—2). **Arranger:** Carla Bley—4; Brookmeyer—3; Gil Evans—2; (William Fisher—3; Joseph Jarman—2; Richard Abrams—2). **Trumpet:** Miles Davis—4; Cherry—3; Woody Shaw—2; (Charlie Moore—3; Randy Brecker—3; Eddie Gale—3). **Trombone:** Rudd—4; Mangel Dorff—4; Moncur—1; (Jimmy Knepper—4; Lester Lashley—5). **Soprano:** Sam Rivers—4; Lucy—3; Moody—2; (Joseph Jarman—4; Mickey Fields—3; Roscoe Mitchell—2). **Alto:** Konitz—4; Robin Kenyatta—4; Erik Kloss—1; (Kenyatta—3; Sonny Simmons—2; Gary Bartz—2). **Tenor:** Rollins—3; Joe Henderson—3; Sam Rivers—3; (Kenyatta—3; Maurice McIntyre—3; Kloss—3). **Baritone:** Charles Davis—3; Roland Kirk—3; Jerome Richardson—3; (Kirk—5; Carney—3; Pat Patrick—1). **Clarinet:** Roland Kirk—5; Rolf Kuhn—4; (Kirk—5; Kuhn—4). **Misc. Instrument:** Kirk—4; Ponty—3; Mike White—2; (Bernard Peltier (harpsichord)—2; Rolf Kuhn (bass clarinet)—2). **Flute:** Kenyatta—5; Lateef—2; Kirk—2; (Kenyatta—5; James Spaulding—4). **Vibes:** Hutcherson—3; Ayers—3; Burton—3; (Walt Dickerson—3; David Friedman—3; Lynn Blessing—3). **Piano:** Paul Bley—3; Corea—3; Ras Niker—3; (Kuhn—3; Barry Miles—3; Stanley Cowell—3). **Organ:** Larry Young—3; Sonny Bert—2; Richard Holmes—2; (Sonny Bert—5; John Patston—4). **Guitar:** Pat Martino—5; Jerry Hahn—4; (Baden Powell—4; Martino—4; Hahn—1). **Bass:** Ron Carter—5; Richard Davis—2; Charlie Haden—2; (Michael Vitous—3; Mark Levinson—3; Marshall Hawkins—3). **Drums:** Tony Williams—3; Jack DeJohnette—3; Elvin Jones—3; (Barry Altschul—5; Thurman Barker—2; Billy Cobham—2). **Male Singer:** Eddie Jefferson—3; Tim Buckley—3; Johnny Cash—3; (Leon Thomas—3; Magic Sam—4; Buddy Guy—2). **Female Singer:** Helen Merrill—3; Jeanne Lee—3; Laura Nyro—3; (Rosalie Sorells—3; Sherry Scott—3; Roberta Flack—3). **Blues-R&B Group:** Magic Sam—4; Buddy Guy—3; Staple Singers—2; (Magic Sam—4; J.B. Hutto—4; The Band—1). **Hall of Fame:** Pete Wee Russell, Ornette Coleman, Cecil Taylor, Record of the Year: Corea, *Now He Sings, Now He Sobs*; Davis, *Filles De*

Kilimanjaro; Konitz, *Lee Konitz Duets*. **Release of the Year:** *Don Byas in Paris*; Moody and Wallington, *Beginning and End of Bop*; Blind Lemon Jefferson, *Volume II*.

Many significant figures such as Ornette Coleman, Ellington, Hubbard, Jackie McLean, Art Farmer, Andrew Hill, George Russell, and Bill Evans do not appear on my ballot because their music seems to have stagnated during this past year. While most instruments lack talented players, I regret leaving out a great many fine tenor saxophonists, bassists and especially pianists. I am delighted to see the soprano saxophone receive its own category.

STANLEY DANCE

Down Beat, *Saturday Review* and *Music Journal*

Band: Ellington—5; Basie—3; Clark Terry—1; (Danny Barker—5; Illinois U. Jazz Band—1; Pearson—3). **Combo:** Hines—5; Eldridge—3; Bobby Hackett—1; (Buddy Tate—3; Louis Cottrell Trio—3; Jay McShann—3). **Composer:** Ellington—5; Silver—3; Hines—1; (Johnny Hodges—4; Nat Pierce—3; Dicky Wells—2). **Arranger:** Ellington—5; Benny Carter—3; Ernie Wilkins—1; (Eric Dixon—3; John Dankworth—3; Bob Wilber—3). **Trumpet:** Clayton—3; Eldridge—3; Cootie Williams—3; (Nance—3; Sonny Cohn—3; Money Johnson—3). **Trombone:** Dicky Wells—5; Dickenson—2; Benny Morton—2; (Bill Hughes—3; Benny Green—3; Booty Wood—3). **Soprano:** Budd Johnson—5; Hayswood Henry—3; (Bob Wilber—5). **Alto:** Hodges—3; Benny Carter—3; Marshall Royal—1; (Norris Turney—3; Bobby Plater—3; Procope—3). **Tenor:** Gonsalves—3; (Lockjaw Davis—3; Buddy Tate—3; Julius Datta—3). **Harold Ashby—3; Julius Datta—3). Baritone:** Carney—3; (Hayswood Henry—5; Charlie Fowler—2; Danny Bank—2). **Clarinet:** Louis Cottrell—5; Hamilton—2; Procope—2; (Hayswood Henry—4; Harold Ashby—2; Buddy Tate—3). **Misc. Instrument:** Ray Nance—3; Howard Johnson (tuba)—2; (Clifton Chenier (accordion)—3; George Smith (harmonica)—2). **Flute:** Dixon—3; Moody—3; Laws—3; (Norris Turney—5). **Vibes:** Hampton—5; Norvo—2; Tyree Glenn—2. **Piano:** Hines—5; Ellington—2; Basie—2; (Claude Hopkins—3; Sir Charles Thompson—3; Sonny White—3). **Organ:** Buckner—5; Wild Bill Davis—3; Basie—1; (Lonnie Smith—5; McDuff—2; Ernie Hayes—2). **Guitar:** Benson—3; Burrell—3; Tiny Grimes—3; (Billy Butler—5; Al Casey—2; Tommy Lucas—2). **Bass:** Hinton—4; Daviliver—4; Ron Carter—1; (Larry Ridley—3; Joe Benjamin—3; Carl Pruitt—3). **Drums:** Dawson—5; Bobby Durham—2; Zutty Singleton—2; (Harold Jones—5; Oliver Jackson—2; Ronnie Cole J2). **Male Singer:** Armstrong—5; Rushing—3; Richard Boone—1; (T-Boone Walker—3; Memphis Slim—3; Joe Turner—3). **Female Singer:** Fitzgerald—5; Vaughan—2; Franklin—2; (Esther Marrow—3; Devonne Gardner—3; Trish Turner—3). **Blues-R&B Group:** B.B. King—3; Muddy Waters—3; John Lee Hooker—3; Jay McShann—5). **Hall of Fame:** Johnny Hodges, Billy Strayhorn, Willie

CADET

STEPPLE

Phil Upchurch
Upchurch
Cadet LPS-826

He plays a little
night music.
A little day music.
And a whole lot
of guitar.



STRINGS

Dorothy's Harp
Dorothy Ashby
Cadet LPS-825

A classical instrument
shouldn't be limited
to playing classical
music. In Dorothy's
hands, the harp has
no limits at all.



TRIBUTE

Odell Brown Plays
Otis Redding
Odell Brown
Cadet LPS-823

Two great talents.
One gone, but not
forgotten. The other,
very much alive.





delmark

congratulates the winners of
the Down Beat Critics poll

new urban blues

J. B.
HUTTO

with Sunnyland Slim
and Maurice McIntyre

HAWK SQUAT
DS 617

AACH JAZZ



J. B. HUTTO & HIS
HAWK SQUAT

JOSEPH
JARMAN
with Lester Lashley
and Charles Clark
AS IF IT WERE
THE SEASONS
DS 417

WATCH (OUT AMERICA!) FOR
NEW RELEASES by

MAGIC SAM

MAURICE MCINTYRE

Send for the complete catalog
of Delmark LPs of traditional
and modern jazz and blues

jazz record mart
seven west grand—Chicago, Ill. 60610
phone (312) 272-1467—open 'til 9 p.m.

Mail Orders Our Specialty

ROCK WITH
ESQUIER
STRINGS



The string with the snappy magnetic response. Made
of the finest alloys for prolonged playing life—pre-
cision wound for maximum resistance to stretch and
pull. Available at your nearest music dealer.

For a Free String Catalog write to
V. C. Squier, 427 Capital Avenue
S.W., Battle Creek, Mich. 49616

Esquier
Strings

V.C. SQUIER

Smith. Record of the Year: *Mother
Called Him Bill*—Ellington; *Fatha Blows
Best*—Hines; *Gee, Baby, Ain't I Good
To You*—Rushing. Reissue of the Year:
In Paris, Dicky Wells; *Harlem Shout*,
Luncheon; *V.S.O.P.*, Armstrong.

MICHEL DELORME

Associate Editor, *Jazz Hot*; Member,
French Jazz Academy

Band: Sun Ra—5; M. Lewis-T. Jones
—2; Herman—2; (Sun Ra—5; Mike West-
brook—2; J.C.O.A.—2). Combo: Miles
Davis—3; Archie Shepp—3; Don Cherry
—3; (Cherry—5; Elvin Jones—2; Pharoah
Sanders—2). Composer: Sanders—4;
Shorter—3; Cherry—2; (Shepp—3; Cher-
ry—3; Sanders—3). Arranger: Shepp—
4; Michel Legrand—3; Shorter—2; Le-
grand—4; Shepp—3; Shorter—2). Trumpet:
Miles Davis—4; Cherry—3; Woody
Shaw—2; (Shaw—5; Cherry—2; Brecker
—2). Trombone: Rudd—4; Moncur III
—3; Thelin—2; (Hampton—3; Thelin—
3; Moncur—3). Soprano: Sam Rivers—
4; Farrell—3; Thompson—2; (Rivers—4;
Farrell—3; Michel Rogues—2). Alto:
McLean—5; Woods—2; Ornette Coleman
—2; (McLean—5; Woods—3; Kloss—1).
Tenor: Pharoah Sanders—5; Shepp—3;
Rollins—1; (Shorter—3; Jim Pepper—3;
Sanders—3). Baritone: John Surman—5;
Charles Davis—2; Nick Brignola—2; (Sur-
man—5; Brignola—3; Ronnie Ross—1).
Clarinet: Kuhn—4; Robinson—3; Eddie
Daniels—2. Misc. Instrument: Ponty—
5; Michael White—3; Kirk—1; (Yusef
Lateef—3; Nick Brignola (saxello)—3;
Bismillah Khan (shenai)—3). Flute:
Steig—4; Kirk—3; Rogues—2; (Rogues—
4; Jim Pepper—2; Farrell—3). Vibes:
Berger—5; Hutcherson—2; Piano: Corea
—4; Joachim Kuhn—3; Byard—2; (Corea
—4; Kuhn—3; Tyner—3). Organ: Eddie
Louise—5; Larry Young—3; Brian Auger
—1; (Auger—5). Guitar: Sharrock—3;
Coryell—3; Rene Thomas—3; (Sharrock
—5; B.B. King—4). Bass: Richard Davis
—3; Chuck Israels—3; Gomez—3; (Or-
sted Pedersen—5; Israels—2; Texier—2).
Drums: Elvin Jones—3; Tony Williams—
3; Haynes—3; (Joe Chambers—3; Black-
well—3; DeJohnette—3). Male Singer:
Ray Charles—3; Rushing—3; Joe Wil-
liams—3; (Billy Hawk—5; B.B. King—
4). Female Singer: Nina Simone—5;
Aretha Franklin—4; (Simone—5; Joplin
—4). Blues-R&B Group: B.B. King—5;
T.B. Walker—4; (Canned Heat—5; Ainley
Dunbar—4). Hall of Fame: Django
Reinhardt, Clifford Brown, Ornette Cole-
man, Record of the Year: Pharoah Sand-
ers, *Tashid*; McCoy Tyner, *The Real Mc-
Coy*; McLean, *New & Old Gospel*. In-
strument of the Year: Charles Mingus at
Monterey; *Mingus Presents Mingus*; Mc-
Shann, *New York 1208 Miles*.

Europe's jazz scene is moving fast, with
many American musicians making their
home over here. The contact is certainly
responsible for the improvement of Euro-
pean jazzmen. *Down Beat* critics have
made Ponty what he is now in the States.
Watch Eddy Louise next—he is the best
organist ever.

DON OF MICHAEL

Former *Down Beat* Editor

Band: Ellington—5; B. Rich—3; Jones-
Lewis—1; (U. of Illinois—2; Indiana U.
—2). Combo: Miles Davis—3; MJQ—3;
B. Evans—3; (Eldridge-Kamuca—4).
Composer: Ellington—5; John Lewis—3;
Carla Bley—1; (Carla Bley—3; Dave
Baker—3; Dizzy Gillespie—3). Arranger:
Ellington—5; Gil Evans—3; Oliver Nel-
son—1; (L.J. Johnson—3; Brookmeyer—
3; Dave Baker—3). Trumpet: Gillespie
—3; Davis—3; Eldridge—3; (John Coles
—3; Buck Clayton—3; Eldridge—3).
Trombone: Brookmeyer—2; J.J. Johnson
—2; Dickenson—5; (G. Brunis—5). Sop-
rano: Budd Johnson—3; Cannonball
Adderley—3. Alto: Desmond—3; Hodges
—3; Adderley—3; (Bunky Green—5).
Tenor: Rollins—2; D. Gordon—2; Web-
ster—5; (Prince James—3; Bill Ussellton
—3; Jack Dakes—3). Baritone: Mulligan
—4; Adams—3; Carney—2. Clarinet:
Frank Chace—5; (Frank Chace—5). Misc.
Instrument: Kirk—4; Laws (piccolo)—
2; Cy Touff—3; (Laws—3; Paul Butter-
field—3; Touff—3). Flute: Kirk—4; La-
teef—4; Steig—1; (Steig—5). Vibes: M.
Jackson—5; Hampton—2; Norvo—2. Pi-
ano: Monk—2; Ellington—2; Evans—5;
(Barry Harris—3; Otis Spann—3; Art
Hodes—3). Organ: J. Smith—5; Don
Paterson—2. Guitar: Jim Hall—4; B.B.
King—2; Burrell—2; (Joe Beck—5; Mike
Bloomfield—2; Buddy Guy—2). Bass:
Ray Brown—5; Ron Carter—2; Eddie
Gomez—2; (Truck Parham—5). Drums:
Rich—5; Haynes—2; Elvin Jones—2;
(Bob Cousins—3; Candy Finch—3; Gus
Johnson—3). Male Singer: Muddy Wa-
ters—2; Armstrong—5; Ray Charles—2;
(B.B. King—5; Buddy Miles—1; John Lee
Hooker—2). Female Singer: Carmen
McRae—5; Janis Joplin—4; (Janis Joplin
—5). Blues-R&B Group: Muddy Waters
—4; B.B. King—4; Paul Butterfield—4;
(Butterfield—5). Hall of Fame: Teagard-
en, Pee Wee Russell, Jimmy Blanton.
Record of the Year: B. Evans, *Montreux*;
Mother Called Him Bill; *Filles de Kiliman-
jaro*. Reissue of the Year: Hodes-
Hall, *Classic Blue Note Jazz*; Red Allen;
Johnny Dodds.

LEONARD FEATHER

Author, *Encyclopedia of Jazz in the '60s*
Band: Ellington—3; Wilson—3; Her-
man—3; (B. Bryant—3; L. Bellson—3; D.
Barton—3). Combo: C. Adderley—3; G.
Burton—3; Davis—3; (Phil Woods—3).
F. Hubbard—3; Land-Hutcherson—3).
Composer: Ellington—3; G. Wilson—3;
Nelson—3; (Zawinul—3; Gary Davis—3;
S. Nestico—3). Arranger: Ellington—3;
O. Nelson—3; Holman—3; (Gary David
—3; B. Bryant—3; Nestico—3). Trumpet:
Gillespie—3; Nat Adderley—3; Hub-
bard—3; (Kyo Turner—3; Bobby Brad-
ford—3; Harry Hall—3). Trombone: J.J.
Johnson—3; Brookmeyer—3; W. Hender-
son—3; (George Bohanon—3; Mike Bar-
one—3; Al Grey—3). Soprano: Oliver
Nelson—3; Cannonball Adderley—3; Budd
Johnson—3; (Joe Rocissano—3; Car-
tis Amy—3; Woody Herman—3). Alto:
Adderley—3; Siltz—3; Criss—3; (F.
Strozier—3; John Carter—3; Vi Redd—
3). Tenor: Gonsalves—3; S. Nestico—3;
Getz—3; (P. Christlieb—3; J. Klemmer
—3; Budd Johnson—3). Baritone: Car-

ney—3; Mulligan—3; S. Shihab—3; Leroy Cooper—3; Ernie Watts—3; Bill Hood—3. **Misc. Instrument:** Kirk—3; Ponty—3; Labeef (oboe)—3. **Flute:** Kirk—3; Dixon—3; Moody—3; J. Spaulding—3; John Carter—3; Harold Land—3. **Vibes:** Burton—3; Norvo—3; Hutcherson—3. **Piano:** Peterson—3; Hancock—3; Hines—3; Joanne Grauer—3; Joe Zawinul—3; Herbert Baker—3. **Organs:** Shirley Scott—3; Jimmy Smith—3; Bill Davis—3. **Guitar:** Joe Pass—3; Bola Sete—3; H. Roberts—3; P. Martino—3; John Collins—3; Walt Namuth—3. **Bass:** Ray Brown—3; J. Castleman—3; Buster Williams—3; (Henri Texier—3; Walter Booker—3; J.J. Wiggins—3). **Drums:** Roach—3; Bellson—3; Rich—3; (Daniel Humair—3; Bob Durham—3; B. Freeman—3). **Male Singer:** Joe Williams—3; Ray Charles—3; Armstrong—3; (G. Tate—3; Les McCann—3; Bill Henderson—3). **Female Singer:** Vaughan—3; Fitzgerald—3; McRae—3; (Geri Grainger—3; Marlena Shaw—3; Charlene Gibson—3). **Hall of Fame:** Teagarden. **Record of the Year:** *Mother Called Him Bill*; Ellington in Canada; *Lights My Fire*; Woody Herman. **Release of the Year:** Bill Evans, *Live at Vanguard*; Bill Evans-Cannonball Adderley; Charles Barnet, Vol. 1.

DANIEL FILIPACCHI

Publisher, *Jazz Magazine* (Paris)

Band: Ellington—5; Basile—2; Jones-Lewis—2. **Composers:** Ellington—5. **Arrangers:** Thad Jones—3; Frank Foster—3; Gerald Wilson—3. **Trumpet:** Gillespie—5; Terry—3; Lee Morgan—1. **Trombone:** Al Grey—3; Brookmeyer—3; Dickie Wells—3. **Alto:** Hodges—5; Woods—2; Adderley—2. **Tenor:** Getz—5; Stanley Turrentine—3; James Moody—1. **Baritone:** Carney—5; Mulligan—4. **Misc. Instrument:** Kirk—5. **Piano:** Erroll Garner—4; Peterson—4; Monk—1. **Organ:** Jimmy Smith—4; Jimmy McGriff—3; Lou Bennett—2. **Guitar:** Eric Clapton—3; T-Bone Walker—3; George Benson—3. **Bass:** Ray Brown—5; Richard Davis—3; Leroy Vinnegar—1. **Drums:** Roach—4; Zutty Singleton—4; Grady Tate—1. **Male Singer:** Ray Charles—5; Armstrong—4. **Female Singer:** Fitzgerald—3; Julie Driscoll—3; Aretha Franklin—3. **Hall of Fame:** Django Reinhardt.

CHARLES FOX

Contributor, *New Statesman*; *Gramophone*; BBC

Band: Ellington—4; Mike Westbrook—3; Kenny Clarke-Francy Boland—2; (Mike Westbrook—3; Graham Collier—3; New Jazz Orchestra—3). **Combo:** Miles Davis—5; Gary Burton—2; Don Cherry—2; (Ronnie Cuber—4; Chris McGregor—3; Keith Tippett—2). **Composers:** Cecil Taylor—5; Bill Dixon—2; Wayne Shorter—2; (Mike Westbrook—3; Mike Gibbs—3; Graham Collier—3). **Arranger:** Clare Fischer—3; Tom McIntosh—3; Brookmeyer—3; (Don Sebesky—3; Neal Ardley—3; Kenny Wheeler—3). **Trumpet:** Miles Davis—5; Cherry—3; Tolliver—1; (Kenny Wheeler—3; Harold Beckett—3; Brecker—1). **Trombone:** Rudd—5;

Garnett Brown—2; Benny Morton—2; (Malcolm Griffith—5; Roy Williams—3; Ake Persson—1). **Soprano:** John Surman—5; Steve Lacy—3; Tom Scott—1; (John Surman—5; Don Rendell—3; Evan Parker—1). **Alto:** Ornette Coleman—5; Hodges—2; Criss—2; (Ray Warleigh—3; Trevor Watts—3; Dudu Pukwana—3). **Tenor:** Shorter—3; Moody—3; Shepp—3; (Tony Coe—4; Art Themen—4; Alan Skidmore—1). **Baritone:** Surman—5; Mulligan—3; Ronnie Cuber—1; (Surman—5; Karl Jenkins—3). **Clarinet:** Sandy Brown—5; Perry Robinson—3; (Sandy Brown—5). **Misc. Instrument:** Ponty—3; Kirk—3; Mike White—3; (Karl Jenkins (oboe)—3; Trevor Watts (oboe)—3; Duffy Power (harmonica)—3). **Flute:** Moody—4; Kirk—3; Harold McNair—2; (Harold McNair—5; Ray Warleigh—3). **Vibes:** Hutcherson—4; Burton—3; Karl Berger—2; (Frank Riccotti—3; Gunther Hampel—3; Norvo—3). **Piano:** Tristano—5; Bley—2; Byard—2; (Chris McGregor—3; Howard Riley—2; Peter Lemer—3). **Organs:** Larry Young—5. **Guitar:** John McLaughlin—5; Zoller—2; Burrell—2; (John McLaughlin—5; Jerry Hahn—2; Louis Stewart—2). **Bass:** Richard Davis—3; Ron Carter—3; David Ezzenzon—3; (Haden—3; Orsted Pedersen—3; Barry Guy—3). **Drums:** Roach—3; Blackwell—3; Jones—3; (Han Bennink—3; Oliver Jackson—3; John Marshall—3). **Male Singer:** Herbie Goins—4; Duffy Power—4; (Duffy Power—4; Herbie Goins—4). **Female Singer:** Cleo Laine—4; Martha Reeves—3. **Blues-R&B Group:** (Duffy Power—4; Alexis Korner—4; Chicago Climax Blues Band—1). **Hall of Fame:** Ornette Coleman, Don Redman, Pee Wee Russell. **Record of the Year:** Miles Davis, *Filles de Kilimanjaro*; Duke Ellington, *Mother Called Him Bill*; Ian Carr-Jeff Clyne Quartet, *Springboard*. **Release of the Year:** Edmond Hall, *Celestial Express*; Charlie Mingus, *Mingus Ah-Um*; Johnny Hodges, *Hodge Podge*.

MARK GARDNER

Contributor, *Jazz Journal*, *Coda*, *Jazz Monthly*

Band: Pearson—4; Jef Gilson—3; Clarke-Boland—2; (Pearson—4; Gilson—3; Jimmy Vig—2). **Combo:** Miles Davis—4; Jazz Giants—3; Horace Silver—2; (Hutcherson-Land—3; Phil Woods—3; Elvin Jones—3). **Composers:** Wayne Shorter—3; Clare Fisher—3; Joe Henderson—3; (Barry Harris—4; Cal Massey—3; McCoy Tyner—2). **Arranger:** Pearson—4; Tom McIntosh—3; Hancock—2; (Cedar Walton—3; Barry Harris—3; Horace Tapscott—3). **Trumpet:** Kenny Dorham—3; Miles Davis—3; Gillespie—3; (Blue Mitchell—4; Dizzy Reece—3; Brecker—2). **Trombone:** Bennie Green—4; Garnett Brown—3; Urbie Green—2; (Slide Hampton—3; Chris Pym—3; Curtis Fuller—3). **Soprano:** Lucky Thompson—4; Farrell—3; Nathan Davis—2; (Criss—4; Harold Vick—3; Harold Land—2). **Alto:** Criss—5; McPherson—2; Woods—2; (Moody—3; Konitz—3; Kloss—3). **Tenor:** Dexter Gordon—4; Illinois Jacquet—3; James Moody—2; (Harold Vick—3; Charles McPherson—3; Junior Cook—3). **Baritone:**

What's all this talk about quarter-tone trumpets, reverb amplifiers, 19/4 time signatures and such?

Words you might not understand to explain music you've sure as hell never heard before: The sound of Don Ellis on his new album.

A big-band blast created by Don Ellis, 20 musicians, singer Patti Allen and sensitive electronic equipment that squashes any thoughts about how jazz isn't going anywhere.

The New Don Ellis Band. You really don't have to understand how he does it to dig it.

ON COLUMBIA RECORDS

THE NEW DON ELLIS BAND
GOES UNDERGROUND

FEATURING PATTI ALLEN

INCLUDING

ELLIS IN THE COUNTRY
HUE'S COMIN' / ITS YOUR THING
HIGHER / SEND MY BABY BACK



AMPS & EDUCATIONAL ELECTRONIC SYSTEMS

Lawrence

Creators of the

5TH

Dimension
in Music

?

The Lawrence Company
619 Vermont Ave - Lawrence, Mass 01844
Division of DUCO - General Electric Products

AMPLIFICATION SYSTEMS • INSTRUMENTAL SOUND SYSTEMS & PUBLIC ADDRESS SYSTEMS • RECORDING SYSTEMS • EDUCATIONAL ELECTRONIC SYSTEMS

BRAND NEW
FROM
"LA BELLA"
Electric Bass Strings
NYLON TAPE WOUND
The Best In Sound
It is Amazing Low Price
\$9.00 set
TRYING IS BELIEVING!
E. & O. MAHONEY

31-01 23RD AVENUE
LONG ISLAND CITY, N.Y. 11105

The Amazing "SILENCERS"
REDUCE THE ANNOYANCE OF
PRACTICE SOUNDS UP TO 70%!

Available for
ALTO • TENOR SAX • CLARINET
TRUMPET • TROMBONE

Expertly custom built—Priced from \$3.95

PRACTICE SILENCER CO.
4525 Bevilacqua Place Des Moines, Ia. 50313

Payne—5; Adams—3; Cuber—1; (Brignola—3; Surman—3; Christlieb—3). **Misc. Instrument:** Jean-Luc Ponty—5; Ray Nance—2; Illinois Jacquet (bassoon)—2; (Herbie Hancock (electronic piano)). **Flute:** Lateef—4; Moody—3; Tubby Hayes—2; (Jerry Dodgion—5; Harold Vick—3; Harold Land—1). **Vibes:** Hutcherson—5; Mill Jackson—3; Roy Ayers—1; (Bernard Lubat—3; Alan Dawson—3; Nasir Hafiz—3). **Piano:** Barry Harris—4; Jaki Byard—3; Bill Evans—2; Cedar Walton—4; Duke Pearson—3; Chick Corea—2). **Organ:** Don Patterson—4; Eddie Louiss—3; Milt Buckner—2; (Shirley Scott—5; Herbie Hancock—4). **Guitar:** Burrell—5; Billy Butler—3; Jim Hall—1; (Martino—5; Dennis Budimir—4). **Bass:** Richard Davis—4; Ron Carter—3; Henri Texier—2; (Bob Cranshaw—4; Ben Tucker—3; Tyrone Brown—2). **Drums:** Dawson—4; Elvin Jones—3; Billy Higgins—2; (DeLohette—3; Pete LaRoca—3; Lenny McBrowne—3). **Male Singer:** Eddie Jefferson—5; Dizzy Gillespie—3; Earl Coleman—1; (Jefferson—5; Babs Gonzales—4). **Female Singer:** Vaughan—4; Helen Merrill—3; Karin Krog—2; (Krog—5). **Blues-R&B Group:** 5th Dimension—5; Pacho and Latin Soul Brothers—4; (Pacho—5). **Hall of Fame:** Paul Chambers, Fats Navarro, Tadd Dameron. **Record of the Year:** Sonny Criss, *Sonny's Dream*; Barry Harris, *Bull's Eye*; Hampton Hawes, *The Challenge*. **Reissue of the Year:** Foots Thomas All Stars; Ray McShann, *New York 1208 Miles*; Red Rodney-Lennie Tristano, *Be-bop*.

Jazz is dead, they say. And they lie. The truth is that the outlets for expression are shrinking and the music is going underground again. Great musicians are still great—Witnes Criss, Jacquet, Gordon, Harris, Jefferson—but they need WORK. A 'pop' Newport Festival means yet another outlet is closed.

JEAN-LOUIS GINIBRE

Editor, *Jazz Magazine*, Paris; *Dee Jay*, ORTF, Paris

Bands: Ellington—3; Herman—3; Basie—2; (Clarke-Boland—3; Son Ra—3; Duke Pearson—3). **Combo:** Davis—3; Monk—3; Burton—3; (Phil Woods—4; Pike/Krieger—2). **Arranger:** Oliver Nelson—3; Gil Evans—3; Ellington—3 (Francis Boland—3; Bill Holman—3). **Trumpets:** Davis—4; Gillespie—3; Hubbard—2; (Woods Shaw—3; Brecker—3; Franco Ambrosetti—3). **Soprano:** Lucky Thompson—5; Lacy—3; (Barney Wilen—4). **Alto:** Woods—5; McLean—3; C. Adlerley—1; (Eric Kloss—4; Frank Strozier—3; James Spaulding—2). **Tenor:** Rollins—3; Shepp—3; Moody—3; (Pharoah Sanders—4; Tom Scott—3; Johnny Griffin—2). **Baritone:** Pepper Adams—4; Gerry Mulligan—3; Ronnie Cuber—2; (Nick Brignola—3; John Surman—3; Pat Patrick—2). **Misc. Instrument:** Ponty—5; Kirk—4; (Stephane Grappelli—5). **Trombone:** J. J. Johnson—4; Slide Hampton—3; Brookmeyer—2; (Al Grey—4; F. Rosolino—3). **Flute:** Moody—4; Kirk—3; Charles Lloyd—2; (J. Richardson—4; Michel Roques—3). **Vibes:** Burton—4;

Hutcherson—3; Roy Ayers—2; (Mike Mainieri—4; Dave Pike—2). **Piano:** Hancock—4; Bill Evans—3; Byard—2; (Chick Corea—3; Martial Solal—3; H. Hawes—3). **Organ:** Jimmy Smith—3; Eddy Louiss—3; Larry Young—2; (Lou Bennett—4). **Guitar:** Jim Hall—3; Burrell—3; Kessel—3; (Farlow—4; Martino—3). **Bass:** Richard Davis—4; Red Mitchell—3; Eddie Gomez—2; (Albert Stinson—4; Orsted Pedersen—3; M. Vitous—2). **Drums:** Roy Haynes—3; Tony Williams—3; Elvin Jones—3; (Daniel Humair—5; Aldo Romano—2; Larry Bunker—2). **Male Singer:** Ray Charles—4; Armstrong—3; Sinatra—2; (Jon Hendricks—4; Eddie Jefferson—3). **Female Singer:** McRae—4; Vaughan—3; O'Day—2; (Vi Redd—3; Ruth Price—3; Irene Kral—3). **Blues-R&B Group:** James Brown—4; Jimi Hendrix—3; Buddy Guy—2; (Chambers Bros.—4; Canned Heat—3). **Hall of Fame:** Django Reinhardt.

IRA GITLER

Associate Editor, *Down Beat*

Bands: Ellington—4; Thad Jones-Mel Lewis—3; Basie—2; (Duke Pearson—4; Clark Terry—3; Chuck Israels—2). **Combo:** Miles Davis—5; Elvin Jones—3; Charles McPherson—1; (Elvin Jones—4; Tony Williams—3; World's Greatest Jazz Band—2). **Composer:** Barry Harris—3; Wayne Shorter—3; Cedar Walton—3; (Horace Tapscott—5; Jaki Byard—3; Walter Bishop Jr.—1). **Arranger:** Thad Jones—5; Brookmeyer—3; Bob Haggart—1; (Bob Wilber—3; Clare Fischer—3; Pearson—3). **Trumpet:** Miles Davis—4; Gillespie—3; Eldridge—2; (Kenny Dorham—4; Sam Noto—3; Brecker—2). **Trombone:** Fontana—5; Dickenson—3; J. J. Johnson—1; (Dickenson—4; Lou McGarity—3; Bob Burgess—2). **Soprano:** Budd Johnson—5; Roland Kirk—3; Bob Wilber—2; (Joe Farrell—4; Sonny Criss—3; Wayne Shorter—2). **Alto:** Lee Konitz—3; Johnny Hodges—3; Sonny Criss—3; (Konitz—4; Phil Woods—3; James Moody—2). **Tenor:** Rollins—5; Dexter Gordon—3; Zoot Sims—1; (Kirk—5; Brew Moore—3; Gonsalves—1). **Baritone:** Adams—4; Carney—3; Mulligan—2. **Clarinet:** Kirk—4; Hamilton—3; Eddie Daniels—2; (Kirk—5; Kenny Davern—3; Harold Vick—1). **Misc. Instrument:** Nance—3; Joe Venuti—3; Ponty—3; (Stephane Grappelli—5; Toots Thielemans—3; Ron Carter—1). **Flute:** Moody—4; Kirk—3; Lateef—2; (Kirk—4; Farrell—3; Bebeton—2). **Vibes:** Jackson—3; Hampton—3; Norvo—3; (Norvo—5; Charlie Shoemaker—3). **Piano:** Hiner—4; Byard—3; Bill Evans—2; (Barry Harris—3; Tommy Flanagan—3; Hamp Hawes—3). **Organ:** Jimmy Smith—4; Don Patterson—3; Larry Young—2; (Groove Holmes—5). **Guitar:** Farlow—5; Kessel—3; Benson—1; (Martino—5; Jerry Hall—3; Dave Koonse—1). **Bass:** Richard Davis—5; Ron Carter—3; Jimmy Garrison—1; (Buster Williams—4; Larry Ridley—3; Bob Cranshaw—1). **Drums:** Elvin Jones—4; Tony Williams—3; Alan Dawson—2; (Tootie Heath—4; Gus Johnson—3; Oliver Jackson—2). **Male Singer:** Rushing—4; Ray Charles—3; Tony Bennett

The Best Jazz Is On Atlantic Records



EDDIE HARRIS
HIGH VOLTAGE
Atlantic SO 1529



HANK CRAWFORD
MR. BLUE'S PLAYS LADY SOUL
Atlantic SO 1523



LUIS GASCA
THE LITTLE GIANT
Atlantic SO 1527



PHIL MOORE JR.
RIGHT ON
Atlantic SO 1530



THE MANY FACETS OF DAVID NEWMAN
Atlantic SO 1524



JAZZ SUPER HITS
Atlantic SO 1526

**Available on Stereo LP's
and 8 Track Cartridges**



Send for FREE catalogue:
ATLANTIC RECORDS

1841 Broadway, New York, N.Y. 10023

The Giants are still on PRESTIGE!



DON PATTERSON/PRESTIGE 7613

FOR FREE CATALOG SEND TO
PRESTIGE Records Inc.
203 So. Washington Ave
Bergenfield, New Jersey

World's Greatest GUITAR BOOKS and Recorded Lessons by Gene Leiss

- GUITAR FOR FUN (with 2", 33 1/3 records) \$13.50
Record has 3 songs on one side and instructions on the other side. This book was designed to give to you that you can have a lot of fun learning with my method
- GUITAR FOR TWO \$2.50
- Accompanying 12" record \$3.50
Contains 16 songs complete. Great every kind of music except the classics. It teaches you how to play single string melody by note, diaphragm or out of chords.
- INSTRUCTION CHORD BOOK for GUITAR \$2.50
For beginner or advanced.
- MUSIC MINUS ONE "ROCK 'N' ROLL" \$5.95
Two 12" LP records and instruction book. Was designed for the young set to teach them the kind of music they want to learn to play. Single string melody and rhythm accompaniment.
- PRIMARY NEXUS Course \$19.95
First 5 records (10 sides) 12" LP, instruction book, chord map. Teaches "Recreational Guitar", how to play 44 songs in 6 different keys. A complete study of all basic chords and how they work with each other. It is an excellent foundation to build on in the future.
- ADVANCED NEXUS Course \$19.95
Last 5 records (10 sides) 12" LP, instruction book, chord book, 2 chord maps. This course learns an one theory you have to know and understand chords and their behavior or you will be a loser.
- COMPLETE NEXUS Course \$34.95
10 records (20 sides) 12" LP, instruction book, chord book, 3 chord maps. (Primary and Advanced Courses combined).

Free Catalog - Free Postage Applies

NEW SOUNDS IN MODERN MUSIC

315 West 33rd St., New York, N.Y. 10019

-2; (Eddie Jefferson-5; Earl Coleman-3; Don Smith-1). **Female Singer:** Vaughan-5; Fitzgerald-3; O'Day-1; (Jackie Cain-4; Blossom Dearie-3; Ruth Brown-2). **Blues-R&B Group:** Muddy Waters-5; B. B. King-3; Otis Spann-1; (Otis Spann-5). **Hall of Fame:** Jimmy Blanton, Clifford Brown, Tadd Dameron. **Record of the Year:** *Mother Called Him Bill*-Ellington; *Puttin' It Together*, Elvin Jones; *Bull's Eye*, Barry Harris. **Reissue of the Year:** Louis Armstrong, *V.S.O.P.*; Art Tatum, *Piano Starts Here*; Jay McShann-1208 Miles.

DON HECKMAN

Contrib. Editor, *Stereo Review*; Contrib., *Down Beat*; Columnist, *Village Voice*

Band: Ellington-4; Don Ellis-3; Buddy Rich-2; (Sun Ra-5). **Combo:** Miles Davis-5; Gary Burton-2; (H. Hancock-3; L. Coryell-3; T. Williams-3). **Composer:** Ellington-5; Miles Davis-2; G. Russell-2; (Mike Gibbs-3; Bill Dixon-3; C. Taylor-3). **Arranger:** Ellington-5; Oliver Nelson-2; D. Ellis-2; (Fred Lipsius-3; Duke Pearson-3; Ed Summerlin-3). **Trumpet:** Miles Davis-5; Cherry-2; Don Ellis-2; (R. Brecker-4; B. Dixon-3). **Trombone:** Garnett Brown-4; Rudd-3; L. Brown-2. **Soprano:** R. Kirk-3; L. Thompson-3; Sam Rivers-3; (Dave Sanborn-3; Bunk Gardner-3). **Alto:** Hodges-4; Konitz-3; Ornette Coleman-2; (R. Kenyatta-5; G. Bartz-2; Dave Sanborn-2). **Tenor:** Rollins-4; J. Henderson-3; Shorter-2; (A. Ayler-4; Tom Scott-3; Jim Pepper-2). **Baritone:** H. Carney-5; G. Mulligan-2. **Clarinet:** Eddie Daniels-4; J. Hamilton-3; J. Giuffrè-2. **Flute:** Kirk-4; Latef-4; Laws-1. **Vibes:** Burton-3; Hutcherson-3; K. Berger-3; (W. Chissano-3). **Piano:** Ellington-3; C. Taylor-3; Hancock-3; (S. Cowell-3; W. Bernhart-3; C. Corea-3). **Organ:** J. Smith-5; L. Young-2; L. Smith-2; (B. Auger-5). **Guitar:** Burrell-3; Coryell-3; Benson-3; (S. Sharrock-4; S. Greenwich-3; Pat Martino-2). **Bass:** R. Davis-3; R. Carter-3; S. Swallow-3; (Lyn Christie-3; W. Booker-3; C. Haden-3). **Drums:** T. Williams-3; Haynes-3; E. Jones-3; (Phil Wilson-4; J. Cocuzzo-3; M. Morell-2). **Male Singer:** Armstrong-5; Earl Coleman-3; Tim Hardin-1; (Jimi Hendrix-3; Richie Havens-3; Jose Feliciano-3). **Female Singer:** Carmen McRae-5; Dionne Warwick-2; Aretha Franklin-2; (Julie Dracoff-4; Sue Raney-3; Pat Allen-2). **Blues-R&B Group:** B. B. King-4; James Brown-3; Muddy Waters-2; (Arthur Crudup-3; Sam & Dave-3; Ike & Tina Turner-3). **Hall of Fame:** Joe Oliver, Billy Strayhorn, Jimmy Harrison. **Record of the Year:** *Miles in the Sky*; *Autumn*, Don Ellis; *Tetragram*, Joe Henderson.

ALAN HEINEMAN

Columnist/Contributor, *Down Beat*

Band: Jones-Lewis-4; Ellington-3; Don Ellis-1; (Duke Pearson-5; Sun Ra-4). **Combo:** Miles Davis-5; Gary Burton-3; John Handy-1; (Elvin Jones-3; Mothers of Invention-3; Joseph Jarman

-2). **Composer:** Lennon-McCartney-5; Ellington-3; Jefferson Airplane (Kantner, Balin, Kaukonen, Slick)-1; (John Handy-5; Mike Gibbs-3; Pat Martino-1). **Arranger:** Oliver Nelson-3; Gil Evans-3; Thad Jones-3; (Bob Brookmeyer-4; Frank Zappa-4; Bill Reddie-1). **Trumpet:** Miles Davis-5; Owens-2; Gillespie-2; (Brecker-4; Blue Mitchell-4; Oscar Brashear-1). **Trombone:** Rudd-5; Garnett Brown-2; Moncur-2; (Tom McIntosh-5; Jim Pankow-2; John Boice-2). **Soprano:** Lucky Thompson-4; Tom Scott-3; Jerome Richardson-2; (Tom Scott-5; Steve Marlette-3). **Alto:** John Handy-4; Ornette Coleman-4; Cannonball Adderley-1; (Marion Brown-5; Fred Lipsius-2; Frank Strzoz-2). **Tenor:** Rollins-5; Joe Henderson-3; Shorter-1; (John Klemmer-4; Sam Rivers-4; Harold Land-1). **Baritone:** Adams-5; Carney-3; Payne-1; (Kirk-5; John Magruder-3; Charles Davis-1). **Clarinet:** Eddie Daniels-4; Roland Kirk-4; (Ira Schulan-4; Kirk-4). **Misc. Instrument:** Kirk-4; Mike White-3; Yusef Latef-2; (Junior Wells-4; Charlie Musselwhite-4; Ron Carter-1). **Flute:** Moody-4; Kirk-3; Steig-2; (Joe Farrell-4; Jerry Dodgion-4; James Spaulding-1). **Vibes:** Burton-5; Jackson-3; Hutcherson-1; (Mike Mainieri-5). **Piano:** Hancock-4; Byard-4; Keith Jarrett-4; (Mike Nock-5; Burton Greene-2; Pete Robinson-2). **Organ:** Jimmy Smith-5; Larry Young-3; Odell Brown-1 (Stevie Winwood-4; Lonnie Smith-3). **Guitar:** Burrell-5; Jorma Kaukonen-2; Martino-2; (Jorma Kaukonen-3; B. B. King-3; Pat Martino-3). **Bass:** Richard Davis-3; Ron Carter-2; Charlie Haden-2; (M. Vitous-5; Jack Casady-2; Dave Holland-2). **Drums:** Tony Williams-4; Elvin Jones-3; Roy Haynes-2; (Oliver Jackson-3; Grady Tate-3; Don MacDonald-3). **Male Singer:** Ray Charles-5; Howlin' Wolf-3; Mel Torme-1; (Howlin' Wolf-4; Grady Tate-3; Geoff Muldaur-2). **Female Singer:** Fitzgerald-5; McRae-2; Franklin-1; (Grace Slick-5; Marlena Shaw-2; Tracy Nelson-2). **Blues-R&B Group:** Beatles-5; Jefferson Airplane-3; Creedence Clearwater Revival-1; (Buddy Guy-4; Creedence Clearwater-3; Charlie Musselwhite-2). **Hall of Fame:** John Lewis, Pee Wee Russell, B. B. King. **Record of the Year:** *Wheels of Fire*, Cream; *Bahama* (The Clear Evidence), Martin; *Filles de Kilimanjaro*, Davis Reissue of the Year; *New York-1208 Miles*, McShann; *Piano Starts Here*, Tatum; *Rare Items*, Armstrong.

I don't know if I have to justify the inclusion of rock musicians or not. I define jazz as improvised rhythm music; rock fits, sometimes; I've voted for the players who interest me most under that definition. Maybe there ought to be a separate blues/rock poll.

RANDI W. HULTIN

Dagbladet, Oslo, Vice Chairman, Critics Division, EJJ

Band: Boland-Clarke-5; Tommy Vig 4; (Boland-Clarke-5; Tubby Hayes-4). **Combo:** Miles Davis-3; Kirk-3; Woods-3; (George Russell Sextet-3; Don Cherry-3; Tubby Hayes Quintet-3).

Composer: George Russell—3; Horace Silver—3; H. Hancock—3; (Phil Woods—3; Jimmy Heath—3; Nathan Davis—3). **Arrangers:** Oliver Nelson—5; Phil Woods—4; (George Gruntz—5; Tubby Hayes—4). **Trumpet:** Miles Davis—3; Gillespie—3; C. Tolliver—3; (Idrees Suliman—3; Dasko Goykovic—3; Benny Bailey—3). **Trombone:** Fontana—5; J. J. Johnson—4; (Ron Meyers—5; Eje Thelin—2; Brian Trentham—2). **Soprano:** Jimmy Heath—5; Nathan Davis—2; Lucky Thompson—2; (Nathan Davis—5). **Alto:** Ornette Coleman—5; Phil Woods—2; Cannonball—2; (Z. Namzylovsky—5; Christe Boustedi—4). **Tenor:** Rollins—5; Lateef—2; Shepp—2; (Jan Garbarek—5; Tubby Hayes—4). **Baritone:** Nick Brignola—3; Mulligan—3; Art Pepper—3; (John Surman—5). **Misc. Instruments:** Kirk—5; Pony—4; Lateef—5). **Flute:** Kirk—5; Lateef—2; Sahib Shihab—2; (Nathan Davis—5; Leo Wright—4). **Vibes:** Burton—3; Hutcherson—3; Berger—3; (Dave Pike—5). **Piano:** Hancock—3; Byard—3; T. Flanagan—3; (Hampton Hawes—5; Steve Kubn—2; Kenny Drew—2). **Organ:** Jimmy Smith—5; McDuff—4; (Brian Auger—5; Stevie Winwood—4). **Guitar:** Burrell—5; Benson—2; Coryell—2; (Louis Stewart—5; Rune Gustafson—4). **Bass:** Richard Davis—3; Eddie Gomez—3; J. Garrison—3; (Ron Mathewson—5; Henri Texier—2; Orsted Pedersen—2). **Drums:** Elvin Jones—5; Dawson—2; DeJohnette—2; (Spike Wells—5; Jon Christensen—4). **Male Singer:** Ray Charles—5; Nat Adderley—4; (Mark Murphy—5; Jon Hendricks—4). **Female Singer:** Karin Krog—5; Jeanne Lee—4; (Krog—5). **Blues/R&B Group:** Blood, Sweat, & Tears—5; Mothers of Invention—4; (Blind Faith—5; Pentangle—2; Savage Rose—2). **Hall of Fame:** Kirk, Stuff Smith, Sonny Rollins. **Record of the Year:** Miles Davis, *Nefertiti*; Phil Woods, *Alive and Well in Paris*; *Noon in Tunisia*.

I've based my votes on what I've heard the last 12 months through records, concerts and tapes. Bill Evans, Oscar Peterson, Keith Jarrett, Teddy Wilson, Getz, Dexter Gordon, Griffin, Sonny Criss, Dollar Brand, Art Farmer, Hubbard, Miles Jackson, Ray Brown, for instance, and a bunch of bassists, are in my thoughts. I dig them all.

DAVE ILLINGWORTH

Soprano Editor, Jazz Journal

Band: Mike Westbrook—3; Clarke-Boland—3; (Bud Jones/Mel Lewis—3; Graham Collier—5). **Combo:** Chris McGregor—4; Miles Davis—4; Phil Woods—1; (Mike Westbrook—4; Art Blakey—3; Illinois Jacquet—2). **Trumpet:** Miles Davis—5; Freddie Hubbard—2; Buck Clayton—2; (Bill Coleman—4; Bill Hardman—3; Harold Beckett—2). **Trombone:** Rudd—5; Paul Rutherford—2; Malcolm Griffiths—2; (George Chisholm—5; Roy Williams—2; Al Grey—2). **Soprano:** John Surman—5; Bob Wilber—2; Lucky Thompson—2; (Budd Johnson—5). **Alto:** Ornette Coleman—5; Phil Woods—2; Sonny Criss—2; (Jackie McLean—3; Dudu Pakwana—3; Capt. John Handy—3). **Tenor:** Rollins—4; Shepp—3; Shorter—2; (Albert Ayler—3; Illinois Jacquet—3; Roland Kirk—3). **Baritone:** Surman—5; Payne

—2; Carney—2; (Pepper Adams—3; Sabir Sbihab—3; Johnny Barnes—3). **Clarinet:** Albert Nicolas—3; Kirk—3; Sandy Brown—3; (Perry Robinson—5; Procope—4). **Misc. Instruments:** Junior Wells—4; Big Walter Horton—4; Paul Butterfield—1; (Charley Maxwell/White—3; Mojo Buford—3; George Smith—3). **Piano:** Cecil Taylor—4; Chris McGregor—3; McCoy Tyner—2; (Otis Spann—3; Ray Bryant—3; Elmore Nixon—3). **Guitar:** Buddy Guy—4; B. B. King—3; Earl Hooker—2; (Bobby Parker—3; Simmy Dawkins—3; Lowell Fulson—3). **Bass:** Richard Davis—3; Charlie Haden—3; Steve Swallow—3; (Gary Peacock—4; Henry Grimes—4; Jack Meyers—1). **Drums:** Elvin Jones—5; Ed Blackwell—2; Beaver Harris—2; (Joe Chambers—3; Jon Hiseman—3; Phil Wilson—3). **Male Singer:** Muddy Waters—5; Freddy King—2; B. B. King—2; (John Lee Hooker—4; Jimmy Witherspoon—3; Lowell Fulson—2). **Female Singer:** Aretha Franklin—4; Tina Turner—3; Mabel John—2; (Mavis Staples—3; Etta James—3; Norma Winstone—3). **Blues/R&B Group:** Muddy Waters—3; Junior Wells—3; Fats Domino—3; (Johnny Littlejohn—5; Earl Hooker—2; Jimmy McCraclin—2). **Hall of Fame:** Johnny Dodds, Robert Johnson, Little Walter Jacobs. **Record of the Year:** Chris McGregor, *Very Urgent*; Albert Ayler, *In Greenwich Village*; Johnny Littlejohn, *Chicago Blues Stars*. **Release of the Year:** Chocolate Dandies (1922-33); Negro Religious Music (Vols. I, II, III); Muddy Waters, *More Real Folk Blues*.

DEMETRE IOAKIMIDIS

Jazz Columnist, Journal de Geneve; Swiss Radio

Band: Ellington—5; Jones-Lewis—3; Buddy Rich—1; (Pearson—5; Mike Westbrook—4). **Combo:** Modern Jazz Quartet—5; Miles Davis—4; (Horace Ellington—5; John Handy—4). **Composers:** Ellington—5; Horace Silver—2; Hancock—2; (Lalo Schiffrin—3; Giorgio Gualini—3; Joe Chambers—3). **Arranger:** Ellington—5; Nat Pierce—2; Tom McIntosh—2; (Bill Holman—3; Don Ellis—3; Franey Boland—3). **Trumpet:** Davis—1; Cootie Williams—3; Clark Terry—1; (Franco Ambrosetti—5; Ira Sullivan—3; Kenny Wheeler—1). **Trombone:** Lawrence Brown—5; J. J. Johnson—2; Dickenson—2; (Phil Wilson—3; Ake Persson—3; Malcolm Griffiths—3). **Soprano:** Lucky Thompson—5; Budd Johnson—4; Thompson—4; (Alto: Hodges—3; Benny Carter—4; James Spaulding—5; Tenor: Getz—5; Gonsalves—4; (Gonsalves—4; Sam Rivers—3; Eddie Harris—1). **Baritone:** Carney—5; Surman—4; (Surman—5). **Clarinet:** Hamilton—3; (Procope—5). **Misc. Instruments:** Michael White—4; Pony—4; Lateef—1. **Flute:** Moody—5; (Joe Farrell—5; James Spaulding—4). **Vibes:** Jackson—5; Hutcherson—3; Burton—1; (Mike Mainieri—5; Tubby Hayes—4). **Piano:** Evans—5; Peterson—2; Hines—2; (Stan Tracy—5). **Organ:** Jimmy Smith—5; (Milk Buckner—5). **Guitar:** Burrell—5; Hall—4; (Dennis Budimir—5). **Bass:** Richard Davis—5; Ray Brown—3; Steve Swallow—1; (Jeff Castelman—5; Bob Cranshaw—4). **Drums:** Rich—5; Roach—3; Elvin Jones—1; (Sam Wood-

We started with a concept!

sound you can feel

and we've been committed to it ever since. That's why we continually strive to develop better methods of sound reproduction and amplification. Our engineers have spent the past twelve months talking and listening to musicians like yourself

The results have been some of the most sensational products we have ever offered for your use. Like our Orion (r-eye-on) solid state amp that develops 175W r.m.s. Or our series 1000 amps with new dimension in size and sound. Or our exclusive JBL D15S speaker that's so efficient it's like adding more power.

Drop by your nearest Sunn Sound Dealer for more complete information

sunn

Sunn Musical Equipment Company
14500 Industrial Park, Tualatin, Oregon 97062

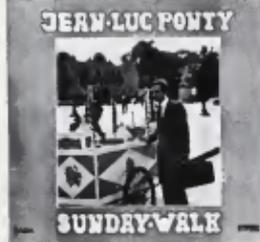
jazz

BY
MPS-SABA

for collectors & connoisseurs . . . from Germany, "the Jazz musician's paradise!"



KENNY CLARKE-FRANCY BOLAND BIG BAND
All Smiles MPS 15 214 ST



JEAN LUC PONTY/WOLFGANG DAUNER
Sundays Walk SB 15 139 ST



KENNY CLARKE-FRANCY BOLAND BIG BAND
Sax No End SB 15 138 ST

Ask your dealer or send one dollar for brochures.
MPS — SABA — USA

724 N. 7th St. Allentown, Penn. 18102

yard—5; Connie Kay—3; Grady Tate—1). **Male Singer:** Armstrong—5; Jimmy Rushing—4. **Female Singer:** Fitzgerald—5; Vaughan—4; (Karin Krog—5). **Hall of Fame:** Jimmy Brown. **Record of the Year:** Davis, *Miles in the Sky*; Ellington, *Mother Colled Him Bill*; Buddy Rich, *The New One*. **Reissue of the Year:** Best of Woody Herman; Ellington, *Pretty Woman*; The Definite Charlie Parker (vol. 4).

LARRY KART

Assistant Editor, *Down Beat*

Band: Ellington—5; U. of Illinois—4; (AACM Big Band—5; U. of Illinois—4). **Combo:** Roscoe Mitchell Art Ensemble—5; Miles Davis—4; (Mitchell Art Ensemble—5; Freddie Hubbard—4). **Composer:** Roscoe Mitchell—5; Don Cherry—2; Wayne Shorter—2; (Mitchell—5; Joseph Jarman—2; Frank Zappa—2). **Arranger:** Shorter—5; (Horace Tapscott—5). **Trumpet:** Miles Davis—3; Eldridge—3; Cherry—3; (Lester Bowie—5; Bill Coleman—4). **Trombone:** Dickenson—5; Mootic—2; George Brunis—2; (Dickenson—5; Lester Lashley—4). **Soprano:** Shorter—5; Criss—4; (Roscoe Mitchell—4; Joseph Jarman—5). **Alto:** Mitchell—5; Jarman—4; (Mitchell—5; Jarman—4). **Tenor:** Rollins—5; Shorter—4; (Warne Marsh—3; Maurice McIntyre—3; Illinois Jacquet—3). **Baritone:** Adams—5; Caroy—4. **Clarinet:** Frank Chace—5; (Frank Chace—5). **Misc. Instrument:** Ray Nance—3; Stephan Grappelli—3; Pooty—3; (Nance—5; Roscoe Mitchell (oboe)—4). **Flute:** James Spaulding—5; Moody—4; (Spaulding—5). **Viols:** Hutcherson—5; Hampton—2; Jackson—2; **Piano:** Cecil Taylor—4; Barry Harris—4; Monk—1; (Richard Abrams—3; Art Hodes—3; Ron Elliston—3). **Organ:** Larry Young—5; (Claudine Myers—5). **Guitar:** Farlow—3; Zoller—3; Billy Butler—3; (Billy Butler—5). **Bass:** Malachi Favors—5; Charlie Haden—4; (Malachi Favors—5; Al McKibbon—2; Dave Holland—2). **Drums:** Ed Blackwell—3; Billy Higgins—3; Joe Chambers—3; (Joe Chambers—5; Jerome Harris—3; Phillip Wilson—1). **Male Singer:** Bobby Bland—5; (Bobby Bland—5). **Female Singer:** Betty Carter—5; Vaughan—4. **Blues-R&B Group:** Mothers of Invention—4; J.B. Hutto—3; Magic Sam—2; (Mothers—4; J.B. Hutto—3; Magic Sam—2). **Hall of Fame:** King Oliver; Pee Wee Russell; Django Reinhardt. **Record of the Year:** *Congluptious*, Roscoe Mitchell; *As If It Were The Seasons*, Joseph Jarman; *Mother Colled Him Bill*, Ellington. **Reissue of the Year:** *Dickie Wells in Paris, 1937*; Johnny Dodds; Louis Armstrong, *VSOP*.

The number of votes for Roscoe Mitchell, Joseph Jarman, and their associates are not chauvinistic. Mitchell, in particular, has found an ensemble order for post-Ornette Coleman jazz, and his music, to my knowledge, is one of the most beautiful and important musical developments of our century. The Mothers of Invention have little to do with Blues or R&B, but I wanted to vote for the group nonetheless.

PATRICK KENNELLY

Editor, *Jazz & Pop*

Band: Blood, Sweat & Tears—5; Buddy Rich—2; Ellington—2; (Mothers of Invention—5). **Combo:** Jefferson Airplane—4; Doors—4; Beatles—1; (Grateful Dead—5). **Composer:** Lennon/McCartney—5; Mike Mantler—3; Carla Bley—1; (Van Dyke Parks—3; Joni Mitchell—3). **Arranger:** Lennon/McCartney—5; Mike Mantler—3; Carla Bley—1; (Pharoah Sanders—5; Sun Ra—4). **Trumpet:** Miles Davis—3; Cherry—3; Owens—3; (Breck-er—3; Chuck Winfield—3; Donald Ayler—3). **Trombone:** Rudd—3; J.J. Johnson—3; Brookmeyer—3; (Grachan Moncur—2; Dick Halligan—3). **Soprano:** Tom Scott—3; Kirk—3. **Alto:** Ornette Coleman—3; John Handy—3; Tom Scott—3; (Buok Gardner—5; Phil Woods—2; John Carter—2). **Tenor:** Pharoah Sanders—3; Tom Scott—3; Rollins—3; (Ian Underwood—3; Shorter—3; Steve Marcus—3). **Baritone:** Howard Johnson—3; Ronnie Cuber—3. **Clarinet:** Perry Robinson—3; Tony Scott—3; Guffre—3. **Misc. Instrument:** Roland Kirk—3; Ornette Coleman (violin)—3; Bob Dylan (harmonica)—3; (David Walley (misc. percussion)—5). **Flute:** Steig—5; Kirk—3; Lloyd—1; (Tom Scott—2). **Viols:** Burton—5; Hutcherson—4; (Karl Berger—3; Gunter Hampel—3). **Piano:** Carla Bley—3; McCoy Tyner—3; Cecil Taylor—3; (Nicky Hopkins—5; Keith Jarrett—2; Mike Nock—2). **Organ:** Ray Manzarek—5; Jimmy Smith—4; (Keith Emerson—5; Brian Auger—4). **Guitar:** Coryell—5; Gabor Szabo—2; (Jerry Garcia—3; Frank Zappa—3; Jeff Beck—3). **Bass:** Jack Casady—5; Steve Swallow—4; (Phil Lesh—5; Jimmy Garrison—4). **Drums:** Buddy Rich—5; Suony Murray—2; Elvin Jones—2; (Keith Moon—5; Andrew Cyrille—2; John Bonham—2). **Male Singer:** Jim Morrison—5; Marty Balin—4; (Robert Plant—5; B.B. King—4). **Female Singer:** Grace Slick—5; Janis Joplin—4; (Joni Mitchell—4; Laura Nyro—3; Pattie Santos—2). **Blues-R&B Group:** B.B. King—3; Led Zeppelin—3; Ten Years After—3; (John Mayall—3; Canned Heat—3). **Hall of Fame:** Pee Wee Russell, Frank Zappa, Jim Morrison. **Record of the Year:** *Crown of Creation*, Jefferson Airplane; *Cosmic Music*, Jobo & Alice Coltrane; *A Genuine Tong Funeral*, Gary Burton.

Carthage must be destroyed. Why? They were the good guys.—Ed.

BURT KORALL

Contributor: *Saturday Review*; Columnist, *Down Beat*

Band: Ellington—5; Rich—2; Joaze-Lewis—2; (Wilson—5; Clarke-Boland—4). **Combo:** M. Davis—4; MQJ—3; Evans—2. **Composer:** Ellington—4; Russell—3; Mingus—2; (Bob Prince—4; Brookmeyer—3; Johnny Carisi—2). **Arranger:** Ellington—4; Evans—3; Albon—2; (Carisi—4; B. Holman—3; Byers—2). **Trumpet:** M. Davis—4; Gillespie—3; Farmer—2; (Eldridge—4; Sweets Edison—3; Clayton—2). **Trombone:** Brookmeyer—4; Rudd—3; U. Green—2; (L. Brown—5; E. Bert—4). **Soprano:** Lucky Thompson—5. **Alto:** Hodges—4; Desmond—3; Konitz—2; (Art Pepper—4; Arnie Lawrence—2; R. Spencer—2). **Tenor:** Sims—4; D. Gordon—3; Ben Webster—2; (Don Men-

23—5; L. Thompson—4). **Baritone:** Carey—4; Mulligan—3; Adams—2. **Clarinet:** Scott—4; Gifford—3; Daniels—2. **Misc. Instrument:** Nance—5; Kirk—4. **Flute:** C. Lloyd—4; J. Steig—3; Kirk—2. **Vibes:** Jackson—4; Norvo—3; Hampton—2. **Piano:** B. Evans—4; H. Hancock—3; M. Solal—2; (Chick Corea—5). **Organs:** Jimmy Smith—4; B. Jones—3; Basie—2. **Guitar:** Jim Hall—4; Coryell—3; Burrell—2; (Joe Beck—4; A. King—3; Steve Cropper—2). **Bass:** Richard Davis—4; Ron Carter—3; Mingus—2; (C. Haden—4; O. Pedersen—3; A. Bell—2). **Drums:** Rich—4; E. Jones—3; Haynes—2; (Jo Jones—4; Grady Tate—3; S. Woodyard—2). **Male Singer:** Sinatra—4; Toome—3; Rushing—2; (Frank D'Rone—4; David Clayton-Thomas—3; M. Allisons—2). **Female Singer:** McRae—4; A. Franklin—3; Peggy Lee—2; (Helen Merrill—4). **Blues-R&B Group:** Booker T & the MGs—4; Albert King—3; James Brown—2; (Blood, Sweat & Tears—5). **Hall of Fame:** Roy Eldridge, Fletcher Henderson, Pee Wee Russell. **Record of the Year:** Lee Konitz, *Duet*; *Machinations*, Marvin Stamm-Johnny Carisi; *Summertime*, Paul Desmond. **Reissue of the Year:** *Clarinet a la King*, Goodman; *V.S.O.P.*, Armstrong; *Heavy "Red" Allen*.

HORST LIPMANN

German Critic, Producer, Promoter

Band: Ellington—3; Ellis—3; T. Jones-Lewis—3; (Clarke-Boland—5; Pearson—3; Sun Ra—1). **Combo:** Miles Davis—5; A. Mangelsdorff—2; Adderley—2; (A. Mangelsdorff—5; Dave Pike Set—4). **Composer:** Ellington—3; John Lewis—3; Ornette Coleman—3; (Milcho Leviev—3; Wayne Shorter—3; Alexander von Schlippenbach—3). **Arranger:** Oliver Nelson—3; Thad Jones—3; Don Ellis—3; (Brookmeyer—3; Zawinul—3; Leviev—3). **Trumpet:** Miles Davis—5; Terry—2; Hubbard—2; (Benny Bailey—5; Randy Brecker—3; Lew Soloff—1). **Trombone:** Mangelsdorff—5; Brookmeyer—3; Buster Cooper—1; (Al Grey—4; Curtis Fuller—3; Louis Nelson—2). **Soprano:** Lucky Thompson—3; Budd Johnson—3; Joe Farrell—3; (Barney Wilen—3; Woody Herman—3; Klaus Doldinger—3). **Alto:** Hodges—3; Ornette Coleman—3; Criss—3; (Fred Lipsius—3; Capt. John Handy—3; Anthony Ortega—3). **Tenor:** Joe Henderson—3; Shorter—3; Shepp—3; (Tyrone Washington—5; James Moody—2; Don Byas—2). **Baritone:** Caber—5; Mulligan—2; Payne—2; (Sabih Shihab—3; Peter Brotzmann—3; Bill Hood—3). **Clarinet:** Tony Scott—5; Rolf Kuhn—2; Perry Robinson—2; (Scott—5; Kuhn—4). **Misc. Instrument:** Kirk—5; Michael White—2; Rufus Harley—2; (Harley—3; Nance—3; Lateef—3). **Flute:** Kirk—3; Lateef—3; Moody—3; (Simone Shierev—5; Sabih Shihab—2; Emil Mangelsdorff—2). **Vibes:** Hutcherson—4; Burton—3; Berger—2; (Pike—5; Norvo—4). **Piano:** Peterson—4; Bill Evans—3; McCoy Tyner—2; (McCoy Tyner—5; Kuhn—2; Corea—2). **Organs:** Larry Young—5; Jimmy Smith—2; Milt Buckner—2; (Lonnie Smith—4; Buckner—3; Joachim Kuhn—2). **Guitar:** Benson—4; Zoller—3; Burrell—2; (Frank Zappa—4; Volker Kriegel

—3; B.B. King—2). **Bass:** Richard Davis—3; Ray Brown—3; Eddie Gomez—3; (Bob Cranshaw—4; Guenter Lenz—4). **Drums:** Elvin Jones—4; Tony Williams—4; Buddy Rich—1; (Grady Tate—4; Ed Thigpen—4; Alan Dawson—1). **Male Singer:** Ray Charles—4; Witherspoon—3; Joe Williams—2; (B.B. King—5; Otis Rush—3; O.C. Smith—1). **Female Singer:** Fitzgerald—5; Aretha Franklin—4; (Karin Krog—3; Inez Andrews—3; Big Mama Thornton—3). **Blues-R&B Group:** Mothers of Invention—4; Blood, Sweat & Tears—3; Chambers Brothers—2; (B.B. King—5; J.B. Hutto—2; Magic Sam—2). **Hall of Fame:** King Oliver, Pee Wee Russell, Red Allen. **Record of the Year:** M. Davis, *Filles de Kilimanjaro*; M. Davis, *Miles in the Sky*; McCoy Tyner, *The Real*

McCoy. **Reissue of the Year:** Ed Hall, *Celestial Express*; Armstrong—*V.S.O.P.*, Vol. 1; *Definite Lester Young*, Vol. III.

JOHN LITWEILER

My Mind is Bloody, But Unhewn

Band: (A.A.C.M. Big Band—4; Sun Ra—4; Jazz Composers Orchestra—1). **Combo:** Roscoe Mitchell Art Ensemble—5; Ornette Coleman—3; Miles Davis—1; (Roscoe Mitchell Art Ensemble—5; Hutcherson-Land—3; Elvin Jones Trio—1). **Trumpet:** Miles Davis—3; Don Cherry—3; Cootie Williams—3; (Lester Bowie—5; Gene Shaw—3; Ornette Coleman—1). **Trombone:** (Lester Ashley—5). **Soprano:** Joseph Jarman—4; Roscoe Mitchell—4). **Alto:** Mitchell—3; Jarman—3;

student instruments: Quality flutes, clarinets, trumpets and cornets—at unbeatable prices.

professional horns: Saxophones, trumpets and trombones renowned for superior tone and clarity.

background instruments: Our bass trombones, euphoniums and BB[®] tubas have an incomparable beauty and softness to their tone.

the future: Right now, we manufacture all the instruments above. But they're just the beginning. We're already developing new instruments to round out a full orchestral line. Of course, they must also meet our high standards of quality. And they will.

YAMAHA 
YAMAHA CORPORATION JAPAN

Soon
we'll cover the
entire scale.



down beat music 14th YEARBOOK '69



MUSIC '69 is down beat's
14th Yearbook

... and the biggest value yet. All for one dollar! The combo and big band arrangements are alone worth over \$10.00 (if you could buy them).

Mercy, Mercy, Mercy big band arrangement as scored for Buddy Rich Band by Phil Wilson.

Blues And The Abstract Truth combo arrangement (trumpet/alto/tenor/bari/& 3 rhythm) scored by Oliver Nelson.

Act fast. Get your copy now. Despite ever-increasing printings our last three year-books sold out early. So don't delay, use the handy order coupon below.

Mail today for immediate delivery!

down beat

222 W. Adams St., Chicago, Ill. 60606

Please rush me the following publications:

copy(s) of \$1.00 each of MUSIC '69 down beat's 14th annual Yearbook.

Resilience enclosed Bill School

Name _____

Address _____

City _____

State _____ To _____ /69

Ornette Coleman—3; (Mitchell—4; Jarman—4; Julius Hemphill—1). **Tenor:** Rollins—4; Ayley—3; Dexter Gordon—2; (Maurice McIntyre—4; Frank Wright—3; Dewey Redman—2). **Baritone:** Carney—1. **Clarinet:** Barney Bigard—5. **Misc. Instrument:** Sun Ra—5; (Keyboards, percussion); Lester Bowie—3; (percussion, kelp horn, etc.); Ornette Coleman—1 (folded). **Vibes:** Hutcherson—5. **Piano:** Cecil Taylor—5; Hines—3; Monk—1; (Richard Abrams—3; Don Pullen—3; Ewell—3). **Guitar:** (Buddy Guy—5). **Bass:** Malachi Favors—3; Charlie Haden—3; Charles Mingus—3; (Favors—5; Lester Lashley—3; Wilbur Ware—1). **Drums:** Art Blakey—4; Sonny Murray—3; Roach—2; (Jerome Harris—4; Beaver Harris—3; Philip Wilson—2). **Male Singer:** Ray Charles—4; Bobby Blue Bland—3; Slim Gaillard—2; (Bland—4; Brother Joe May—3). **Female Singer:** (Pontella Bass—5). **Blues-R&B Group:** Big Joe Williams—4; Bukka White—3; Lightnin' Hopkins—2; (Big Joe Williams—3; Bukka White—3; Magic Sam—3). **Hall of Fame:** King Oliver, Django Reinhardt, Ornette Coleman. **Record of the Year:** Roscoe Mitchell, *Conglupious; An Evening With Ornette Coleman*; The Jazz Composers Orchestra. **Release of the Year:** Johnny Dodds; Louis Armstrong, *V.S.O.P.; Armstrong, 1923* (King Oliver).

When totalling votes, note that the Art Ensemble has since last summer performed under various other names: Lester Bowie Ensemble, Roscoe Mitchell Quartet, Joseph Jarman and Company, etc.

A bloody grim past year—though this should rightly be an endlessly stimulating period in jazz. When in hell will the mass media, record companies and promoters get off this teen-age-intellectual kick?

BILL McLARNEY

Contributor, *Down Beat*;
jazz writer, *Michigan Chronicle*

Band: Ellington—5; T. Jones-M. Lewis 2; Herman—2; (Duke Pearson—3; Tommy Vig—3; Jimmy Wilkins—3). **Combo:** Davis—5; Monk—2; Lateef—2; (Contemporary Jazz Quintet—3; Elvin Jones—3; Hutcherson-Land—3). **Composer:** Ellington—3; Monk—3; Shorter—3; (Joe Chambers—3; Hutcherson—3; Sam Rivers—3). **Arranger:** Ellington—5; Gil Evans—2; Thad Jones—2; (Jaki Byard—3; Teddy Harris—3; Duke Pearson—3). **Trumpet:** Miles Davis—3; Gillespie—3; Hubbard—3; (Marcus Belgrave—3; Bill Hardman—3; Richard Williams—3). **Trombone:** Lawrence Brown—3; Garnett Brown—3; Brookmeyer—3; (George Bohanon—3; Dick Griffin—3; John Hair—3). **Soprano:** Joe Farrell—3; Oliver Nelson—3; Lucky Thompson—3; (Oliver Nelson—3; Larry Smith—3; Lucky Thompson—3). **Alto:** Criss—3; Hodges—3; Koolz—3; (Robin Kenyatta—3; Eric Kloss—3; James Spaulding—3). **Tenor:** Joe Henderson—3; Kirk—3; Rouse—3; (Leon Henderson—3; Kirk—3; Harold Land—3). **Baritone:** Adams—4; Carney—4; Tate Houston—1; (Houston—5). **Clarinet:** Eddie Daniels—3; Kirk—3; Tony Scott—3; (Kirk—5). **Misc. Instrument:** Kirk—5; Lateef—2; Mike White—2; (Ray Nance—5). **Flute:** Kirk—3;

Lateef—3; Spaulding—3; (Joe Farrell—3; Jerome Richardson—3; Spaulding—3). **Vibes:** Hutcherson—4; Jackson—4; Berger—1; (Lynn Blessing—5). **Piano:** Bill Evans—3; Garner—3; Tyner—3; (Corea—3; Barry Harris—3; Kirk Lightsey—3). **Organ:** Don Patterson—3; Shirley Scott—3; Larry Young—3; (Reggie Robbins—5). **Guitar:** Burrell—3; Pat Martino—3; Bola Sete—3; (Martino—5; Ron English—2; Bill Jennings—2). **Bass:** Richard Davis—5; Charlie Haden—2; Steve Swallow—2; (John Dana—3; Ernie Farrow—3; Reggie Johnson—3). **Drums:** Elvin Jones—3; Roy Haynes—3; Tony Williams—3; (Roy Brooks—3; Joe Chambers 3; Danny Spencer—3). **Male Singer:** Jon Hendricks—3; Joe Williams—3; Witherspoon—3. **Female Singer:** Betty Carter—3; McRae—3; Vaughan—3; (Betty Carter—5; Shirley Horn—2; Helen Merrill—2). **Hall of Fame:** Oscar Peterson, Billy Strayhorn, Jack Teagarden. **Record of the Year:** Miles Davis, *Filles de Kilimanjaro*; Elvin Jones, *Puttin' It Together*; Monk, *Underground*. **Release of the Year:** Henry Red Allen; *The Great Louis Armstrong; Dicky Wells in Paris, 1937*.

Some of the others who belong in TDWR: Kenny Cox, Lamont Johnson, Hugh Lawson, Joe Sample, Keith Vreeland, Mike Wofford, Keter Betts, Walter Booker, Melvin Jackson, Ray Neapolitan, Reggie Workman, Louis Hayes, Jimmy Hoppes, Steve McCall, Bert Myrick, Joe Mangual, Jay Daversa, Lew Soloff, Eddie Harris, John Klemmer and Benny Maupin.

SAMMY MITCHELL

Contributor, *Down Beat*

Band: Gerald Wilson—4; Jones-Lewis—4; Ellington—1; (Don Piestrup—5; Duke Pearson—2; U. of Nevada Concert Jazz—2). **Combo:** Jazz Crusaders—3; John Handy—3; Hutcherson-Land—3; (Pete Welder Sextet—5; Fourth Way—2; Cal Tjader—2). **Composer:** Clare Fischer—5; Ellington—2; Oliver Nelson—2; (Don Piestrup—5; Raul Romero—2; Tony Vig—2). **Arranger:** Bill Holman—4; Tom McIntosh—3; Thad Jones—2; (Herbie Phillips—3; Don Sebesky—3; Piestrup—3). **Trumpet:** Marvin Stamm—3; Clark Terry—3; Gillespie—3; (Jay Daversa—4; Bill Atwood—3; Pete Walker—2). **Trombone:** Fontana—5; Garnett Brown—2; J. J. Johnson—2; (Frank Rosolino—5; Kenneth Tiffany—2; Urbie Green—2). **Soprano:** Ernie Watts—4; Cannonball Adderley—3; John Handy—2. **Alto:** John Handy—3; Jackie McLean—3; Hodges—3; (Ernie Watts—5; Jim Rothermel—2; Jules Broyard—2). **Tenor:** Kirk—4; Sims—4; Gonzales—1; (Don Menza—5; Bob Ferriera—3; Mel Martin—1). **Baritone:** Carney—5; Mulligan—3; Payne—1; (Allan Butler—4; Kirk—3; Sahib Shihab—1). **Clarinet:** Hamilton—4; Buddy DeFranco—2. **Misc. Instrument:** Ponty—5; Lateef—2; Mike White—2; (Armando Peraza—3; Rufus Harley—3; Ray Nance—3). **Flute:** Moody—4; Steig—3; West—2; (Jerome Richardson—5; Harold McNair—3). **Vibes:** Hutcherson—5; Cal Tjader—2; Terry Gibbs—2; (Mike Mainieri—3; Vic Feldman—3; Woodi Webb—3). **Piano:** Garner—4; Hancock—3; Bill Evans—2; (Vic Feldman—3; Mike Nock—3; Chick

Corea—3). **Organ:** Jimmy Smith—5; Wild Bill Davis—2; Shirley Scott—2; (Clare Fischer—4; Lonnie Smith—3). **Guitar:** Jim Hall—3; Farlow—3; Burrell—3; (Walt Namuth—3; Dennis Budimir—3; Laurindo Almeida—3). **Bass:** Richard Davis—4; Gomez—3; Carter—2; (Frank De La Rosa—4; John Heard—3; James Leary—2). **Drums:** Rich—5; Manze—2; Elvin Joos—2; (Eddie Matthews—3; Al Coster—3). **Male Singer:** Jack Jones—4; Mel Torme—3; Tony Bennett—2. **Female Singer:** Vaughan—4; Fitzgerald—3; McRae—2; (Gail Mauribus—3). **Hall of Fame:** Bill Russo, Billy Strayhorn, Harry Carney. **Record of the Year:** Lee Konitz, *Duetz*; Clare Fischer, *One to Get Ready, Four to Go*; Woody Herman, *Concerto for Herd*. **Reissue of the Year:** Bill Evans, *Peace Pleaser*; Tommy Flanagan, *Trio Overseas*; Billie Holiday, *Ladylove*.

DAN MORGENTHAU

Editor, *Down Beat*

Band: Ellington—3; Basie—3; Rich—3; (Herman—3; Ray Charles—3; U. of Illinois—3). **Combo:** Miles Davis—3; Lateef—3; Hutcherson—Land—3; (World's Greatest Jazz Band—3; Hackett-Dickenson—3; Papa Bue—3). **Composer:** Ellington—3; Thad Jones—3; Ornette Coleman—3; (Hancock—3; Mike Gibbs—3; Jim Knapp—3). **Arranger:** Ellington—3; Thad Jones—3; Richard Abrams—3; (Bob Wilber—3; Richard Abrams—3; Bill Fischer—3). **Trumpet:** Eldridge—3; Gillespie—3; Miles Davis—3; (Bobby Hackett—3; Bill Berry—3; George Filaola—3). **Trombone:** Vic Dickenson—3; Carl Fontana—3; L. McGarity—3; (Bob Burgess—3; Lester Lashley—3; Vic Dickenson—3). **Soprano:** Budd Johnson—3; Bob Wilber—3; Cannonball Adderley—3; (Wayne Shorter—3; Woody Herman—3; Roland Kirk—3). **Alto:** Hodges—3; Konitz—3; Criss—3; (Woods—3; Moody—3; Koolitz—3). **Tenor:** D. Gordon—3; Stan Getz—3; James Moody—3; (Gonsalves—3; Brew Moore—3; Sims—3). **Baritone:** Carney—3; Mulling—3; Adams—3; (Surren—3; Brignola—4). **Clarinet:** Frank Chace—3; Jimmy Hamilton—3; Beony Goodman—3; (Frank Chace—3; Keony Davero—2; Jorgen Svare—2). **Misc. Instrument:** Nance—3; Ponty—3; Lateef—3; (Joe Venuti—3; Roscoe Mitchell (bass sax)—3; J. Mangual—3). **Flute:** Moody—3; Lateef—3; Kirk—3; (Joe Henderson—3; Eric Dixon—3; Joel Brandon—3). **Vibes:** Hampton—3; Hutcherson—3; Norvo—3; (Norvo—3; Katz—3; Mainieri—3). **Piano:** Garner—3; Hines—3; Ellington—3; (Art Hodges—3; Dick Wellstood—3; Dave Frishberg—3). **Organ:** Larry Young—3; Jimmy Smith—3; McDuff—3; (Buckner—3; Basie—3; Holmes—3). **Guitar:** Burrell—3; Benson—3; Zoller—3; (John Bishop—3; Bob Roberts—3; Marty Grosz—3). **Bass:** DuVivier—3; Richard Davis—3; Ray Brown—3; (Truck Parham—3; Hioton—3; Dave Holland—3). **Drums:** Rich—3; Zutty Singleton—3; Oliver Jackson—3; (Hillard Brown—3; Wilbur Campbell—3; Doo DeMichael—3). **Male Singer:** Armstrong—3; Torme—3; James Brown—3; (Eldridge—3; B. B. King—3; Nance—3). **Female Singer:** McRae—3; Fitzgerald—3; Carol Sloane—3; (Anita

O'Day—3; Mavis Staples—3; Rita Reys—3). **Blues-R&B Group:** Buddy Guy—3; Junior Wells—3; B. B. King—3; J. B. Hutton—3; W. Bobo—3; Pucbo and Latin Soul Brothers—3). **Hall of Fame:** Pee Wee Russell, Jack Teagarden, Roy Eldridge. **Record of the Year:** Lee Konitz, *Duetz*; Jack Byard with Stringer; Sonny Criss, *Sonny's Dream*. **Reissue of the Year:** Armstrong, *V.S.O.P.*; Jimmie Noone—Earl Hines; *Dicky Wells in Paris*.

HARRY NICOLAUSSEN

Editor, *Orkster Journalen*, Sweden

Band: Ellington—4; Basie—3; Jones-Lewis—2; (Clarke-Boland—4; Gerald Wilson—3; Sun Rae—2). **Combo:** Miles Davis—4; Adderley—3; Getz—2; Adderley—3; Getz—3; Kirk—3). **Composer:** Ellington—5; Shorter—2; Quincy Jones—2; (Zawimul—3; John Lewis—3; Horace Silver—3). **Arranger:** Ellington—5; Gil Evans—2; Quincy Jones—2; (Gerald Wilson—3; Bill Holman—3; Bolaño—3). **Trumpet:** Gillespie—4; Miles Davis—3; Terry—2; (Hubbard—4; Owens—3; Rolf Ericson—2). **Trombone:** J.J. Johnson—4; Urbie Green—3; Brookmeyer—2; (Ake Persson—5; Eje Thelin—3; Al Grey—1). **Soprano:** Lucky Thompson—4; Kirk—3; Lacy—2. **Alto:** Hodges—4; Adderley—3; Woods—2; (Woods—3; Pepper—3; Moody—3). **Tenor:** Getz—5; Rollins—2; Dexter Gordon—2; (Zoot Sims—4; Shorter—3; S. Turcato—2). **Baritone:** Mulligan—4; Surranco—3; Carney—2; (Surranco—4; Sahib Shihab—4; Brignola—1). **Clarinet:** Tony Scott—3; DeFranco—3; Putte Wickman—3; (Wickman—5; Woods—3; Ove Lind—1). **Misc. Instrument:** Ponty—3; Kirk—3; T. Thieleman—3; (T. Thieleman—3; Sveod Amussen—3; S. Grappelly—3). **Flute:** Moody—3; Kirk—3; Lateef—3; (Sahib Shihab—4; Simon Shterev—3; Jerome Richardson—2). **Vibes:** Jackson—4; Burton—3; B. Hutcherson—2; (Terry Gibbs—3; Emil Richards—3; Norvo—3). **Piano:** Peterson—4; Hancock—3; Bill Evans—2; (Corea—3; Zawimul—3; Bengt Hallberg—3). **Organ:** Groove Holmes—4; Jack McDuff—3; Jimmy Smith—3; (McDuff—3; McGriff—3; Mel Rhyne—3). **Guitar:** Rune Gustafsson—5; Burrell—3; Jim Hall—1; (Gustafsson—5; Joe Pass—3; Eric Gale—1). **Bass:** Richard Davis—5; Rolo Carter—2; Red Mitchell—2; (Niels-Henning Orsted—3; Cecil McBee—3; Miroslav Vitous—3). **Drums:** Elvin Joos—4; Hayoes—3; Rich—2; (Haynes—4; Grady Tate—3; Joe Chambers—2). **Male Singer:** Rushing—3; Ray Charles—3; Armstrong—3. **Female Singer:** Fitzgerald—4; Vaughan—3; McRae—2; (Alice Babo—5; Betty Carter—2; Jeanne Se—2). **Blues - R&B Group:** B.B. King—3; Muddy Waters—3; T-Bone Walker—3. **Hall of Fame:** Jack Teagarden, Billy Strayhorn, Django Reinhardt. **Record of the Year:** Ellington, *Mother Called Jim Bill*. **Reissue of the Year:** Louis Armstrong, 1923.

JOHN NORRIS

Editor, *Coda Magazine*

Band: Jazz Composer's Orchestra—3; Jones-Lewis—3; Sun Rae—3; (Clarke-Boland—3; Pearson—3; North Texas Lab—

Let's talk about
quality and the

LUDWIG CLASSIC LINE of drum accessories

The same care and attention which distinguishes "the world's finest drum outfits" are used to fashion Ludwig Classic accessories. Each item is a product of the industry's most rigid testing program. Each is engineered for lasting reliability. Each has the unsurpassed quality you'd expect from America's largest, most experienced manufacturer of percussion instruments. Get all the facts and see why Ludwig is number one in value—always.



LUDWIG DRUM CO.

DIVISION OF LUDWIG INDUSTRIES
1728 North Damen Avenue • Chicago, Illinois 60647

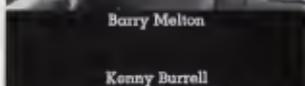
Gibson Strings

the
workingman's
string

Homer & Jethro



Barry Melton



Kenny Burrell



Barney Kessel

3). **Combo:** Miles Davis—3; The Jazz Giants—3; Roland Kirk—3; (Kenny Cox—3; Chris McGregor—3; Mike Westbrook—3). **Composer:** Carla Bley—3; Ornette Coleman—3; Herbie Hancock—3; (Mike Garrick—3; Mike Westbrook—3; Eddie Gale—3). **Arranger:** Thad Jones—3; Mike Mautzer—3; Pearson—3; (Bob Wilber—3; John Surman—3). **Trumpet:** Don Cherry—3; Miles Davis—3; Bill Dixon—3; (Chris Clifton—3; Eddie Gale—3; Freddie Stone—3). **Soprano:** Lacy—3; Jerome Richardson—3; Lucky Thompson—3; (Kenny Davern—3; Jim Galloway—3). **Alto:** Ornette Coleman—3; Konitz—3; Woods—3; (Robio Kenyatta—3; Byard Lancaster—3; Dudu Pukwana—3). **Tenor:** Rollins—3; Pharaoh Sanders—3; Buddy Tate—3; (Albert Ayler—3; John Gilmore—3; Leon Henderson—3). **Baritone:** Adams—3; Carney—3; Surman—3; (Henry Cuesta—3; Pat Patrick—3). **Clarinet:** Barney Bigard—3; Herh Hall—3; Kenny Davern—3; (Jim Galloway—3; Rolf Kuhn—3; Sammy Rimington—3). **Misc. Instrument:** Kirk—3; Pooty—3; Joe Venuti—3. **Flute:** Kirk—3; Lateef—3; Charles Lloyd—3. **Vibes:** Burton—3; Haggard Hardy—3; Hutcherson—3. **Piano:** Don Ewell—3; Claude Hopkins—3; Cecil Taylor—3; (Chick Corea—3; Stan Cowell—3; Steve Kuhn—3).

Organ: Wild Bill Davis—3; Groove Holmes—3; Don Patterson—3. **Guitar:** Burrell—3; Soony Greenwich—3; Sonny Sharrock—3. **Bass:** Ron Carter—3; Richard Davis—3; Jimmy Garrison—3; (Walter Booker—3; Eddie Gomez—3; Cecil McBee—3). **Drums:** Joe Chambers—3; Andrew Cyrille—3; Tony Williams—3; (Horace Arnold—3; Jack DeJohnette—3; Jackie Williams—3). **Male Singer:** B.B. King—3; Muddy Waters—3; Bukka White—3; (Roosevelt Holts—3; J.B. Hutto—3; Magic Sam—3). **Female Singer:** Aretha Franklin—3; Maxine Sullivan—3; Big Mama Thornton—3; (Jo-Ann Kelly—3). **Blues - R & B Group:** B.B. King—3; Muddy Waters—3. **Hall of Fame:** Chu Berry, Jack Teagarden. **Record of the Year:** Miles Davis, *Filles de Kilimanjaro*; Herh Hall, *Old Tyme Modern*; Jazz Composer's Orchestra. **Reissue of the Year:** Johnny Dodds; Eddie Lang-Lonnie Johnson; *Dicky Wells in Paris*.

ARRIGO POLLILO

Editor, *Musica Jazz*, Italy, Jazz Promoter

Band: Ellington—5; Ellis—3; Hermao—1; (Clarke-Boland—5; Sun Ra—4). **Combo:** Miles Davis—5; Ornette Coleman—3; Gary Burton—1. **Composer:** Ellington—4; Gil Evans—4; Lalo Schifrin—1; (J. Owens—5; Joe Zawinul—4). **Arranger:** Evans—5; Oliver Nelson—3; Thad Jones—1; (Mike Mantler—5). **Trumpet:** Miles Davis—5; Gillespie—3; F. Hubbard—1; (Woody Shaw—4; Franco Ambrosotti—3; D. Goykovich—2). **Trombone:** J.J. Johnson—5; Brookmeyer—3; Rudd—1. **Soprano:** Oliver Nelson—5; Lucky Thompson—4; (Don Menza—5). **Alto:** Ornette Coleman—4; Woods—3; Hodges—2; (Anthony Ortega—4; Arnie Lawrence—3; Eric Kloss—2). **Tenor:** Rollins—5; Getz—3; Shepp—2; (Billy Harper—5; Don Menza—3; Joho Klemmer—1). **Baritone:** Carter—4; Mulligan—3; Adams—2; (John Surman—5). **Clarinet:** Guilfré—4; Kuhn—3; Eddie Daniels—2. **Misc. Instrument:** Pooty—5; Kirk—4. **Flute:** Kirk—5; Charles Lloyd—3; Mann—1; (Simone Shterev—5). **Vibes:** Burton—5; Hutcherson—3; Jackson—1. **Piano:** Martial Solal—4; Bill Evans—3; Peterson—2; (Clare Fischer—5; Steve Kuhn—3; Stanley Cowell—1). **Organ:** Jimmy Smith—5; Shirley Scott—3; Richard Holmes—1; (Lonnie Smith—5; Lou Bennett—4). **Guitar:** Kessel—5; Jim Hall—3; Burrell—1; (Dennis Budimir—5; S. Sharrock—4). **Bass:** R. Davis—5; Gomez—3; Carter—1; (Chuck Donamico—4; Orsted Pedersen—3; Vitous—2). **Drums:** Roach—4; Elvin Jones—3; Manne—2; (J. DeJohnette—5; Daniel Humair—4). **Male Singer:** Ray Charles—4; (John Hendricks—3; John L. Hooker—2). **Female Singer:** Fitzgerald—5; Vaughan—3; Nina Simone—2; (Vi Redd—4; Better Carter—3; Marlena Shaw—2). **Hall of Fame:** Ella Fitzgerald, Jack Teagarden, Roy Eldridge. **Record of the Year:** Archie Shepp, *The Way Ahead*; Ornette Coleman, *Ornette at 12*; Albert Ayler, *Love Cry*.

CARLOS DE RADZITZKY
Contributor, *Pourquoi Pas*, *Revue Des Disques*, Brussels

Band: Ellington—4; Basie—3; Herman—2; (Clarke-Boland—3; Oliver Nelson—3; Gillespie—3). **Combo:** Miles Davis—4; Horace Silver—3; MJQ—2; (Phil Woods—4; John Haady—3; Tom Scott—2). **Composer:** Ellington—4; Oliver Nelson—3; Shorter—2; (Francy Boland—3; Clare Fischer—3; Horace Silver—3). **Arranger:** Ellington—4; Oliver Nelson—3; Gil Evans—2; (Boland—5; Pearson—2; Horace Tapscott—2). **Trumpet:** Miles Davis—3; Terry—3; Gillespie—3; (Eldridge—4; Art Farmer—3; Nat Adlerley—2). **Trombone:** J.J. Johnson—5; Brookmeyer—2; Dickenson—2; (Slide Hampton—3; Richrd Boone—3; Bennie Green—3). **Soprano:** Criss—5; Lucky Thompson—4; (Adlerley—5; Tom Scott—4). **Alto:** Hodges—4; Woods—3; McLean—2; (James Moody—4; Sitt—4; Spaulding—1). **Tenor:** Rollins—3; Getz—3; Don Byas—3; (Gonsalves—4; Tom Scott—3; Gary Foster—2). **Baritone:** Carney—3; Mulligan—3; Payne—3; (Sahib Shihab—5; Charlie Fowkes—4). **Clarinet:** Hamilton—5; DeFranco—4; (Al Nicholas—5; Procope—2; Herman—2). **Misc. Instrument:** Kirk—5; J. Thielemans—4. **Flute:** Wess—3; Moody—3; Dixon—3; (Michel Roques—3; Sahib Shihab—3; J. Richardson—3). **Vibes:** Jackson—3; Burton—3; Hampton—3; (Sadi—5; Dave Pike—4). **Piano:** Peterson—3; Bill Evans—3; Hines—3; (Martial Solal—5; Tommy Flanagan—2; Chick Corea—2). **Organ:** Jimmy Smith—4; Larry Young—3; Jimmy McGriff—2; (Lou Beocott—5; Richard Holmes—2; Shirley Scott—2). **Guitar:** Burrell—5; Rene Thomas—3; G. Benson—1; (Dennis Budimir—5; P. Marliou—2; W. Namuth—2). **Bass:** Richard Davis—3; Ray Brown—3; Gomez—3; (Texier—3; Cranshaw—3; Pedersen—3). **Drums:** Elvin Jones—3; Tony Williams—3; Roach—3; (Humair—3; Hayes—3; Louis Hayes—3). **Male Singer:** Armstrong—3; Rushing—3; Ray Charles—3; (Clark Terry—

3; Jon Hendricks—3; Babs Gonzales—3). **Female Singer:** Fitzgerald—5; Vaughan—2; McRae—2; (Karin Krog—5); **Blues-R&B Group:** T-Bone Walker—3; B.B. King—3; Muddy Waters—3. **Hall of Fame:** Fletcher Henderson, Django Reinhardt, Ella Fitzgerald. **Record of the Year:** Miles Davis, *Nefertiti*; Bill Evans, *At Montreux*; Phil Woods, *Alive and Well in Paris*. **Release of the Year:** Lester Young, *The Definite*, Vol. II; Eddie South; Don Redman.

Just while completing my ballot, I heard the shocking news of Coleman Hawkins' death. His name was already on my list, but I had to replace him with Don Byas, the closest to the great Hawk, and hadly forgotten.

(Remaining ballots will be published in the next issue.)

NEWPORT

(Continued from page 31)

At last, the noise ceased, George Wein pleaded for restraint (hundreds had been let through the broken gates, swelling a crowd already numbering 21,000), and The World's Greatest Jazz Band came on. Undismayed by the shambles that confronted them, they played a strong, swinging set including *Up, Up and Away*, *Savoy Blues*, a fine Carl Fontana feature, *Mediation*; and a marvelous impromptu Bud Freeman-Boh Wilber duet on *Just One of Those Things*. Wilber's curved soprano had that lovely sound, and Freeman played with the spirit of a man half his age. Maxine Sullivan came on to sing some

evergreens in her light, lilting voice, with perfect intonation and taste. *SkyLark* was the standout.

Violinist Stephane Grappelli, his American debut marred by the unfortunate circumstances, impressed in a set including *How High The Moon*, *Nuages*, and a swinging *Pennies From Heaven*, his tone full and sweet but not cloying, his mastery of the instrument evident throughout. He was ably backed by Wein's piano, Tal Farlow's guitar, Larry Ridley's bass, and Gus Johnson's buoyant drums. It was a kick to see Lou McGarity, quite a fiddler himself, digging Steff's set from the wings.

In the closing slot was poor O.C. Smith, who tried hard (too hard) to arouse the spent passions of the audience but got nowhere—even *Little Green Apples* turned sour.

The next afternoon, in brilliant sunshine, an orderly, enthusiastic crowd of some 8,000 enjoyed the James Brown Show. This was the most professional presentation of the festival, running smoothly from start to finish, emcee-tenorist-organist-conductor Maceo Parker handling transitions expertly.

This was a complete show, with an opening jazz group (the Dee Felice Trio, featuring the leader's good piano), a big band playing swinging r&h with a strong jazz flavor, a line of girls who can dance, a strong-voiced singer, Marva Whitney, comedian Nipsey Russell (whose routine was old but funny), and, of course, THE STAR OF THE SHOW—JAAAAAMES BROWN.

Lending off with *Say It Loud*, the pre-

dominantly black crowd proudly taking up the refrain, Brown sang, shouted and danced (and can he step!) his way through *It's A Man's World*, *In a Cold Sweat*, *Try Me*, *Got That Feelin'* (on which he executed a double turnabout that was a gas), *Please, Please, Please*, a moving *If I Ruled The World*, and several others. A brilliant performer and a versatile singer, he made the afternoon a delightful experience. Unfortunately, he didn't play the organ, but there was some good, stomping tenor work by Parker to make up for it.

To bring James Brown to Newport was a bright idea, and to import Grappelli and Phil Woods and his hand was a nice gesture. But the rock experiment was a resounding failure. After years of jazz with only an occasional pop booster shot (Sinatra, etc.), George Wein should have had enough faith in his audience (an audience he himself has built) to leave the currently fashionable hype to the many "pop" and rock festivals throughout the country, held in areas that have either free access or proper security.

It was a close call, and only luck, the peculiarly passive aggressiveness of the younger generation (they want in, but they don't want to fight), and the wise police decision not to use force despite provocation saved Newport from disaster. Hopefully, the loyal jazz fans have not been alienated. A good program should bring them back next year. By all means, spice it up with valid things, like real blues and r&h, but leave rock where it belongs: in the circus or the kindergarten.

©1968

THE 17TH ANNUAL INTERNATIONAL JAZZ CRITICS POLL

AWARD WINNERS

ELVIN JONES — Best Drums
BOBBY HUTCHERSON — Best Vibes
LONNIE SMITH — Best Up and Coming Organist

1939-1969: THREE DECADES OF THE GREATEST IN JAZZ!



Blue Note Records
Established from
The New Jazz Company

Another big
"plus" from
Slingerland
dual purpose
Set-O-Matic®
tom-tom holders
1• For a right or
lefthanded drummer
just swing the
mounting 180°.
2• Convert a single
tom-tom mounting
to a double, using
only the center
section of No. 160!



NO. 150 SINGLE SET-O-MATIC TOM HOLDER...\$25



NO. 160 DOUBLE SET-O-MATIC TOM HOLDER...\$30
NO. 160CS, CENTER SECTION.....\$15

STURDIEST HOLDERS EVER DESIGNED

Set up in seconds, with tom-tom in any position. Four simple adjustments eliminate any future settings. You're always ready to go! Can be changed instantly to suit right or left-handed drummer. Bracket on bass drum is located at same spot for single or double toms. Adaptable to double tom setup by using No. 160 center section (\$15).

*Not available for

Slingerland
DRUM COMPANY

9633 N. MILWAUKEE AVE.; NILES, ILL. 60064

AD LIB

(Continued from page 15)

ing Rolf Lieberman's *Concerto for Jazz Band and Orchestra*. The Concept Ballroom presented a Sunday matinee with tenorman Von Freeman, organist Don Patterson, guitarist George Freeman, and drummer Wilbur Campbell among the performers. Sonny Stitt was at Soul Junction (followed the next weekend by Phil Upchurch) and Horace Silver was playing the Plugged Nickel (Jimmy Smith came into the Nickel after Silver) . . . For traditional fans, Art Hodes' ran a jam session in the suburb of Midlothian with Freddie Greenleaf, trumpet; Jim Beebe, trombone; clarinetist Jimmy Grano, Truak Parham on bass, and drummer Bob Cousins. Hodes and Parham, along with cornet player George Finola also played at Sloppy Joe's traditional jazz day on July 27. Other musicians there included The Salty Dogs, the Bob Roberts-Marty Groz guitar duo, singer Kerry Price, ragtime pianist Mike Montgomery from Detroit, and Cincinnati Clarinetist Frank Powers . . . Hard to understand why Franz Jackson and his Original Jazz All-Stars with singer Jeanne Carroll were replaced at the Showboat Sari-S. Business was just getting good when they brought in a band fronted by trombonist Danny Williams . . . The London house threw a farewell bash for Eddie Higgins on his last night . . . Billy Eckstine opened at Mr. Kelly's July 28 . . . Heard at Ravinia were B.B. King July 30th, The Preservation Hall Jazz Band Aug. 1, Ravi Shankar on the 4th, and the Moshers of Invention on the 6th. The Vanilla Fudge was to appear on the 8th, and Ella Fitzgerald on the 10th . . . Max Roach plays at Grant Park Aug. 13 and 15, and Miles Davis, Nina Simone and Herbie Mann play a concert at the Auditorium theater Aug. 22 . . . The third issue of *The Jazz Sheet*, published by the Jazz Institute of Chicago, is now out with a lead story by John Hammond. Anyone interested in obtaining a copy should write The Jazz Institute c/o George Finola, No. 613, 1400 E. 55th Place, Chicago, Illinois 60637.

Detroit: Free Tuesday night jazz concerts at the Detroit Institute of Arts continued through June. Among the groups featured were pianist James Tatum's quartet, pianist-vocalist Bobby Laurel's trio, and reedman Jerry Nozoro's quintet (Doug Halliday, trumpet; Keith Vreeland, piano; John Dana, bass, and Paul Ambrose, replacing Doug Hammond, drums). The big band co-led by reedmen Lannie Austin and Emil Moro closed out the series July 1 . . . Laurel's trio continue their long run at the Apartment, but Laurel's long-time associate, bassist Fred Housey, has left the group. His replacement, first Sam Scott, is currently Ray McKinney . . . Another personnel change found drummer Jay Harris replacing James Youngblood in organist Charles Harris' trio at the Fireside Lounge of the Twenty Grand. The Harris group will appear only three nights a week, rather than the usual six during the summer season

BAD SOUND? BAD SCENE?



Black Diamond Number 1 938
STRINGS eliminate squeaks and
buzzes for the big, best sound!
BLACK DIAMOND
The World's Best Sounding Music Strings

**down
beat
MUSIC
DIRECTORY**

A collection of more than 3,000 listings of all in-print, published jazz music. The DB/MD is a unique reference book and buying guide to America's modern music.

Listings are arranged alphabetically by title, cross referenced by author/arranger. Each listing contains: Title/Grade Level/Author-Arranger/Instrumentation /Score/Publisher/Price.

The DB/MD is printed on high-quality enamel paper in a convenient paperback size, 5 1/2" x 8 1/2". Easy-to-read, large type, lies open easily.

The full price for each DB/MD is \$5.00 (add \$1.00 for foreign addresses) which includes three supplements—Spring, Summer, Fall.

First edition of the DB/MD includes the Spring supplement, and is dated January, 1969. The Summer supplement is being printed.

Send for your copy today!

down beat/Music Directory
222 W. Adams St. • Chicago, Ill. 60606

Please rush me _____ copy(s) at \$5.00 each of the 1969 down beat/Music Directory I understand that if supplements will be sent to me as they become available at no extra charge.

Remittance enclosed Bill School

Name _____

Address _____

City _____

State _____ Zip _____

17-18/19/69

MUSIC SHOP classified ads are accepted for all items and services bought and sold in the wide, international *Down Beat* market. Classifications include: methods, books, record collections, tapes and records, musical instruments (for sale, rental, exchange, etc.), uniforms, accessories, John A. Doran (and associates), articles, prices, correspondence courses, schools, studios, colleges, clinics, camps, personnel, vacations, travel, hobbies, audio equipment, copying, music typewriting, transcriptions, tests, reference works, record duplication, music dealerships, buy charter, booking agencies, talent agencies, posters, manuscripts, etc. (print name if). Acceptance of advertising copy subject to publisher's approval. Rate minimums (see words per insertion): one insertion, 10¢ per word.

BOOKS

AFTER HOURS POETRY: Send \$1.00 to Jake Turrent, Box 561, Knoxville, Texas.

GENERAL METHODS

JAZZ INSTRUCTION BOOKS—Free catalog, ADOLPH SANDOLE, 243 Numbung Way, Springfield, Va. 22084.

NEW JAZZ THEORY BOOK, "Modern Music School Theory Text and Workbook" by Fr. Edmond, at the ST. ANTHONY JAZZ CLINICS, 1114 N. THIRD ST., MANHATTAN, KS 66502.

HUMOR

35,000 PROFESSIONAL COMEDY LINES! Forty speakers' joke books plus Culture Comedy, a topical humorists service period. Catalog free. Sample selection \$5. John Dale Associates, Inc., 232 Madison Avenue, New York City 10016.

IMPROVISATION METHODS

PRACTICAL IMPROVISATION by BOB TILLES
A new modern harmony book for all instruments. Contains playing and writing exercises for improvising, chord and progression exercises, blues, bridge, licks, turnaround, modulations, standard progressions, etc. \$3.25
BOB TILLES Chicago, Ill. 60645

- Dave Baker: Developing Jazz Improvisation 2 \$3.50
 - Baker: Developing Improvisational Facility 2 \$3.75
 - George Russell: Lydian Chromatic Concept \$18.50
 - John LaFara: Guide to Improvisation (text/3 7" LPs) Indicate C-triads; C-based; Eb; Bb . . . \$ 7.50
 - LaFara: Developing Sight Reading Skills (includes "13") "70" each \$ 2.50
 - Oliver Nelson: Patterns for Saxophone . . . \$ 7.00
 - Albers: New Approach To Improvisation 2 \$6.95
 - Jerry Coker: Improving Jazz \$ 1.95
 - Henry Mancini: Sounds & Scores \$12.50
- Catalog Free With Order Free Postage Anywhere

TODAY'S MUSIC
Box 108 • Liverpool, Illinois 60048

PUBLISHING

SONGS - POEMS: All types wanted. Examination, advice, information free! Send to Action Music Productions, 6044 Hollywood Blvd., Suite #320, Hollywood, Calif. 90028.

MISCELLANEOUS

JAPAN PRODUCTS SERVICE. U.S. \$5. per inquiry or U.S. \$30 yearly. Intercontinental, CPO 1717, Tokyo, Japan.

PSYCHIC/L CATALOG of Lighting, Posters, Jewelry, etc. Send 25¢. **WOLFE IN THE WALL,** 6055-D Leawood, North Hollywood, Calif. 91605.

RECORDS & TAPES

FAST RELIABLE JAZZ record service—free rate items—Foreign orders welcome—send for FREE LP sets incl. **HARRY 2507**, Box 4935—4930 GELMAR, ST. LOUIS, MO. 63118.

BEAT STEREO TAPES—75¢ each. Cushing 75c. **Art's Beat Stereo Tapes, P.O. Box 27815, Hollywood, Calif. 90027.**

WANTED: Transcriptions and 78's by Michael Coltrane or taped copies of same. **James Hunt, 9607 157th Avenue, Howard Beach, New York 11414.**

OLDIES—45 RPM. Original Hits, Over 4,000 available, Catalog 25¢. C & S Record Sales, Inc. 197, Weymouth, New York 13163.

RECORDS FOR SALE! Duke Ellington Band 1920/30/40/50's; dates of records not precisely on time, "A NIGHT WITH ORNETTE COLTRANE" (2 LPs) \$3 inc. 1000's albums (all available from England) Country blues in Ajar, send \$1 "Catalogue", 158 Sheen Road, Richmond, Surrey UK.

"THIS IS IT!" An album by the amazing BARITONE SAXOPHONIST (alto, flute, saxello, bass) . . . **NICK BIRCHALL,** \$3.98. Send money order or check to: **PRIMO, BOX 997, TROT, N.Y. 12165.**

HARD TO GET folk, jazz and blues LPs. Send wants. **Wayne David Service, Box 18221 SW, San Francisco, California 94118.**

AUCTION: Jazz, Personalities, Twenties to Forties, hundreds. **Rathies, List 25c, Gene Josta, Box 213, Persons, Kansas 67257.**

WHERE TO STUDY

PLAY JAZZ through the POLYTONAL RHYTHM SERIES. Call or write **Emile De Course, 1511 Kennedy Blvd., No. Bergen, N.J. 07047—(201) UN 4 4073, (201) UN 5-3362.**

DRUMMERS!

From Gothenburg, Sweden, **Faetti Niland** writes—
"Dear Stanley Spachet:
I would like to mention that I am very glad I started with your renowned home study course. Although I've only short time I can say that what I have not learned from 12 years of playing and continuous studies and researching, I have found in your lessons. I would like to go on with the next half semester but as I am going to travel with a band I cannot start the lessons before the beginning of next month. Please tell me in your next letter the price of the next half-semester and I will send you a check at once."
NOW CAN A GOOD DRUMMER GET TO PLAY BETTER? For further information about our renowned Home Study Course, write to the **STANLEY SPECTOR SCHOOL OF DRUMMING** 260 West 58th Street 7th Ave. 7th Dept. 218 New York, New York 10019 Phone 246-5647 Foreign inquiries are invited. This course has been certified by the U. S. Information Agency as being of an International Educational Character. This means that valid international agreements which certify of instruction will enter most foreign countries **DUTY FREE.**

slated for an Atlantic City appearance at Steel Pier. . . . The Latin Casino closed prematurely for the summer season when **Dianna Ross** and the **Supremes** walked out after Miss Ross's two pet dogs died from eating poisonous crystals, said to have been left in the dressing rooms by an exterminator. . . . A number of musicians were on hand for the annual **Nite Owl** awards cabaret show at Town Hall. The **Sam Reed** band was featured and DJ **Larry Daley** presented the awards. . . . The Sahara Hotel closed its Desert Room recently with the announcement to watch for redecorating and a big reopening. The area is slated for redevelopment and now seems overrun with hoodlums. This writer knows, as he received a number of knif wounds there one night not long ago. . . . Tenor saxophonist **Al Steele** is back home, playing at the Colony near the 69th St. Terminal.

Dallas: Texas' controversial midnight (1 a.m. on Saturdays) curfew, loog a target of conventioners' barbs and cluobowners' laments, undergoes its first major revision in three decades Sept. 1, after which most clubs in the state's larger cities may continue to serve until 2 a.m. seven days per week. Still unresolved, though apparently closer to adoption than in recent years, is the explosive issue of mixed drink service in public restaurants and bars. . . . **Ella Fitzgerald** has been confirmed by the Fairmont Hotel for a Venetian Room engagement beginning January 8. Headliners through the fall include **Beja Marimba Band** (Aug. 14), **Low Rawls** (Sept. 25), and **Paul Anka** (Oct. 14). **Jerry Grey** remains on the bandstand. . . . More than 600 professional guitarists and devotees throughout the U.S. and Canada attended a national show and exhibit of pedal guitars and related equipment July 4-5. The event, hosted at the Longhorn Ballroom by jazz steel guitarist **Maurice Anderson** of Dallas and **Tom Bradshaw** of Concord, California, featured noted o&w as well as jazz exponents of the pedal instrument, a relatively oew, intricate and refined offspring of the Hawaiian steel. Anderson, who also designs and builds the guitars under the MSA brand, is currently featured with his own quartet, the Triads, at the Altic Club. The group (**Keith Barton**, drums, **Johnny Case**, piano, and **Bob Davis**, trumpet and bass) returns to the Royal Coach Inn's Top Of The Castle for a five month stint in September. . . . **Gomez & Company** (**Bobby Henschen**, piano; **Bill Hieronymus**, bass; **Bob Sickle**, flute and congas; **Javy Gomez**, drums) checked into the Villager jazz spot for four weeks in July. . . . The venerable **Johnny (Seat) Davis** has been rewarded by the Executive Inn's Black Garter Club with a record 74 week extension of his contract as house band leader, lasting through Jan. 9, 1971. The Inn's entertainment format also includes the **Glen Burns Trio** in the lounge and **Marcella Graham** at the piano bar. . . . The 10-piece orchestra of **Ted Weems Jr.**, opened the Wintergarden Ballroom in Dallas earlier this summer. The new facility has gained favor with "over 30s" dance enthusiasts, and no experimental Sunday matinee for young

MAIL TO: down beat Subscriber Service
222 West Adams Street, Chicago, Illinois 60606

Please include a down beat address label whenever you write to us about your subscription. The numbers on your address label are essential to insure prompt and accurate service.

CHANGE OF ADDRESS
Please let us know six weeks before you move. Place your current down beat address label in the space provided above and print your new address below.

Name _____
Address _____
City _____ State _____ Zip _____

(attach label here)

48 DOWN BEAT

people utilizing the same musical format is in the offering. The bands of Ted Stanford, Don Murray and Jack Reams are current attractions . . . Tony Papa, head of the Dallas branch of Associated Booking Corporation, has ascended to the agency's national vice-presidency under Oscar Cohen. He will continue with his local duties, which encompass a five-state south-western region.

Paris: The 10th Antibes Jazz Festival (July 23-29) was to present Nina Simone, Elle Fitzgerald with the Tommy Flanagan Trio, Marion Williams and her Gospel singers, Sunnysland Slim, John Lee Hooker, the Miles Davis Quintet, the Oscar Peterson Trio, the Bobby Hutcherson/Harold Land Quintet; the Swingers led by Francis (Frick) Guin, the Jazz O'Manics (France), Theo Loevendie's group (Holland), the Graham Collier Quintet (England) . . . The Les McCann Trio, on tour in Europe (they played the Montreux Jazz Festival), did one night at the Cameleon. A few nights before, McCann's sidemen, bassist Leroy Vinnegar and drummer Donald Dean, sat in at the same club with Barney Kessel . . . On July 15, Jimmy Courtney started a two-week engagement there, backed up by Alby Cullaz, bass; Jean-Louis Viale, drums . . . American pianist Vince Benedetti subbed for Art Simmons at the Living Room in July. Simmons took a vacation to visit India . . . Phil Woods signed a long term contract with MGM records (A&R: Johnny Pate) . . . German pianist Joachim Kuhn signed as a leader with Byg Records, a French label . . . The recording scene is very active now in Paris. Barney Kessel recorded two LPs for Polydor with Stephane Grappelli, violin; Mimi Rosso, rhythm guitar; Michel Gaudry, bass; Jean-Louis Viale, drums . . . Tenor saxophonist Guy Lafitte cut an album with Raymond Fol, piano; Pierre Cullaz, guitar; Henri Texier, bass; Daniel Humair or Charles Szafrains, drums. Humair flew to Berlin June 27 to record for MPS/Saba with bassist Jimmy Woodie and guitarist-leader Jim Hall . . . French reedman Michel Portal recorded for Pathe-Marconi (an EMI label) accompanied by Joachim Kuhn, piano; Jean-Francois Jenny Clark, bass; Aldo Romano and Jacques Thollot, drums . . .

One June 30, Frank Wolff of Blue Note records supervised a Hank Mobley session. The sidemen were Dizzy Reece, trumpet; Joachim Kuhn, piano; Leroy Vinnegar, bass; Philly Joe Jones, drums . . . Lester Koenig, owner of Contemporary Records, spent three days in Paris with his wife, singer Joy Bryan. They also visited London, Stockholm, and a few other major European cities.

Germany: After Albert Mangelsdorff and his quintet returned from a 2-week U.S. tour, including concerts for the Goethe-institutes in San Francisco, and Los Angeles, at Monterey, and at the New Orleans Jazzfest in June, Mangelsdorff left Germany again to play at Newport, where he participated in an all-star jam session. The trombonist is the absolute winner of this year's Jazz Podium poll: he won

awards in the categories of trombonists (national and international), combo, musician and Record of the Year. His sidemen also won first places on their instruments . . . The jazz club Domicile in Munich celebrated its fourth anniversary with a great concert featuring Klaus Doldinger, Albert Mangelsdorff, and musicians from various countries living in Munich . . . Singer Mark Murphy recorded several numbers for broadcasts at the WDR-Radio in Cologne. He scored a big success during the MPS Jazz Concert '69 tour in April . . . Pianist Joachim Kuhn made his second LP for MPS. His sidemen were J.F. Jenny-Clarke, Jacques Thollot, and Stu Martin. On *Bold Music*, Kuhn plays steel drums, also saxophone, antelopehorn, and sings . . . Among others who have recorded lately for MPS are Jim Hall, Lucky Thompson, Dexter Gordon and Slide Hampton. Milt Buckner made his third album for the label with Jimmy Woodie and Kenny Clare, called *More Chords* . . . The *Junges Forum* and the *Sudwestfunk* under direction of J.E. Berendt produced a public radio concert during the Ruhr-Festspiele at Recklinghausen, entitled *Blues & Pop—Black & White*. The sold-out concert featured the groups of Alexis Koener and

L Leopold von Knobelsdorff, and Chieken Shark. Bassman Willie Dixon brought the Chicago Blues All Stars, with Sunnysland Slim, Big Walter Horton, Johnny Shines and Clifton James. In Cologne, Berendt produced an album for MPS with the Chicago Blues All Stars . . . Gigi Campi's and Lippmann and Rau's idea to promote an international Jazz *am Rhein* this September failed. The city-council of Cologne was not willing to support their plan financially—the radio station has to spend its money on the Berlin Jazz Days. Campi decided to reduce the program and will produce the *Battle of the Bands of the Sixties* featuring the Thad Jones-Mel Lewis big band and the Clarke-Boland big band. The concerts will take place in Cologne (Sept. 7), Rotterdam (9), Bruxelles 9 10), Frankfurt (12) and Basel (13) . . . Joachim E. Berendt produced a color TV broadcast around his *Noon in Tunisia* LP, based on the meeting of a bebop-quartet and the George Gruntz Jazz Quintet. Under the direction of Peter Lilienthal, shooting was done in different parts of Tunisia. Don Cherry was added to Gruntz's group . . . The Dave Pike Set, featuring Volker Kriegel, Hans Rettenbacher, and Peter Baummeister, has become the busiest jazz group in

Wm. S. Haynes Co.

MAKERS OF
MORSE FLUTES AND PICCOLOS



12 Fishmont Street
Boston, Mass. 02114

617 - 462-3467

DRUM BOOKS
by Edward B. Straight

- Modern Rhythm Book For Drums \$2.00
The modern swing, Dixieland and commercial dance drummer will find this book a treasure house and in the development of a clean technique.
- The Tenor File For Drums \$2.00
The basic book of the Straight System of drumming, explaining the method from the beginning. Full explanatory text accompanying each exercise and carefully marked sticking makes the method easy to understand and to execute.
- Analysis of 6/8 Time For Drums \$2.00
Presents the most complete scoring of 6/8 rhythm ever offered the drummer.
- A pocket size manual containing over one hundred drum solos in 2/4, 6/8 and 4/4 rhythm. A wealth of fine rudimental type solos that are new and original. This book should be in the library of every drummer.

Free Catalog — Free Postage Anywhere
NEW SOUNDINGS IN MODERN MUSIC
315 West 53rd St., New York, N.Y. 10019

MUSIC OF YUSEF LATEEF

- Flute Book Of The Blues . . . \$2.50
- Trio For Flute/Piano/Violin . . . \$2.50
- Saxophone Quintet #1 . . . \$4.80
- String Quintet #1 . . . \$4.50

Add 25c per order for postage anywhere.

P.O. Box 343 Teaneck, NJ 07664

Prestige Sovereign Acoustics by Harmony



Luxury jumbo size Sovereign professional type guitar. Richly designed. Spruce top, mahogany body \$159.50

Most popular model for folk, country and western, or contemporary music. Large deep jumbo body of selected mahogany with resonant spruce top \$67.50

Try them at your music store. Write for catalog, Dept. DD.

THE Harmony COMPANY

4664 S. Kolin Ave., Chicago, Illinois 60632

MAJOR IN JAZZ AT THE UNIVERSITY OF UTAH



... in jazz composition ... in jazz performance

Starting September 30, 1969

Improvisation . . . Pop, Rock, Jazz styles . . . Television scoring . . . Film scoring
 . . . Band and combo scoring . . . Live show conducting . . . Vocal group arranging
 . . . Electronics in jazz . . . Recording techniques . . . Stage band direction
 . . . Strings, rhythm section, saxes, brass . . . Modern notation and editing . . .
 Public relations and business procedures for musicians . . . Harmonic voicing . . .

TENTATIVE FACULTY

(for varying periods of time)

Dee Borton, Louis Bellson, Neil Bridge, Bill M. Byers, Bob Enevoldesen, William L. Fowler, Earle Hogen, Neal Hefti, Wes Hensel, Loel Hepworth, Paul Horn, Anita Kerr, Keith Moon, Morty Poich, Johnny Smith, Charles Suber, Gerald Wilson, and others as available.



NEAL HEFTI

For complete information write:

Dr. William L. Fowler ■ Coordinator, Jazz Studies Program
 Music Department ■ University of Utah ■ Salt Lake City, Utah 84112

to assist THE TEACHER to encourage THE STUDENT

The first question that was asked of Mr. Drexler in this interview was: "Would you define technique?" "Basically," Mr. Drexler replied, "there are two kinds of technique—finger technique, referring to the manipulation of the keys, and technique as it applies to the embouchure and the mouth. Of course, the coordination of the two is most important. The interview continues in a most interesting

pattern with more closely detailed answers to questions regarding the flute.



Copies of this brochure, one in a series regarding the flute, are available to music educators at music dealers throughout the country.

Germany and Europe. After their tremendous success during the MPS Jazz Concert '69 tour, they participated in festivals in Alba Regia, Ljubljana and Montreux. Next came Kongsberg and, during an 8-week European tour booked by the Claus Schreiner agency, the festivals of Prague, Warsaw, Berlin and London. The Set's record on MPS already is a best seller . . . Klaus Doldinger produced a new LP for Liberty with impressions of his musical journeys all over the world . . . Manfred Schoof's quintet received an invitation to the Kongsberg jazz festival in Norway.

Toronto: Jimmy Rushing made his first appearance at the Town Tavern, backed by the Norm Amadio Trio (John Amadio, bass; John O'Donohue, drums) for a two-week engagement . . . Albert King appeared at the Colonial for a week, followed by Tyree Glenn's quintet . . . The first Toronto Pop Festival at Varsity Arena attracted 50,000 devotees. Among the stars were Chuck Berry, Tiny Tim, Blood, Sweat and Tears, Johnny Winters . . . Trump Davidson's Dixieland band was the leading attraction at a Jazz Jamboree sponsored by the Jazz Society . . . Jazz on the Lake, the seventh annual series of lake cruises promoted by Ron Arnold, this year features Jim McHarg's Dixielanders and Ray Sikora's Afro Six . . . John Hammond, in town for an appearance at the Riverhoop, took time out to conduct a blues workshop at the Guelph Folk Festival . . . The Brian Browne Trio, after 18 months at Castle George, moved over to Stop 33 atop Sault Place . . . Jodie Drake, former Detroit singer, was featured at the Sherway Inn with the Ereoli Trio for four weeks. Members of the trio are pianist Connie Maynard, bassist Bill Best, and drummer Bill Blackburn . . . Singer Salome Bey had a leading role in *Blue S.A.*, a blues-rock ballet that combined dance, music and drama.

Uruguay: The Earl Hines Quartet and the Oscar Peterson Trio visited Montevideo. Both groups played at Channel 12 TV and made a video tape for a future release. With Hines were Budd Johnson, soprano and tenor saxes; Bill Pemberton, bass; and Ronnie Cole, drums. Peterson performed with Sam Jones, bass, and Bobby Durham, drums . . . A few days later, the Hot Club of Montevideo celebrated its 19th Anniversary with a concert held at Teatro El Galpon. Five combos played for a receptive audience for more than two hours. Among the participants were Eduardo Martirarena, trumpet; Horacio Pintos, alto sax; Tomas Paolini, Raul Lema, tenor saxes; Jorge Caine, Paco Manosa, Ruben Malan, piano; Eduardo Mateo, Walter Cambron, guitars; Eduardo Useta, Enrique Cano, Roberto Paolino, Tony McGill, basses; Alfredo Vita, electric bass; Santiago Ameljenda, Luis Sosa, Aldo Caviglia, Julio Gaglielmi, drums; and Ruben Rada, vocalist . . . Bassist Federico Garcia Vigil composed the music (mostly jazz and 18b) for the controversial play *The Murder of Malcolm X*, by Hiber Conteris.

Since 1947
 George Drexler
 has been with
 the Los Angeles
 Philharmonic
 Orchestra as
 first-chair
 flutist.

An interview with George Drexler
 regarding technique as it
 relates to the flute

Armstrong

The name
 to remember
 in flutes



W.T. ARMSTRONG COMPANY, INC., ELKHART, INDIANA Makers of flutes and piccolos

JEAN-LUC PONTY By David Baker

"JEAN-LUC PONTY is utterly fantastic! He should be celebrated as a veritable rarity among rarities." These are the opening sentences from the liner notes to an album called *Electric Connection*. As a jazz cellist faced with the myriad problems of making a stringed instrument swing, I would say that the liner note claims represent a decided understatement.

Jean-Luc Ponty is one of the most wonderfully refreshing jazz players to come along in many years. More than any other contemporary jazz violinist, he is completely comfortable with the vocabulary of today's jazz players. Through the use of a variety of bowings and a relaxed vibrato he is able to produce a sound

and swing not unlike that of a saxophone. He avoids many of the excesses to which most other conservatory trained players succumb. Although he has most of the idiomatic devices (multiple stops, trills, octaves, etc.) under control, he uses them judiciously.

He lists a number of players as influences, but his most discernible debt is to John Coltrane. His choice of notes, phrasing and general feeling of swing are all strongly reminiscent of Coltrane's playing.

The solo that follows is from a track called *The Loner*. It is an altered blues in 3/4.

POINTS OF INTEREST

1. Use of the triplets as the basic rhythmic

mic unit of the solo.

2. Excellent use of double time figures.
3. Extremely wide range (3 octaves and a 5th).

4. Use of multiple stops (octaves, seconds, etc.).

5. Sustaining of interest through the use of varied articulations varied rhythmic figures and constant register changes.

6. The use of microtones (intervals smaller than a half-step) (A) 1-3, (B) 32.

7. Illusion of an accelerando achieved by moving from triplets to sixteenth notes. (B) 1-10, (C) 11-16.

8. Dispersion of tension by using longer note values, less syncopation and the middle and low registers. (C) 24-32.

Cedar Walton
Ronnie Matthews

The Loner

♩ = 168

(From "Electric Connection", World Pacific ST20156)

⑧

⑨

→ *indicares a gradual lowering of the pitch*

(© 1969 Vernita Music; used by permission.)

SOLID SOUND

FIRST IN... SOLID BODY GUITARS



Solid sound begins with the selection of a Fender solid body guitar featuring the famous heelless, fast-action neck and high quality pickups.

FOREMOST IN... SOLID STATE AMPS*



Solid sound is completed with a Fender solid state amp, an up-to-the-minute master storehouse of music producing power. An unbeatable combination.

* Also available, Deluxe Reverb

Fender
MUSICAL INSTRUMENTS

CBS Musical Instruments

Columbia Broadcasting System, Inc.

"Blow this in a Holton"

Don Ellis, Concert Recording Star for Columbia Records.
Latest Release: "New Don Ellis Band Goes Underground"

The Test Don Ellis
3 June 69

(r.a.m.)

©1969

"Play it again on another horn. Then compare tone and feel."

"If you want to know how good a horn is before you buy it, don't play it. Test it. With the experimental music I composed and designed. It's short but it covers every important phase of trumpet performance.

"First play the music on a Holton trumpet. All different ways. Loud. Soft. Fast. Slow. Stunned. Tongued. Listen for tonal quality, timbre. Overall intonation. While you're playing, be conscious of how the horn responds to the changes in dynamics and tempo. And how it feels as you play. Do the same thing with another make of trumpet. Then compare the results.

"After I made the test, I picked the Holton Trumpet Model T100 by Leblanc. It's really a gutsy horn. The "100" really projects when I want to shout. Yet whisperm when I play a lush, sensitive ballad. And control? I play as fast and free as I want. Any time I want.

"Stop in at a local dealer and make this playing test. Then you'll see, feel and hear why Holton was my sound decision."

LEBLANC

© Leblanc Corporation, Kenosha, Wisconsin 53141

THE SOUND DECISION IN MUSICAL INSTRUMENTS:
Leblanc (Paris), Nobell, Normandy, Vito and Holton





**MO
NK**