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THE MUSIC MAGAZINE



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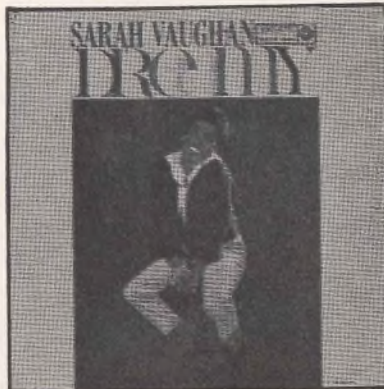
JAZZ

BEGINS ON ROULETTE RECORDS

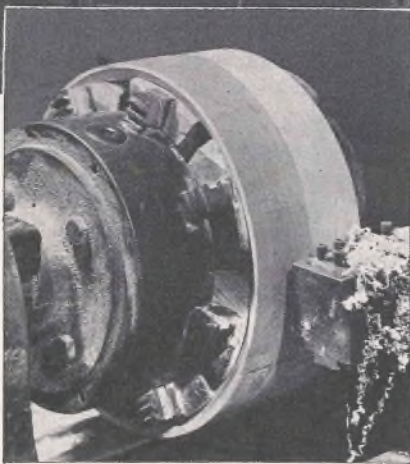
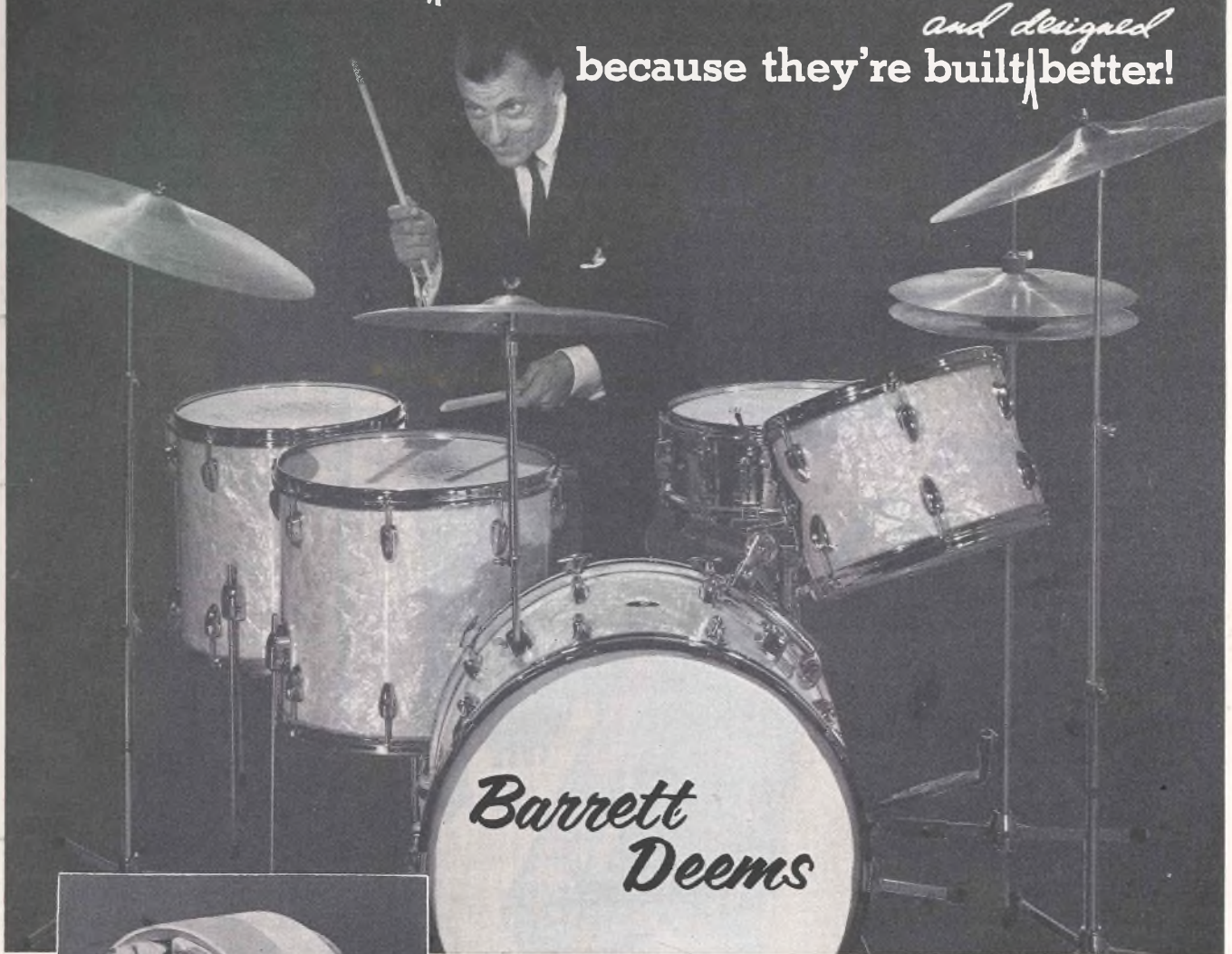
- (S)R 52046 SARAH VAUGHAN / "Dreamy" (arranged & conducted by Jimmy Jones)

- (S)R 52032 COUNT BASIE AND HIS ORCHESTRA / "Chairman Of The Board"
- (S)R 52038 MAYNARD FERGUSON AND HIS ORCHESTRA / "Jazz For Dancing"

- (S)R 52041 THE HARRY "SWEETS" EDISON QUINTET / "Patented by Edison"
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THE FIRST CHORUS

From Webster's New International Dictionary, Second Edition (unabridged), 1934:

critic, n. (from Greek *kritikos*, Latin *criticus*.) 1. One who expresses a reasoned opinion on any matter,

as a work of art or a course of conduct, involving a judgment of its value, truth, or righteousness, as appreciation of its beauty or technique, or an interpretation.

Synonyms: judge, connoisseur; fault-

finder

There can be no argument with this classic definition. It is timeless. Argue, if you will, with the word "reasoned," for that is the variable that is the measure of man. It is also the area where intellectual capacity and honesty make the major difference between greatness and mediocrity.

2. One given to harsh or captious judgment; a caviler or carper. "My life's cold *critic* bent on blame."—Browning.

Unfortunately this definition is being accepted by many people as the primary one. It has been too often said that it is easier to write a negative review than one in praise. That is not true. It is easy to write a bad, carping review but still very difficult to write a fair, constructive review no matter how negative the judgment.

Dorothy Parker and Robert Benchley, in their day, wrote very funny drama reviews but not good drama criticism. Read George Jean Nathan or Bernard Shaw to see how well criticism can be written, acerbiously or lyrically.

The eternal carper—a familiar figure in jazz writing—seems never satisfied because his standards are fragily built and illogically oriented. He really cannot stand anyone agreeing with him for fear of contemptuous familiarity. He confuses idealism with performance and, therefore, condemns himself and his subject to an esoteric limbo.

3. One skilled in judging the merits of literary or artistic works, one concerned or adept in any analysis of the work of others involving critical judgments, or one whose profession is to write criticism; as an art or dramatic *critic*. "The generous *critic* fann'd the poet's fire."—Pope.

Good old Webster. How basically wise to call one a critic who gets paid for writing criticism. Certainly, in a career sense, professionalism is just as important to the critic as it is to the artist. Not only to provide the necessities of living, but also to make clear the niceties of difference among the amateur, the dilettante, and the pro.

All of us make personal and private judgments. To that extent, we are critical. But can we pass the acid test of being suitably valid and universal to have our judgments published and, therefore, earn the right to be called critic? (And, of course, once in the public eye, the right to be called anything else).

Down Beat is proud to publish its seventh annual International Critics poll beginning on Page 17 of this issue.



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AUGUST 4, 1960

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Financial 6-7811

Editorial—Eugene Lees
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ON THE COVER

For eight years *Down Beat* has conducted the International Jazz Critics poll. Those years have seen musicians' and fans' interest in this only-one-of-its-kind poll grow from mild to white-hot. The cover shot by Ted Williams represents the suspense of who will be the winners; who will be the ones to take their instruments from *Down Beat's* box of horns? For the answers, see Page 19.

Photo was taken at Lyon-Healy music store, Chicago, Illinois.

PHOTO CREDITS—Pics for the International Critics poll were taken by Ted Williams, Bill Abernathy, Robert F. Skeetz, Bert Andrews, Robert Parent, and Dorothy Ross. Cover and poll shots taken by Ted Williams.

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CHORDS AND DISCORDS

Red, White, and Brunn

A salute to the LaRocca-Haters' club of America for their sweetly unprejudiced review of my book *The Story of the Original Dixieland Jazz Band* in your May 26 issue. My efforts at keeping color controversy out of jazz history are evidently not appreciated by your present crops of jazz "critics," who seem only too anxious to seize upon almost anything as a racial issue. To me, as a musician, art transcends all such issues; but when somebody waves the Red flag at me, I'll come out fighting. Since the *Down Beat* reviewer (Don DeMicheal) has openly insinuated that I am a Nazi, I ask the opportunity to defend myself.

Apparently I am guilty of "white supremacy" because I referred to Negro musicians (once) as "colored," and because I described Sophie Tucker's singing as "coon shouting" technique. Must we demand, then, that the NAACP change the "C" in its initials and that "black supremists" stop insulting Caucasians by calling them "white"? As for Sophie Tucker's style, it was widely known as "coon shouting" in those days and was called exactly that in her own autobiography, the source of my material.

I am shocked (but not surprised) that *Down Beat* would stoop to the publication of such vile and prejudiced criticism. I suppose it demonstrates the old adage the "the truth hurts," especially when you can document it. How our pinks and "liberals" do cry when the mythology they would substitute for history is challenged!

The *Down Beat* review of my book does, however, perform one valuable public service: it demonstrates the manner in which jazz is being used as a propaganda weapon—the very thing most jazz writers of today are trying to conceal.

I suggest that in the future *Down Beat* select book "reviewers" who are more interested in music than in politics, and who understand the true function and duty of the reviewer. And I ask thinking Americans to consider the motives of my attackers.

Snyder, N. Y.

H. O. Brunn

Nowhere in DeMicheal's review of Brunn's book is there anything that could be construed as accusing the author of any leanings toward Nazism. But his accusation that most jazz writers are writing for subversive political reasons is as dangerous and unfounded as his claim that the ODJB invented jazz.

Down Beat asks "thinking Americans" to consider the motives of a writer who, in a supposedly well-researched book on the early history of jazz, makes no mention of Negro musicians, excepting those few references cited in DeMicheal's review.

Thought, Anyone?

Why all this bickering from your readers about record reviews? What's the matter with them? If a cat reviews a record and doesn't dig it, so what? Don't people have minds of their own anymore?

I enjoy reading record reviews, but I'm not influenced in buying a record just because a reviewer gives it four or five stars . . . Thank God I don't follow the pack and buy only the five-star sides, or I would miss out on lots of groovy sounds . . .
San Francisco, Calif. Stan Wallman

Reader Wallman has a healthy attitude toward record reviews; after all, the reviewer is giving only his reaction to the record. There are few if any absolute standards applicable to judging art of any sort. Readers should keep in mind that a ★ ★ ★ rating is a good one—a recommendation, not a condemnation.

Who's Showing Off?

It made me very upset when John Hammond put down Cat Anderson as an exhibitionist in a recent *Blindfold Test*. Just because the man has the ability to hit a double F# above the staff does not mean he's showing off.
Hanover, Pa. Jeff Baker

Request for a Column

I like to think of myself as an ardent jazz enthusiast, and to this end I try to convert my uninitiated, nonenthusiast friends into jazzophiles. I must admit that my love for and devotion to jazz is not enough to do the trick . . . I find that I have no literature, no current manuscript, no anthology to which I can refer them so that they might uncover for themselves the answers to their inquiries about jazz.

Therefore, I think that it would be a fine idea to include in *Down Beat* a column that would be a source of information and erudition on the subject of modern jazz . . .

I am eagerly awaiting the inception of such a column and hope that it will be well received by both the lay and professional jazz fan.

APO 331,

San Francisco, Calif. Melvin Chambers

A number of good books on the subject are available. Reader Chambers might try Leonard Feather's The Book of Jazz, published by Horizon; Feather's Encyclopedia of Jazz (a new edition of which will be out later this summer) -or Ralph J. Gleason's Jam Session, published by Putnam. Meanwhile, Bill Mathieu's column in Down Beat, The Inner Ear, is meant to provide some of the answers.

Enjoy the Company

I note in the June 9 issue of *Down Beat* that Gerry Mulligan heaved a somewhat

belated, but in my opinion, an altogether justifiable brickbat at the music branch of the Academy of Motion Picture Arts and Sciences for its failure to nominate Johnny Mandel's score for *I Want to Live*.

Having sounded off with a fair degree of vehemence on this subject, both in print and on the air, I don't imagine anyone has any doubts about my sentiments. Nevertheless, I feel that our Mr. Mulligan's strong feelings have driven him into making a statement with which I must, in all fairness, venture to take issue. I quote: "The fact that they not only didn't give Johnny Mandel an Oscar but didn't even nominate him, just convinces me of the closed doors, the private little club that movie composers have."

Now, unless I am guilty of gross incomprehension, it would seem that Mulligan is hinting at the possibility of some kind of conspiracy—a sort of "let's scuttle Mandel" cabal. This just isn't so. I've been a member of the academy for quite a number of years and co-chairman of the music branch since 1955 without ever being aware of any such goings-on . . .

"Well then, just how do you explain the failure of the branch to nominate Mandel?" I hear someone asking. Frankly, I am at a loss for any rational explanation; but then, neither can I explain why Aaron Copland didn't rate a nomination for *Of Mice and Men* or Alex North for *The Sound and the Fury* or Dave Raskin for *Laura* . . . Let's say it was one of those unaccountable, regrettable boo-boos, which, whenever they happen, have the effect of making me get slightly out of patience with the workings of the democratic process . . .

There will be other years and other scores, and I'm sure that Johnny will sooner or later get his innings. If he doesn't, he might possibly take comfort from the knowledge that he's in fair company—Garbo never won an Oscar, either. Los Angeles, Calif. Hugo W. Friedhofer

Letter of Thanks

I don't know how I ought to thank you for sending the record with jazz music by Charlie Parker, Stan Getz, Lester Young, Art Tatum, etc. The record is wonderful and I thank you very, very much. Also I am very grateful for *Down Beat* magazines. Please do not forget me. Woj. Krakowski, Poland

Ryszard Pawlowski

True Colors?

When I first encountered the *Blindfold Test*, I considered it an interesting, harmless parlor game. Now I see it for what it is; a tool in the hands of Leonard Feather to gain support for his own critical opinions as expressed in his many books.

For it is perfectly clear that Feather can elicit any comment at any time about any musician, merely by playing one track out of hundreds available in which the musician displays the characteristics that Mr. Feather ascribes to him . . .

Let's observe the principle in action . . .

Now we all know that Mr. Feather has little regard for traditional jazz. It is unforgivable for Feather to overlook eight ★★★★★ LPs by George Lewis and play only his worst recordings and call this anything but misleading, unfair, and a flagrant misuse of position. And I might add that such actions help to keep the schism between traditional fan and modern jazz fan from closing. Arlington, Mass. Alan Wilson

Two modern musicians, Charlie Parker and Dave Brubeck, have been Blindfold Test subjects. Parker was enthusiastic about a Sidney Bechet record that Feather played for him; Brubeck wiggled over Jelly-Roll Morton. Thus, if Mr. Feather were able to "elicit any comment at any time about any musician," and if Mr. Feather is such a foe of traditional jazz, then in light of Parker's and Brubeck's statements either his control over the subject or his hatred for traditionalism is exaggerated.

Dance, Anyone?

In your June 23 issue of *Down Beat*, Leonard Feather made a statement in his article *Why Do People Like Jazz?* The statement read, "Nobody, but nobody is concerned with dancing to jazz." I disagree.

To help prove my stand, I offer as evidence Maynard Ferguson's recent album *Jazz for Dancing*. This by all means has the pure sounds of modern American music, yet it has the solid dance beat craved by the American teenagers. Unfortunately, I am in this American teenager category. I feel, however, that I am not typical; I hate rock 'n' roll.

I appreciate very much the sounds of modern jazz, and I feel that many of its top performers, such as Miles Davis, Maynard Ferguson, Ahmad Jamal, George Shearing, etc., are coming out with music that has a definite dance beat. Elizabeth, N. J. David Goldblatt

From Overseas

I would like to thank you for the great work you are doing for jazz in general and in particular for us down hear in West Aussie. Your magazine is practically our only outside link besides records. Our thanks must also go to Herb Davis, a D.J. from Washington, D.C., who presents a half-hour jazz radio program each week . . .

There are still many of the wellknown jazzmen and groups that we have yet to hear — Thelonious Monk, Lambert-Hendricks-Ross, Julian Adderley, the Maynard Ferguson band, and Ornette Coleman . . . Wembley Downs, West Australia

M. J. Carden

I beg you for kindness. Would you please give my address to somebody, especially a drummer, who would like to correspond with me. I would be willing to repay for the sending of *Down Beat* and records by sending some of our records . . . My address is Stalin Str. 154, Prague. Prague, Czechoslovakia Frank Bechyne

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NEW YORK

Art Ford, NBC disc jockey and producer of WNTA-TV's *Jazz Party* in 1958, has returned from Europe with a series of filmed sequences to be used in a movie called *Love and Jazz*. The picture, to be released by Formont Films (a French company) in the spring of 1961, will have shots taken in London, Amsterdam, Paris, New York, and New Orleans. Already in the can are sequences taken at a cocktail party in **Sinclair Traill's** home in London, at the Blue Note jazz club in Paris, and in Amsterdam. Traill is the editor of England's monthly *Jazz Journal*. When asked what the movie will be about, Ford replied, "It will have a plot and be concerned with the subjects in the title. From what we have taken so far, I think it will be the best jazz movie yet." He added, "I didn't see *Jazz on a Summer's Day* because I did not want to be influenced by **Bert Stern's** approach."



Lena

Maria Cooper (**Gary Cooper's** daughter) and television commentator **Don Morrow** produced and filmed in Europe *Have Jazz, Will Travel* for distribution to American television stations this fall...

The title of Columbia Pictures' *The Gene Krupa Story* was changed to *Drum Crazy* for showings in England... The United States Information Agency reports the television film *Mann with a Flute* won the "first mention" award in the Eurovision competition at the 1960 International Film festival at Cannes. The film concerns **Herbie Mann** and his music.

The musicians' hangout, Junior's, on 52nd St., has been turned into a photo gallery. An exhibit of photographs taken by **Dizzy Gillespie**, **Joe Wilder**, **Peanuts Hucko**, **Eddie Wasserman**, **Buzz Brauner**, **Norman Gitler**, and others is on view.

Trombonist **Tom McIntosh** is slated to replace **Bernard McKinney** with the **Farmer-Golson Jazztet**... **Marian McPartland** has been auditioning bass players on the job at the Hickory House. It is possible that **Ben Tucker** will join Marian and drummer **Jake Hanna** as a regular member of the trio.



Sarah

Frances Davis (Mrs. **Miles Davis**) coached **Lena Horne** on Argentinian songs before the famed singer went to South America. Mrs. Davis speaks four languages... There is a report that **Sarah Vaughan** and her husband, **C. P. Atkins**, will be parents before the year is out... An indication of how albums by girl vocalists outsell jazz instrumental LPs is illustrated by the report that **Chris Connor's** *Chris in Person* has passed the 100,000 figure and **Nancy Wilson's** *Like in Love* has reached 75,000. The best selling *Cannonball Adderley in San Francisco* is at the 50,000 plateau.

Record executive **Eli E. Oberstein** died at the age of 58 at his home in Westport, Conn., last month. He had been in the recording industry for many years, was a former vice president of the RCA Victor record division, and at one time was treasurer of the old Columbia Phonograph Co. The early **Duke Ellington** Victor records were made under Oberstein's supervision. At the time of his death, he was

Continued on Page 47

down beat

Down Beat

August 4, 1960

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JAZZ SINGLES COMING BACK

When John Hammond joined Columbia Records as an artists and repertoire director last winter, the early indications were that he would concern himself chiefly with disinterring jazz classics from the firm's vast archives.

It soon became apparent that Hammond—discoverer of a vast assortment of jazz talent and one of the major catalyzing agents of the art—intended to spend his time in no such dusty pursuit.

Hammond promptly put out a jazz single record — something Columbia hadn't done in years. The disc was Ray Bryant's *Little Suzie*. It climbed rapidly into the hit list. Hammond followed up with another Bryant single, *Madison Time*, which not only became a healthy seller, but helped trigger a new dance fad, the Madison.

Now Hammond has announced that, come fall, Columbia will start releasing jazz singles as a matter of policy.

"The companies should never have ignored the jazz singles market," said Hammond, who believes that in doing so, they left a vacuum that rock-and-roll moved in to fill.

Hammond thinks there is a big market in the jazz single, "particularly if they can be produced in quantity and the price can be brought below 99 cents, which is too much for a teenager to pay."

But Columbia is by no means the first label to go into the jazz singles market recently. In fact, the firm is actually following a trail that has already been pioneered. Most of the jazz labels in the east, as well as such west coast labels as Contemporary, World Pacific, Fantasy, and Hifirecords, have been releasing jazz singles.

In the east, the biggest operators in jazz singles are Prestige, Riverside, and Blue Note.

Until two years ago, Blue Note had been producing only LPs—at least, since the decline of the 78 rpm record. Then Alfred Lion, the company's owner, began pondering the jukebox listings, noticing that only two kinds of records were used, rock-and-roll and the pop vocals of such artists as Frank Sinatra and Peggy Lee. Why couldn't his dance to jazz?

Lion began to do missionary work

among the jukebox operators of New York and Brooklyn. Most, he said, knew little about jazz. But he kept after them, started to release a few jazz singles, and managed to get some of them on the boxes.

"I noticed that where the operators did use them, and the people played them, the discs made fans for the artists involved," Lion said.

One of the most vocal champions of the jazz single is Riverside's Bill Grauer. Riverside is feeling particularly bullish about the jazz single, now that sales of Cannonball Adderley's *This Here* have



Ray Bryant

gone up over the 50,000 mark and the figures on the album from which it came (*The Cannonball Adderley Quintet in San Francisco*) are even higher.

"We were issuing jazz singles as promotion for LPs," Grauer said. "But we found that some of them were not only doing tremendous promotion, they were an economic factor in themselves.

"We have been selling more and more jazz singles in the last six months, until we've reached the point where I'm now concentrating on the production of jazz singles. We're running 5,000, 10,000, or 15,000 sales on any good jazz single we issue. The way the market is going,

RED SQUARES

MOSCOW, June 14 (AP) — The Moscow City Council today banned public carousing and established on-the-spot fines for offenders.

"The ordinance also ordered singers and musicians to stay off the streets between 11 p.m. and 8 a.m." *How do you make it home after the gig?*

if you plan them carefully, considering what the public is looking for, you can do quite well in jazz singles.

"The situation is getting to be something like it was in the late 1930s. You sell somebody the single, then he buys it again in an album by the artist. That way you get a double sale.

"The cycle is definitely turning around. There is a turn away from the kinds of music we've had in the last 10 years, a turn toward a different approach in popular music.

"But so far as Columbia is concerned, they're very unhip about jazz over there.

"The wave of the future belongs to labels like ours."

Whichever kind of label the wave belongs to, it was apparent that the jazz single was likely to be a part of it.

SET FOR FALL: JAZZ FROM CANADA

Canadian embassies and consulates around the world will be distributing on Sept. 1 a series of 13-to-15-minute transcriptions titled *Jazz from Canada*.

Produced by the international service of the Canadian Broadcasting Corp., the series will include two programs by the Oscar Peterson Trio, two by the Phil Nimmons' Nimmons 'n Nine group, three by the Art Morrow Orchestra with songs by Joyce Hahn, one by the Ron Collier Quintet, one by the Dave Pepper nine-man group, one by the Lance Harrison dixieland band, one by the Max Chamitov Trio, one by the Buck Lacombe jazz ensemble, and one by the Steve Garrick group.

NAT TALKS BACK

"Man, we're really getting it from all sides," Nat Adderley said.

The younger of the Adderley brothers was hurt and puzzled by recent criticism of the Cannonball Adderley Quintet, charged with "overfunk" by Ira Gitler, "contrived funk" by one musician who has worked with the group, and even with plagiarism by bassist Charlie Mingus.

"Why should people resent Cannonball?" Nat asked. "Because he's got a hit record going? We're not making that much money. Cannon is the only leader I ever knew who told a club-owner he was offering us too much money because he didn't want to see

the club go out of business through overpaying."

The cruelest criticism of the Adderley group had come from bassist Mingus, who said (*Down Beat*, July 21) that Cannonball was "rock-n-roll musician No. 1" and that his Gospel-flavored hit, *This Here*, was an imitation of Mingus' *Better Git It in Your Soul*. Mingus said Cannonball had pianist Bobby Timmons write it after hearing *Better Git It*.

"You know, I've never in my life been to a sanctified church," Nat said, "and in fact, I belong to the Episcopal church. But in Florida we lived three blocks from the Tabernacle Baptist church when I was a kid. We used to go down there every Sunday night because they had a fish fry. That was in Tallahassee. And I wrote the *Work Song* for our new album from experience. A chain gang paved the street in front of our home.

"People get the idea that this kind of feeling can be contrived. It *can't*. Hell, I *lived* with it all my life. I happen to be a part of the whole social scene of the south. Cannonball and I play the way we feel it.

"I feel that each artist should be accepted or rejected for what he can do. To like a man or reject him is one thing. But to judge him on a comparison basis is another. If you judged trumpet players on a comparison basis, then as far as I'm concerned, nobody would listen to anyone but Dizzy. I think that trumpet players should be listened to for various things. Dizzy personifies most of the best qualities of each phase of trumpet.

"Clark Terry, Kenny Dorham, Charlie Shavers, Maynard Ferguson, Don Fagerquist, are examples of the best in trumpet playing technique. On the other hand, Miles Davis and Art Farmer represent the best in lyrical thinking. I wouldn't listen to Art Farmer for the identical trumpet technique of, say, Maynard. On the other hand, I don't expect from Shavers the same thoughtful choice of notes that I do from Miles. But I have become accustomed to the best of all this from Dizzy.

"From Lee Morgan, I expect fire. I *don't* expect the maturity of Harry Edison. So when Lee doesn't play with fire, then I know that this isn't one of his better days. But I can't judge him on the basis of Sweets, who always has fire.

"What this all means to me is that there are too many people, both musicians and critics, who fail to judge a musician on his own merit. So I, for example, don't want to be judged on the basis of Dizzy Gillespie, God forbid. Because I'm not Dizzy, and nobody else is.

"I firmly believe in what I play. When

I play it, I think it's right. If it's not good to another person, then I'm sorry, but I won't apologize.

"Now maybe the soul bit is being overdone these days. But I still believe in anyone who believes in what he plays. Although I know it's difficult to like someone who has expressed dislike for me or for my music (because my music is what I am), I must concede that I admire Charlie Mingus, because I feel he's a giant.

"When I listen to Mingus, however, I don't expect to hear the same steady kind of beat that I expect from Sam Jones. But I do expect the most fabulous bass technique and great thinking. I don't expect the same solo technique from Sam Jones. But I always get the feeling that the time is right there. Let it suffice to say that to me, Ray Brown represents to the bass what Dizzy represents to the trumpet.

"That covers the subject of trumpet and bass. Now about the critics:

"There are some hypocritical critics who disgust me, men who say one thing in album liner notes, another in reviews. Let me say that I don't think Ira Gitler is one of the hypocritical ones.

"I believe that critics perform an important function, mainly because any person who makes a statement in print that causes you to think, even superficially, has done a good job. But I don't believe that any statement by any critic should be accepted without reservation. That's why I was glad to see *Down Beat* run that little article by Tom Scanlan about the way some jazz followers go around parroting their favorite critics.

"Now, I don't expect a man who has not had the experience of standing outside the Tabernacle Baptist church, and waiting for the fish fry, or listening to the unfortunate brothers crack rock, to totally understand the playing of a man who has. But I do expect him to be tolerant of that which he doesn't understand solely because of his own shortcomings.

"Basically this means that if you don't understand Ornette Coleman, it's not his fault, and he shouldn't be condemned for it. You may *reject* him, if you don't like what he plays, but don't *condemn* him. I believe that each musician should play what he thinks is good for the purpose of communicating with his audience. And if he manages to communicate to a mass audience, I don't think he's committed a mortal sin.

"So if Cannonball is going to be put down because he has managed, in some measure, to communicate with a larger audience, then I feel that those who would condemn him are hypocrites. We all fight each day for jazz acceptance.

Why must we condemn those who manage to gain it?


"For some strange reason, I still like Miles Davis, Ahmad Jamal, and Erroll Garner, who have reached a large audience. And I for one sincerely hope that the MJT + 3 is next. And what is more, I believe that when the history of this period is written, some of those who've gained the widest acceptance will be looked on as giants. I believe that Dave Brubeck will be among them."

Nat had had his say. He left New York's Half Note cafe, where the Cannonball Adderley Quintet was working, at 3 a.m., got into his car, drove up the West Side highway, parked, and sat looking out over the Hudson river at the lights on the New Jersey shore. Trained as a sociologist in college, he considered the curious in-group appeal of jazz, whereby members of the hip element will reject an artist when he gains widespread appeal because he can no longer serve as a symbol of their exclusiveness. It was a subject on which Dave Brubeck, for one, could deliver an interesting discourse; and it was a strange set of circumstances that saw the Brubeck quartet and the Adderley quintet in the same camp. Nat came to no conclusion but started the motor to drive to his home in Corona, a suburb of New York. But he shifted into neutral and paused long enough to deliver a short, sharp coda on the subject of Charlie Mingus:

"Any musician who thinks that all tunes that happen to be in $\frac{3}{4}$ time and manage to have a good Gospel feeling are one and the same simply isn't thinking clearly. J. J. Johnson has been doing $\frac{3}{4}$ things for a long time.

"I don't know whether one tune is better than the other (*Better Git It* and *This Here*) but I lean toward Bobby Timmons, because I feel that he is a master of this type of writing. The truth of the matter is that Bobby wrote that tune himself, not by Cannonball's request, and brought it into rehearsal in San Francisco. And after we rehearsed it, he didn't like it, and didn't want us to play it. But everybody else in the band dug it. So we played it anyway.

"It's like the blues. How could you steal a blues? If Mingus thinks the tune is *really* stolen, and he's not just blowing off, then let him sue for plagiarism, and really look ridiculous."

Then Nat drove home. There was a major consolation for him to ponder: earlier that evening, he had learned that three members of the Adderley group has just won plaques in *Down Beat's* International Jazz Critics poll: Cannonball for alto, Sam Jones as new bassist, and pint-sized, brother-defending Nat Adderley for trumpet. 

LAMENT FOR DISC COMPANIES

If good popular music is returning to the nation's jukeboxes and radios, it is no thanks to the majority of record companies, music publishers, and songwriters.

This is the opinion of Andy Williams, at 30 one of the small group of popular singers in his age bracket who have come up in show business the hard way, and maintain an individual and high artistic level of performance.

"The failure by those record people, publishers and writers to turn out quality tunes today," Williams told *Down Beat*, "is the reason single records are not selling as well as they should. Those concerned are falling down terribly in failing to give the tunes quality. They've eliminated adults as single buyers and even alienated the teenagers."

A 22-year veteran of show business—he started at the age of 8 with his three brothers, Bob, Don, and Dick—Williams sees the chief cause of the poverty of popular music in the fact that the decisionmakers in music, by and large, follow trends.

"This is stupid," Williams averred. "Today everybody is becoming more selective in his or her taste in entertainment because of free television and radio. If a person doesn't like what he sees or hears, he can flip a switch. And this is certainly reflected in the movie business, which almost goes without saying, and in record sales, too."

Now that there appears to be a trend toward better music, this does not necessarily stand for enduring musical standards, the singer said. "Because everybody in the record business is trend-happy, they all jump onto the same bandwagon," he said, "until they've worn out something that was basically good, and the people get tired of it."

What are the chances for young singers to become successful in a quality market?

"Young singers have got to come up with their own sounds," in Williams' view. "They should not sound like somebody else. They must come up with something different."

For himself, he said, the main problem reduces itself to "a struggle to maintain high standards." Integral in this, he said, is the constant search for good material with a different appeal. He cited two of his records, *Hawaiian Wedding Song* and *Lonely Street*. "They didn't sound like something people were used to," he noted. Then he added, smiling, "Fortunately, I don't sound like someone else, either."

Andy Williams' introduction to vocals was in hymn-singing with his brothers on a radio station in Des Moines, Iowa.

From this they went to folk material and more sophisticated fare before finally joining forces with entertainer and author Kay Thompson. This led to night-club work in top locations. Then Williams decided to strike out for himself and worked up what he described as "a sophisticated act." He worked clubs such as the Blue Angel and many hotel rooms.

"About then," he recalled, "I decided such a specialized act wasn't for me. I wanted to branch out, to broaden my material." He landed a resident singing spot on the old Steven Allen *Tonight* television show.

"The Allen show was a big springboard for all the singers on it," he said. It was a turning point in his career and well nigh all his later successes stemmed from the program and the consequent exposure.

So far as his albums are concerned, Williams said, the only one "I really



Andy Williams

care about" is the *Lonely Street* LP, which was arranged by Cadence Records' Archie Bleyer. "Everything in that album I love," he admitted.

For the future, he confessed, "I want to get Gil Evans to write an album for me." An avid lover of modern jazz and modern painting, he holds Evans' work in the highest esteem but does not delude himself about his personal place in the jazz idiom. "I could really go nutty and go all out in jazz direction," he said, "but I'm really not a jazz singer. And there's no use kidding myself."

As to television work, Williams commented, "You can do an awful lot of good material on TV. Take the *Tonight* show. It was a chance for me to learn, a place to study. I certainly learned a lot." Then, with a slight grin, he added, "I sure learned a lot of songs."

From the standpoint of career, Williams declared, he would rather do "a little" recording and television work and do it well than keep constantly busy in both fields.

"Money isn't that important to me," he shrugged. "I used to think it was very important, but now I believe that when you have enough so that you can turn

down the things you really don't want to do, that's a good situation.

"I know now that there's no real hurry, and you don't have to go nuts and run around doing everything like most performers."

"So many performers," he continued candidly, "generally get an entourage about them. But then they have to support those people."

Concluded Williams, "I just like being uncluttered by such unnecessary things. I like to have some time to think a little bit, and to read a little bit—and to play a little golf."

HIRE A BAND, CHARGE IT

In 1941, society bandleader Meyer Davis announced that he had grossed about \$46,000,000 with his band business since it was organized in 1913. He also said he had 89 orchestras under his direction.

Today his gross has tripled, and there are some 60 orchestras still bearing his name playing resort hotels, aboard ships, and at the most exclusive society functions in the country.

The 65-year old maestro is the largest one-man business operation in music and still books many coming-out parties on the day an heiress is born.

He still gets a kick when a debutante dances up to the stand, tugs at his coat-tails, and says, "My mother had a Meyer Davis orchestra when she came out. Tell me, Mr. Davis, was that your father's outfit?"

Paul Whiteman once refused to have his musicians enter a home through the servants' quarters, but Davis, who calls his musicians "employees," is delighted to use any entrance the host specifies. With him, it's good business to cater to the wishes of his clients.

Davis was the first man to make a big business out of dance bands and has been credited with bringing many business innovations into the field.

His latest contribution has just been announced: effective immediately, the Meyer Davis organization will participate in the American Express credit card service.

ESPERANTIC JAZZ FOR U.N. FANS

Thelonious Monk paced back and forth in the back of the employe's lounge on the fifth floor of the United Nations Secretariat building in New York. Under way was a twilight jazz concert presented by the Jazz Gallery-Five Spot operators for the 100-member United Nations Jazz society.

Two quartets were featured, with Jimmy Giuffre's group winning the toss

to open. (Monk does not care for waiting around, which accounts for his frequent tardy arrivals; but this time he didn't know what time he was supposed to start.)

The other horn player in Giuffre's combo, soprano saxophonist Steve Lacy, loves Monk's compositions (he once recorded an album of Monk tunes for Prestige) and, whenever he can use his influence, the group he is working with will be playing a Monk repertoire.

William R. Dixon, who founded the UNJS a year ago, opened the concert by saying, "We have been asked to keep the scene as quiet as possible." He explained that U. N. Secretary General Dag Hammarskjold was at that moment host to King Mahendra of Nepal, members of the security council, and a number of African and Asian delegations at a state dinner in the delegates' lounge—directly below on the second floor.

Giuffre walked on stage with Lacy, bassist Buell Neidlinger, and drummer Dennis Charles. They opened with Giuffre's composition *Far Out East*, the leader alternating between tenor and clarinet.

The chamber jazz continued with *The Easy Way* and an Ellington composition. Monk strolled over to the window to look out at the East river. Everyone kept a watchful eye on him.

The Giuffre renditions up to this time were in the hard and fast bop mood. The long runs on tenor were in contrast to the choppy soprano, which at times seemed to be playing unfinished riffs. Bassist Neidlinger took melodic choruses from time to time.

Next came the Monk works. The group settled into a softer, warmer groove, with the two saxophones blending poignantly on such Monk tunes as *Reflections* and *Oomph*. As Giuffre's clarinet wove melodic lines in its different registers, Monk took pause and listened.

It was now time for Monk's group to take the stand. The pianist came forward mumbling, "What am I going to play, Giuffre tunes?"

He sat down at the piano with his left foot folded beneath the bench and the right beating time. His musical companions were Charlie Rouse on tenor, Al Dreares on drums, and John Ore on bass.

The group opened with *I Mean You* and swung along with *Evidence*; *Ask Me Now*; *In Walked Bud*, and *Rhythm-a-ning*, without a single tune announced. After the concert, it took the press half an hour to get the titles from Rouse, Dreares, and Ore—who did not agree on what they had just played. When you play with Monk, you listen to the first solid swinging chords and then fall in. It is sometimes hard to remember the

names of the numbers. An Associated Press reporter later wrote: "There were times when Monk seemed to be following one beat and his three colleagues another."

The audience—made up of representatives from 21 nations, including a Yugoslav, a Yemenite and a Ghanaian; avant-garde "serious" composers Earle Brown and Lucian Berio; and Ornette Coleman with trumpeter Don Cherry—showed its appreciation with decorous foot tapping, head nodding, and restrained sighs.

Ex-president Dixon of the UNJS deemed the concert a definite musical success and promised the group, which meets weekly for discussions and record-listening, another bash in the near future.

The affair ended with Dixon's request that UNJS members and their guests leave the building quietly so as not to disturb Hammarskjold's dinner. As the crowd filed past the delegates' lounge, a string orchestra could be heard playing.

NO MORE JAZZ AT TOWN HALL?

The first reports indicated that New York's famous Town hall (capacity: 1,500) wanted no further part of jazz. Two promoters who had booked jazz there—Bob Maltz and Don Friedman—said they had been notified that no more jazz concerts would be permitted at the hall.

Maltz, who has been giving concerts there since 1947, said he had received a letter from the Town hall management saying that because of ill-behaved audiences, jazz was out.

And Friedman added, "It isn't only jazz they won't have. They've closed the hall to comedian Lenny Bruce!"

But James Edwards, booking manager of the hall, denied the ban on jazz.

There had been trouble with audiences, he said.

"Sometimes we've had to remove the empty bottles in bushel baskets," Edwards said. "This we don't like. Nor do we like it when the Brooklyn police come to us complaining about illegally posted flyers on telephone poles and light stanchions."

Nonetheless, a general ban on jazz was not in effect, Edwards said. "We have definitely signed a contract for a concert by the Modern Jazz Quartet next fall. And there was negotiation for a concert appearance of Ella Fitzgerald during the spring of 1961."

What, then, had been banned? Jazz concerts at midnight, according to Edwards.

Midnight concerts, Edwards said, "give a certain element too much time

to get in an unmanageable state before they enter the hall. One night a group of ruffians almost pitched one of our ushers off the balcony when he sought to stop their dancing in the aisles."

So far as comedian Bruce is concerned, Edwards said, "we feel his type of humor belongs in a night club. It seemed a little out of place here. This does not necessarily mean we have closed the door to comedians. If someone wanted to present Mort Sahl, we would give it a try."

What was Town hall's objection to Bruce's recent midnight show there? Evidently it boiled down to embarrassment at the presence *outside the doors* of a group giving out free copies of a Greenwich Village magazine called *The Realist*. The magazine contained an interview with a psychologist on the semantics of a well-known four-letter word. Town hall deemed the contents pornographic; Bruce is no longer welcome, though he had nothing to do with the magazine or the group giving it away.

Promoter Maltz indicated that he thinks Town hall has exaggerated its troubles with audiences. He said the hall had complained about finding a bottle under a seat after a midnight concert; Edwards referred to a bushel of them.

In any case, the incident provided an embarrassment—if not a setback—for jazz. With countless musicians, critics, and jazz lovers seeking to hear jazz under the same conditions that are available for classical music, bottles under the seat—whether singly or in bushels—obviously weren't going to do the art any good.

LEWIS AGAIN TO BE MONTEREY CONSULTANT

One of the main contributing factors to the esthetic success of the 1959 Monterey Jazz festival was the appointment of pianist-composer John Lewis as special music consultant for the event.

As a result of collaboration among Lewis, composer Gunther Schuller, and festival manager Jimmy Lyons, Monterey was more in the hands of artists than any jazz festival before it.

Lyons said Lewis "is really the big reason behind the critical and popular triumph" of last year's event, which, he added, "had an obvious and, I feel, healthy influence on the direction other jazz festivals appear to be taking.

"Lewis is a tireless and unsparing disciplinarian who accepts nothing less than complete perfection from everyone. The respect he commands among the participating musicians is total and unquestioned.

"John was largely responsible for the unusual atmosphere of dedicated musi-

cal enthusiasm and hard work that marked last year's festival. It's different when the musicians are working with one of their own rather than under a promoter or booker out to make a fast dollar."

That Lewis would be reappointed music consultant for Monterey was inevitable, and an announcement from Lyons to that effect was almost anticlimatic.

Lewis, from the success of his jazz ballet, *The Comedy*, in Paris, is already at work with Lyons in selecting the works to be premiered at Monterey in September.

THE MAN WHO PLAYS THREE HORNS

Like John Coltrane, tenor saxophonist Roland Kirk had learned the trick of getting two simultaneous notes from his horn. But that didn't satisfy him.

One night in his native Columbus, Ohio, he dreamed that he was playing three saxophones—at once. When he awoke, he was determined to find horns that would give him the sound he heard in the dream.

Kirk haunted music stores, examined all kinds of antique instruments, many of them remnants of the 19th century, during which a weird variety of instruments was tried and abandoned before musicians settled on the standard horns of today.

When he found what he was looking for, the horns turned out to be literally something else: they weren't saxophones at all, though they could be called kissing cousins of the saxophone family. One was a strich, the other a manzello. Kirk didn't know much about their origin, and still doesn't. But when he thrust them into his mouth, along with his tenor, he got a chord, and decided this was his groove.

The horns looked weird to others (the manzello resembles a beat-up blunderbuss after a battle) and Kirk, playing them, looked like a kid trying to eat three bananas at once. But he didn't care; he is blind.

Kirk set out to master the horns, and soon found that he could not only play chords but moving lines as well. He would finger the tenor with his left hand, the strich and manzello with a stretched right hand. Musicians who heard him soon concluded that the three horns were not just a gimmick: they liked what he played, particularly when he laid aside the strich and manzello to cut loose on wild, yet flowing, tenor solos.

One of the musicians who heard him was pianist Ramsey Lewis. Lewis caught Kirk's group in Indianapolis and phoned Jack Tracy, artists and repertoire direc-

tor for Argo Records, for whom Lewis records. Tracy extended an invitation to Kirk to audition for him.

Kirk's reputation, meanwhile, was growing throughout the midwest. He played for a while in Louisville, where musicians were knocked out. As some of them migrated to Chicago, they brought word of the three-horn wonder. Eventually, Kirk began popping in and out of Chicago, playing sessions for impresario Joe Segal. He even went to New York for a couple of days—and



Roland Kirk

left behind him a wave of bemused conversation out of all proportion to the time spent there.

At last Kirk did his audition for a&man Tracy.

"He was something else," Tracy said later. "Ramsey was right, and I decided to record him."

For the date, Tracy elected to couple Kirk with another triple threat man—Ira Sullivan, who causes arguments in Chicago over whether he plays tenor better than trumpet (his main instrument) or alto better than either. Sullivan, of course, plays *his* horns one at a time. Sullivan, who'd heard Kirk at sessions, very much dug the idea.

Last month, Tracy got Sullivan, Kirk, and a rhythm section together in Argo's small but well-equipped studio in the 2100 block of Chicago's S. Michigan Ave.

It turned out to be one of the wildest dates engineers and bystanders could remember. In ensemble passages, two lone horn men were creating an astonishing variety of voicings. Sometimes Kirk would be pushing out chords on his three horns with Sullivan's trumpet or his tenor to add a fourth. Sometimes Kirk would do it the conservative way: he'd play only two horns in ensembles.

Then came the real kicker: as Sullivan took off on a stomping tenor solo ("I consider myself closer to mainstream than anything"), Kirk would take the siren whistle hung around his neck on a string and let out a wild blast.

At other times, Kirk would lay aside his strich and manzello and play ballad tenor—lovely, liquid, and warm, rather in the manner of Benny Golson.

There was one hitch in the proceedings. Kirk's two odd-ball horns are held together—literally—with adhesive tape and elastic bands. One of the bands broke. Recording stopped while Tracy rummaged through a desk to find a new elastic with which Kirk could make repairs. Then the session went on, with Sullivan solicitously lining Kirk up before the mikes he could not see.

One observer in the control room gave an apt description of Kirk: "He has all the wild, untutored quality of a street musician coupled with the subtlety of a modern jazz man."

During one of Kirk's wilder passages, Tracy slapped his thigh, laughed, and said, "I can just hear the critics! They're going to say, 'My God, first Ornette Coleman and now this!'"

Kirk had a somewhat different anticipation of critical reaction. During a half-hour break in the date, the 24-year-old musician seemed full of trepidation. Drinking coffee in a nearby restaurant, he said:

"I quit using my whistle because cats put me down for it at sessions. They think it's a gimmick. But it's not. I hear sirens and things in my head when I play. I met a cat said he could make me a great big one . . ."

"You blow it when you want to," Sullivan said gently.


"I'd sure appreciate it if I could get a little line in *Down Beat*," Kirk said. "Maybe a little mention in the *Ad Lib* . . . My wife would like that. She reads it to me every issue.

"But I'm afraid of what the critics are going to say. I know what they'll say. They'll say I play out of tune."

"That's a drag," said a musician sitting nearby. "If Ornette Coleman plays out of tune, they say it's freedom . . ."

"Let them say you're out of tune," Sullivan said. "Let them say anything, so long as they talk about you."

Kirk, Sullivan, and others went back to the record date, and wound it up about 8 p.m. When the session was over, Tracy gave his view of Roland Kirk.

"I didn't record him because he's got a gimmick," Tracy said. "I like the way he plays. He's got something to say. But let's face it, a guy who plays three horns at once isn't exactly *bad* commercially." 

Whether due to dampish evenings, tight money, jaded tastes, or cutthroat competition, the fact had to be faced: Los Angeles' second annual jazz festival, held June 17 and 18 at the Hollywood Bowl, was a financial flop.

It was the first such event in a festival-fat season (*Down Beat*, July 7) and it may have sounded a sour note for jazz *en masse* during the balance of the summer and fall.

Hal Lederman, president of Omega Enterprises, Inc., which promoted the bowl event last year, too, made no bones about his failure, and was eager to point out one basic reason for it.

"I personally believe it was probably the best jazz presentation ever to be held in this area," said he sadly. "For it to fail speaks poorly for the future of such events in Los Angeles."

Lederman noted the sparse attendance of Negro customers at the three performances, Friday evening, June 17, and the following Saturday afternoon and evening. This, he admitted, hurt badly, even critically. His explanation was plausible. Lederman attributed the dearth of Negro customers at his concerts to one unassailable fact—the Duke Ellington Band had been booked by Joe Glaser's Associated Booking Corp. to the saturation point in and around Los Angeles for a fortnight prior to the bowl festival. Ellington played a series of concerts for rival promoters at Los Angeles 6,700-seat Shrine auditorium, Santa Monica Civic auditorium, Long Beach Civic auditorium, Los Angeles' Zenda ballroom, Hollywood's Palladium, and an afternoon sorority affair at Pasadena Civic auditorium. It was Lederman's reasonable contention that so many local appearances by his top Saturday night attraction crippled the boxoffice. Paid attendance amounted to some 7,800 customers in a bowl with 18,000 seats. Lederman's "rent" for talent came to a whopping \$32,000.

But Friday night was a big disappointment, also. Top-liners Stan Kenton, Miles Davis, and Gerry Mulligan drew only 6,500 paid attendees and, again, Negro attendance was very light. As for Saturday afternoon's concert, which ran from noon till 4 p.m., only some 300 seats were occupied, and a great number of those were taken by gratis "customers," the press, disc jockeys, etc. The entire upper, cheaper levels of the bowl were as bare as the Gobi desert.

Will Lederman attempt another such festival in 1961? His attitude immediately following the lost weekend was distinctively negative. But, he conceded, after a week's recuperation at an oceanside resort, his jaundiced view might possibly brighten.

THE BOX OFFICE BLUES BOWL FEST



Friday, June 17

A road-ripened Stan Kenton Band opened the festival at 8:20 p.m. on the dot to a bowl only one-third filled.

After three instrumentals highlighted by the solo work of trombonist Bobby Knight, altoist Gabe Baltazar, baritonist Marv Holaday, trumpeter Johnny Anderson, and tenorist Ronnie Reuben, Kenton introduced his wife, Ann Richards. While the band penetrated with force and conviction on *My Old Flame* and *Intermission Riff*, it proved a little overpowering for Miss Richards in her opener, *Where Did You Go?* She ran into some pitch trouble at the start of *When the Sun Comes Up* but, once settled into the right key, she delivered the ballad effectively. With her third and final number, *No Moon at All*, she leaped into a long scat solo that built to an exciting climax with the band roaring behind her.

As a prelude to presenting the premiere of his *Los Angeles Jazz Suite*, Howard Lucraft planned to allow all the instrumentalists in the handpicked group opportunity to display their individual talents. This was a generous idea, but it backfired when several members of the Hollywood Jazz Greats chose to chew up the time by soloing too long. Consequently the suite had to be severely cut; its continuity suffered thereby.

Pete Jolly and Red Mitchell were presented first, the former in a delicate piano solo on *I Should Care*, the latter to debut his prowess on jazz cello with a Gospel-grooved and aptly titled *Good Friday Blues*. Drummer Stan Levey had joined Jolly and Mitchell on the blues; he remained when Art Pepper appeared, tenor and alto saxes in hand, to kick off a long version of Thelonious Monk's *Rhythm-n-ing*. Pepper chose tenor as his instrument on this, which was a mistake.

By the time Pepper's feature number had concluded, it was not possible for individual introductions of the rest of the group. Consequently, tenorists Teddy Edwards and Bill Perkins and trombonist Frank Rosolino collectively joined in a medium-up version of *Now's the Time*, during which Pepper laid out. Again, the number strayed over a reasonable time limit. Thus, when Lucraft emerged from the wings to introduce his suite, it was to announce with well-concealed exasperation that the work would have to be presented in abbreviated form.

Lucraft's work—what was heard of it—contained considerable charm, deftly handled humor, and pleasant, if rather bland, themes. The first portion, *Civic Center*, was a blues with two main themes, on which Pepper re-deemed himself with a characteristically

telling alto solo and Perkins revealed himself a flautist as persuasive as he is tenorist and baritonist.

The final group onstand prior to intermission was a motley gang of happy-type swingers, Steve Allen's All-Stars. Their opening *After You've Gone* set the tone of mainstream chaos that prevailed until Allen appoggioed into his pop song, *Impossible*, which received a lushly sentimental trombone treatment from veteran studio man Murray McEachern. In addition to the piano-playing leader and McEachern, who doubled alto and trombone with scarey facility, the balance of the Allen group consisted of Terry Gibbs, vibes; Gus Bivona, clarinet; Morty Corb, bass; Dale Anderson, conga, and Jack Sperling, drums. Anderson's presence on conga remained an enigma.

Green trumpet and all, Miles Davis opened the concert's second half to deliver himself of some of the greatest trumpet jazz ever heard. His brilliance and consistency was possibly due to the presence of Sonny Stitt, whose alto and tenor playing brooked the severest and most responsible competition. The other three members of the quintet were Wynton Kelley, piano; Paul Chambers, bass, and Jimmy Cobb, drums, all of whom, despite the poor pickup on Chambers' bass and overbalance on the drums, remained a surging power plant throughout the set.

Miles waxed rough-edged and laconic on *On Green Dolphin Street* while Stitt was the epitome of controlled, pulsing invention on tenor. They maintained the wondrously exalted level through *All Blue* and *'Round Midnight* with Stitt an ideal counterbalance to Miles, whether digging in deep on tenor or soaring on alto. Kelly and Chambers also soloed forcefully, the latter in a bowed excursion on *Dolphin*.

Accompanied by Gerald Wiggins on piano, Red Mitchell on bass, and Stan Levey on drums, singer Ernestine Anderson carried a half-dozen songs with polish, distinction, and intelligence.

The west coast debut of Gerry Mulligan's new 13-piece band was eagerly awaited and turned out to be no let-down. After the lean baritonist led off with a brief theme, *Utter Chaos*, he kicked the band into a medium-up Bob Brookmeyer arrangement of *Broadway* with effective solos by Mulligan, Brookmeyer, altoist Gene Quill and trumpeter Don Ferrara.

It became evident at once that Mulligan had successfully transposed his small combo ideas into the context of larger musical organization. The burden of solo chores was shouldered by the leader throughout the set, although Brookmeyer and Ferrara had plenty of opportunity to have their say. More-



over, there is much writing around the baritone-trombone dueting that has such an integral place in the Mulligan-Brookmeyer association.

It was 11:35 p.m. when the band kicked off a medium-up version of *Out of This World*, at which time part of the audience began moving toward the exits. From then until the final measure at 12:15 a.m., the gradual exodus continued. Those who left prematurely missed the balance of an exciting set.

Saturday afternoon, June 18

Though the weather was brilliant and dragonflies danced skittishly in the bright sunlight across the surface of the pond separating audience from proscenium stage, noon was 'way too early for the afternoon kickoff.

For the early risers who got there in time for the first event, three new jazz groups joined in competition for a trophy and possible record date. Leonard Feather, in his role as master of ceremonies for the afternoon, introduced the groups and the judges. After all three combos—one trio and two quartets—had their innings, the judges handed down the decision. The winning group was the International Jazz Quartet, a vibes and rhythm section consisting of Lynn Blessing, vibes; Steve Goldman, piano; Mark Procter, bass, and Alvin Smith, drums. The International Quartet appears three nights a week at the Insomniac club in Hermosa Beach.

Terry Gibbs' big band opened the professional proceedings with tenorist Teddy Edwards featured as soloist on *The Song Is You*. It was a spirited and sometimes funny set enlivened by Gibbs' quips and antics onstage.

When pianist Les McCann, bassist Leroy Vinnegar, and drummer Ron Jefferson took over, the meager audience spotting the box seat section was treated to an example of versatility, showmanship, and rocking trio jazz that ranged from *A Night in Tunisia* to *Stella by Starlight*, *I'll Remember April* and the "old-time preachin'" *This Is the Way We Shout on the Old Camp Ground*, a title that obviously left nothing to conjecture. Vinnegar and Jefferson are keenly attuned to McCann's individualistic style, ranging as it does from the gentle and meditative (on *April*) to soul-funk rock. Vinnegar's solo on *Camp Ground* was as earthy as a bassist can get, and Leroy can get down deeper than most.

The slight feeling of anticlimax that prevailed during the set played by the Joe Castro Quartet (Castro, piano; Teddy Edwards, tenor; Vinnegar, bass; Billy Higgins, drums) was no doubt due to its appearance following McCann. Castro and companions played three instrumentals—a fast blues; *Yesterdays*,

and an Edwards original, *Play Me the Blues*. Castro is a facile and fluent pianist but seems to lack the knack of rooting down into a hard groove and staying there. The rhythmic duo of Vinnegar and Higgins, however, left very little to be desired.

Saturday afternoon's closing set was given to a Gospel troupe called the Gospel Pearls, which, in eight numbers, combined wild vocal group excitement with the moving solo offerings of rich-voiced Bessie Griffin. Accompanied by piano, bass, and conga drum, the colorfully costumed singers romped and stomped their way through *Swing Low, Sweet Chariot*; *Got the Whole World in His Hands*; *Joshua Fit the Battle of Jerico*, and the like. The closing number, *Bye and Bye*, had the waters of the pond aboil.

Saturday night, June 18

Five minutes past the scheduled starting time of 8:15 p.m. the Paul Horn Quintet swung into view before a steadily entering audience. With the leader on alto and flute, the quintet consisted of Emil Richards, vibes; Paul Moer, piano; Jimmy Bond, bass, and Larry Bunker, drums.

The medium-up *Framptz* by Bond opened the set with Horn, Richards, and the bassist making individual statements. Moer's *Short Politician*, an attractive, quite melodic line, combined a vibes-flute lead followed by Horn's and Richards' solo offerings. Jimmy Bond's repeated bass figure on his *Mr. Bond* led into fine solos by the horn and vibes backed by powerfully propulsive drumming by Bunker who, while steadily laying down the time, kept going a constant flow of rhythmic comment. Again, in the closing *Dundunning*, Bunker drummed like a dervish, topping off one of the most exciting sets of the entire festival.

Following disc jockey Frank Evans' introduction of the Four Freshmen, those worthies delivered a smart and fast-paced act that made up in showmanship what it lacked in genuine jazz value. The Freshmen's act was unfortunately marred by a constant barrage of backstage noise caused by the Duke Ellington Band setting up.

After the Ellington crew came into view, the Duke made an entrance from the wings accompanied by what appeared to be a personal photographer, tripod and all, who rather inexplicably took up a position out of sight behind bassist Aaron Bell. What the photog hoped to shoot from that position appeared to be anybody's guess. On investigation he turned out to be from *Life* magazine, assigned to cover the band for three weeks. He spent the remainder of the set shooting without letup.

Duke's men were in stomping form. They led off with a *Perdido* highlighted by a trumpet duet and followed with *Matumba*, excerpted from *A Drum Is a Woman*, that featured drummer Sam Woodyard and bassist Bell. Then, after *Kinda Dukish* as an introduction, the band swept into *Rockin' in Rhythm* with Jimmy Hamilton's clarinet leading the reeds.

The inevitable hit medley followed. All the familiars were there—*Do Nothin' 'Til You Hear From Me*; *I Got It Bad and That Ain't Good* (with Hodges' limpid alto); *I'm Just a Lucky So-an-So* (vocalist Milt Grayson); *Sophisticated Lady* (with Harry Carney sustaining an incredibly held note at the end), *Solitude* (vocalist Lili Gigi, formerly known as Lil Greenwood) and so on.

By the time the medley ended, the



Stan Kenton

crowd was beginning to warm up. Applause grew in intensity and, by the time the band had run through a brief but pulsating *Don't Get Around Much Anymore*, cries of "More . . . more . . ." were showering down onstage.

For the segment of the bowl audience devoted to the New York brand of jazz, Horace Silver's appearance was a highlight of the festival. Silver, trumpeter Blue Mitchell, tenor man Junior Cook, bassist Eugene Taylor, and drummer Roy Brooks delivered two fast and stimulating numbers, *Senor Blues* and *Blowin' the Blues Away*. Then the group was whirled out of sight. It was a scant offering indeed, and the fault belonged not to Silver but to the time-panicked individual who got watch-fright.

Sarah Vaughan, very summery in a

flowered one-piece, was in excellent voice. Accompanied by Ronell Bright, piano; Richard Davis, bass, and Percy Brice, drums, she sailed purely and surely through *I Cried for You*; *Gone with the Wind*; *What Is This Thing Called Love?*; *Tenderly*; *Cherokee*; *Misty*, and *Sometimes I'm Happy* as an encore. While *Misty* held the thousands spellbound, breaking the spell with a tongue-in-cheek sexy ending, it was Sassy's up and scattng *Sometimes* that climaxed the set and, for many, the entire show.

After Leonard Feather had introduced Benny Carter's all-stars (Coleman Hawkins, Ben Webster, Roy Eldridge, Rex Stewart, Joe Comfort, Jimmy Rowles, and drummer Frank Butler), the eight opened with a fast riff piece with all the horns and Rowles contributing solos of varying worth. Webster, Carter, and Rowles, however, were outstanding.

Centerpiece, the medium blues which followed, had good Hawk, some very good Eldridge, and a Carter solo that bordered the fantastic. Stewart showed remarkable command of his horn as he gave forth with a series of succinct blues comments. Then big Ben Webster took over the mike for a truly soulful solo—even for him. Behind it all, the solid and imaginative rhythm work of Comfort and Butler lifted the entire group. Butler, in particular, played with the kind of restraint, guts, and resilience that fits into any era of jazz.

The crowd was shifting gateward as Jimmy Witherspoon came onstage to close the concert. Earlier, in his dressing room, Benny Carter had expressed hope that he and the rest of the group would not have to play to a homeward-minded audience, as Mulligan had the previous night. It was a vain hope. They were already on the move.

But from the first moment of Witherspoon's opening, *Roll 'Em, Pete*, those on their feet hesitated and cocked an ear stageward. Eldridge's solo paced 'Spoon's vocal and, on the follow-up *Ain't Nobody's Business*, it was Webster's turn to complement the singer.

It was on the first chorus of 'Spoon's last number, *Then the Lights Go Out*, that the singer reached the audience as Ellington had failed to do.

And in the festival's dying moments, large segments of the crowd began to clap to the rhythm and song of Witherspoon. It was, in a sense, a triumph for the towering blues singer. Though he and the musicians with him were rotated out of sight on the stroke of midnight, like Cinderella's footmen, 'Spoon had lived up to the hoary axiom of show business: Always leave 'em asking for more.

DOWN BEAT INTERNATIONAL CRITICS POLL 1960

On the following pages, you will find the results of *Down Beat's* eighth annual International Jazz Critics poll.

In some categories—note how far out in front Milt Jackson is among vibraharpists—the winners won by avalanche votes. But in other categories, the voting was very close.

So close was it in the trumpet category that the headline on this issue of *Down Beat* is wrong. Here's why:

The covers are made some days ahead of the body of the magazine. As the deadline for voting passed, Dizzy Gillespie led Miles Davis by just one point; the cover was sent to press. Then the ballot of Martin Williams, co-editor of *Jazz Review*, arrived. The *Down Beat* editors decided to include Williams' ballot, though it was technically past deadline. On it were two votes for Miles and one for Dizzy, bringing the final tally to 40-40. Thus Miles and Dizzy will both be given plaques.

(The balloting is done this way: each critic is allowed to list first, second, and third preferences on each instrument. Three points are registered for a first-place vote, two for a second, one for a third.)

In the new talent category, Quincy Jones took awards for the best big band and as best arranger. Interestingly, Duke Ellington accomplished the same feat among established stars. So strong, in fact was the appeal of Quincy's big new band, now touring Europe, that he also came in third among *established* big bands! Only Ellington and Count Basie topped him.

The other new talent category winners will be found listed on subsequent pages. In some cases, there was no contest, since the first-place winners did not have the minimum 10 votes the rules require for an artist to win *Down Beat's* plaque.

If there was one strong trend in the poll, it was the indication (in the victories of Cannonball Adderley, Nat Adderley, Wes Montgomery, and so forth) that the back-to-the-land movement in jazz is still going strong—or at least, that European jazz critics, who account for so many of the ballots in the poll, are just now falling in love with it.

Twenty-six well-known jazz critics (compared with 21 last year) voted in the poll. In addition, the ballot was sent to a college newspaper jazz critic, as an ex-

periment. The ballot of John Logsdon, of Xavier University, represents a younger view of jazz. But since Logsdon is not a professional critic, his ballot was not counted in the calculations. But it will be found at the end of the section where the critics' individual votes are recorded, along with their comments.

Far and away the longest comment (comments were requested by *Down Beat* when the ballots were sent out) came from C. H. Garrigues of the San Francisco *Examiner*. It was simply too long for inclusion, and had to be cut; most other critical comments appear as written, except for editing of the English of some of the European critics.

A frequent lament of the participating critics centered on the prohibition of a vote for artists in the new talent division if they had won in that category previously.

This step was taken after Bill Evans won the new star piano award two years in a row. It seemed to *Down Beat's* editors that a man cannot go on being a "new star" forever, and that he should step out of the way to permit recognition of other upcoming young artists—which was the original purpose of the new star category. Further, the title of the category had been changed to simplify the task for the critic. Since "new star" tends to indicate that an artist has achieved a degree of success, a change to "new talent" would permit the individual critic to vote for artists who, in his opinion, are eminently worthwhile — whether or not they have had the slightest measure of material and popular success in their careers.

Yet despite this rewording, some of the critics seemed unhappy. Garrigues was particularly concerned about the subtleties of choice necessitated by the division. Barbara Gardner also worried about it. French critic Daniel Filipacchi threw all artists into the same bin of evaluation and voted only the established stars category. Ralph J. Gleason complained of the same problem, pointing out that because Bill Evans is disqualified, "I cannot find a spot in which to put" him.

What to do in such a case?

The answer is simple: now that he's won his spurs among the boys, you throw him in with the men and let him take his chances. If he's an artist of sufficient stature, he'll do all right.

The very Bill Evans whom Gleason

couldn't fit in managed to come in a very healthy third, thank you, among established pianists. And Curtis Fuller, new star winner last year, came in second among trombonists this year. To top that, two new star winners of last year came in *first* among established stars in this year's balloting: Cannonball Adderley and Kenny Burrell.

So whereas the system may cause agonies of soul to the critic filling out his individual ballot, the results indicate that the system as a whole works. *Down Beat* believes that the results of this year's poll indicate that the rule of disqualification eliminates far more inequities than it creates, and it will apply in next year's poll.

Part of the problem lies in the persistent misunderstanding of the nature of this poll on the part of some of the participating critics. Belgian critic Carlos de Radtzy points out that there is "no such thing as *the best* in art." It is a thesis with which no sensible lover of great artistic creation could take issue.

The poll doesn't *claim* to establish who is "best." Such an assumption is entirely in the minds of the voters.

What it does claim to do is this: achieve a median of critical viewpoints on jazz creation in the past year.

We are all human. And every human being has viewpoints, creeds, theories, preferences. Call them prejudices, if you like. When a musician gets a good review, he usually attributes that to the critic's good judgment and taste; when he gets a bad review, he usually attributes that to the critic's prejudice, lack of judgment, and lack of taste. But let's say, for the moment, that all critics, being human, have certain prejudices.

The value of the poll is that in a broad survey like this, critical prejudices tend to cancel each other out. The result is a fairly impersonal look at jazz in the past year. That is the intent of the poll, and that is its value.

There is another major virtue of this poll.

We have all heard Coleman Hawkins, and evidently the majority of us admire him deeply; that's why he won the tenor saxophone category. But it is physically—and geographically—impossible for a critic to have heard all the *new* talent coming up.

When he casts a vote, he does it, inevitably, in only partial familiarity with

new talent. Maybe he votes for someone no critic but himself has heard. If the talent is what he thinks it is, it *will* be heard. And it will pick up votes in future years; and perhaps in time, the possessor of that talent will take home a *Down Beat* plaque as a new star.

But the chief point is that if any one critic can't have heard all the new talent, *all* the critics included in this poll have heard a pretty good majority of it. Buddy Rich's brilliant young vibraharpist, Mike Mariani, has been on the scene so short a time that only a handful of critics have heard him. Yet he came second to Lem Winchester among vibists, and if you have a wagering inclination, you could do worse than to make a bet that he'll win the new talent award for vibes *next* year.

If there is no best in art, why hold a poll?

Well, in the first place, polls in the arts are inherent in the nature of man. They have been here almost as long as we've had art. The Greeks gave laurel wreaths at their festivals. Out of these festivals—which were stiffly competitive, incidentally—came the plays of Aeschilus, Euripedes, Sophocles, and other giants. And, curiously enough, contests in the arts have a stimulating effect on creation. Without those old Greek festivals, we would not have had many of those great plays; they were written specifically for the competitions.

But the contribution of those competitions has been even greater than the individual plays they fostered. Out of Greek drama grew modern drama, dance, and opera. Out of early opera in turn grew a vast variety of musics — without whose harmonic foundation we might never have had jazz.

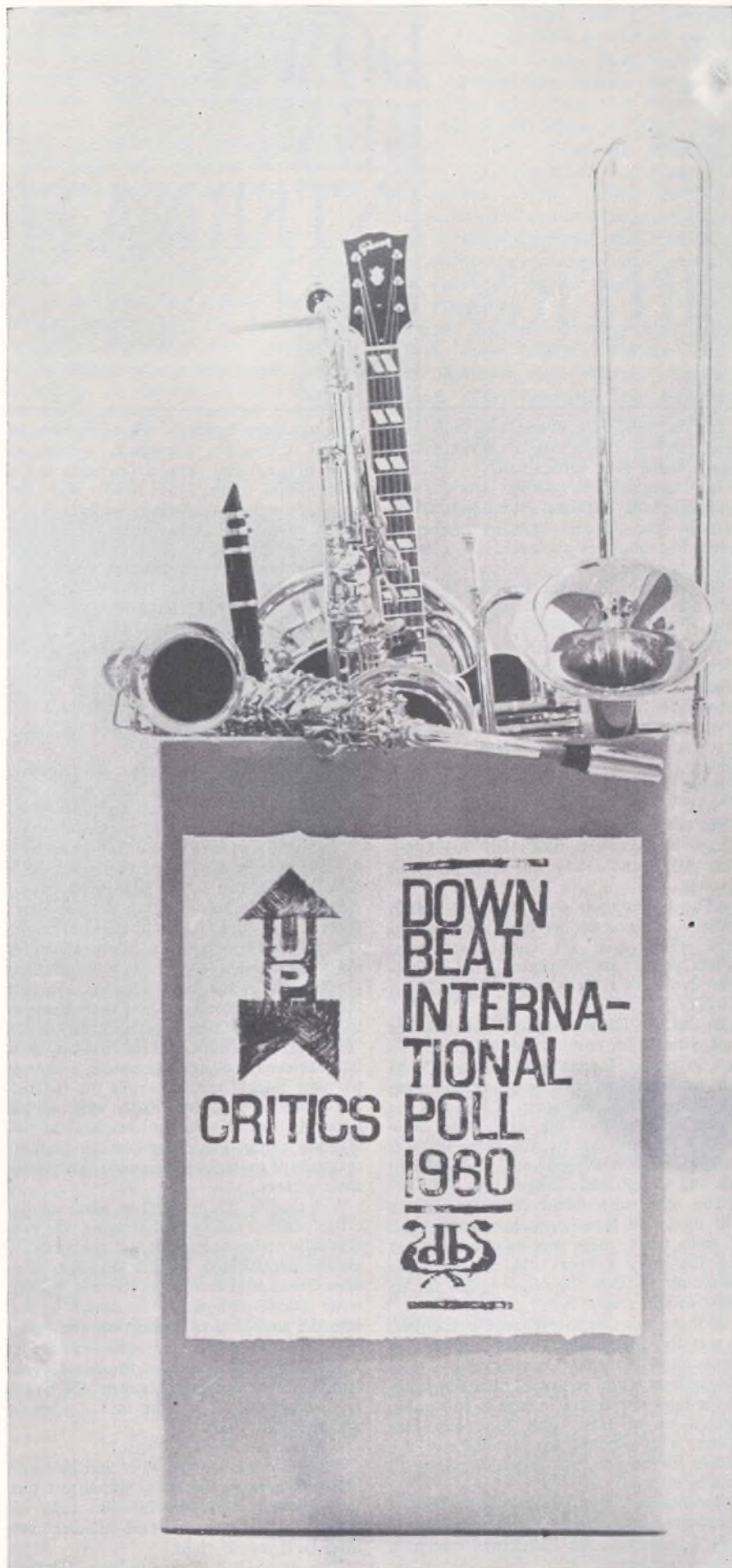
Competition in the arts has stayed with us from that time to this. All the arts have awards given on the basis of voted judgments. There is the New York Critics' Circle award for drama; the Academy awards for films, along with a vast variety of prizes given at such film festivals as that at Cannes; the Emmy awards for television; and Pulitzer prizes and Nobel prizes and the Grand Prix du Disque in France and the Goncourt prize for literature and the Queen Elizabeth contest for classical musicians in Belgium and a host of others. It is highly unlikely that you could convince Van Cliburn that competition in the arts is iniquitous!

It would seem, then, that such competition is inevitable, and that its effect is generally salubrious. A peculiar breed indeed are the jazz critics—the only critical fraternity in the world who run around undermining their own reputation and casting doubt upon their own judgments!

In the end, though, the reason for this poll and all others would seem to be a simple one: it is an expression of our indefatigable human yearning to honor those we admire. Like the Greeks, we just want to give laurel crowns (or a modern equivalent thereof) to those great artists who have entertained, uplifted, enlightened, and inspired us in the year just gone by.

Down Beat is proud to be the medium through which the jazz critics of the western nations pay tribute to the great jazz artists who are among us today.

—Gene Lees



the winners

(Editor's note: Those with fewer than four votes not listed.)



Big Band

Duke Ellington59
 Count Basie45
 Quincy Jones 10; Maynard Ferguson 9.

Arranger

Duke Ellington41
 Gil Evans37
 Benny Golson14
 John Lewis 11; Billy Strayhorn 10; Quincy Jones 7.



Combo

Modern Jazz Quartet38
 Miles Davis' group13
 Oscar Peterson Trio11
 Cannonball Adderley Quintet 9; Horace Silver Quintet 9; Charlie Mingus' group 8; Dizzy Gillespie Quintet 6; The Jazz Messengers 6; Dave Brubeck Quartet 5; Thelonious Monk Quartet 5; Buddy Tate Quartet 4.



Trumpet

Dizzy Gillespie40
 Miles Davis40
 Art Farmer15
 Louis Armstrong 13; Clark Terry 11; Roy Eldridge 9; Buck Clayton 4; Lee Morgan 4.



Trombone

J. J. Johnson43
 Curtis Fuller19
 Vic Dickenson19
 Jack Teagarden 16; Bob Brookmeyer 8;
 Jimmy Knepper 8; Dickie Wells 8; Benny Green 6; Bill Harris 5; Al Grey 4.



Alto Saxophone

Cannonball Adderley39
 Johnny Hodges32
 Sonny Stitt22
 Benny Carter 10; Paul Desmond 9; Art Pepper 8; Willie Smith 7; Phil Woods 5;
 Jackie McLean 4.



Tenor Saxophone

Coleman Hawkins33
 John Coltrane22
 Ben Webster22
 Stan Getz21
 Sonny Rollins 13; Zoot Sims 9; Benny Golson 6; Sonny Stitt 4; Buddy Tate 4.



Baritone Saxophone

Gerry Mulligan55
 Harry Carney46
 Pepper Adams22
 Ronnie Ross 6; Cecil Payne 5.



Clarinet

Buddy DeFranco22
 Edmond Hall16
 Benny Goodman15
 Tony Scott15
 Pee Wee Russell 11; Jimmy Giuffre 10;
 Jimmy Hamilton 10; Buster Bailey 5.



Piano

Thelonious Monk32
 Oscar Peterson25
 Bill Evans23
 Erroll Garner 14; Earl Hines 12; John Lewis 10; Horace Silver 10; Duke Ellington 8; Ray Bryant 4; Hank Jones 4.



Bass

Ray Brown49
 Charlie Mingus31
 Oscar Pettiford12
 Milt Hinton 10; Red Mitchell 10; Paul Chambers 9; Percy Heath 8; George Duvivier 6; Scott LaFaro 4.



Guitar

Kenny Burrell23
Barney Kessel21
Freddie Green19
Charlie Byrd 15; Tal Farlow 11; Jim Hall 10; Wes Montgomery 7; Jimmy Raney 7.



Drums

Max Roach39
Philly Joe Jones27
Art Blakey14
Jo Jones 10; Shelly Manne 8; Elvin Jones 7; Jimmy Crawford 6; Buddy Rich 5; Joe Morello 4; Ed Thigpen 4.



Vibraharp

Milt Jackson62
Red Norvo21
Lionel Hampton20
Terry Gibbs 8; Cal Tjader 5; Vic Feldman 4.



Flute

Frank Wess45
Herbie Mann19
Jerome Richardson12
Bud Shank 8; Buddy Collette 7; Bobby Jasper 6; Sam Most 4.



Miscellaneous Instruments

Julius Watkins (French horn)19
Stuff Smith (violin)16
Miles Davis (fluegelhorn)15
Jean Thielmans (harmonica) 11; Johnny Smith (organ) 9; Steve Lacy (soprano saxophone) 6; Clark Terry (fluegelhorn) 5; Bill Doggett (organ) 4.



Male Singer

Jimmy Rushing39
Louis Armstrong28
Joe Turner14
Ray Charles 12; Mel Tormé 12; Frank Sinatra 9; Joe Williams 7; Jon Hendricks 6.



Female Singer

Ella Fitzgerald48
Sarah Vaughan19
Ernestine Anderson12
Helen Humes 11; Peggy Lee 9; LaVern Baker 6; Mahalia Jackson 5; Mary Ann McCall 4; Dinah Washington 4.



Vocal Group

Lambert-Hendricks-Ross45
The Hi-Lo's8
Jackie Cain and Roy Kral5

new stars

(Editor's note: Those with fewer than four votes not listed.)



Big Band

Quincy Jones35
Gerry Mulligan16
Terry Gibbs8
Johnny Dankworth 5; Herb Pomeroy 4.

Arranger

Quincy Jones17
Frank Foster8
Bill Potts8
Slide Hampton 7; Ornette Coleman 6; Bill Mathieu 4.



Combo

The Farmer Golson Jazztet27
Cannonball Adderley Quintet19
Ornette Coleman Quartet8
Slide Hampton Octet 6; Paul Horn Quartet 6; Bill Evans Trio 6; Humphrey Lyttleton 5.



Trumpet

Nat Adderley23
Blue Mitchell13
Freddie Hubbard11
Ira Sullivan 7; Kenny Dorham 6; Johnny Lettman 6; Jack Sheldon 6; Dupree Bolton 5; Don Cherry 5.

Continued on Page 36



Stereo Headphones For Live Listening

More and more musicians and serious recorded-music listeners are finding that stereo sounds best with headphones.

This is despite the apparent disadvantage of wearing the cumbersome devices. "It's more than worth it," according to Bobby Hackett, who takes a pair with him, in addition to his tape recorder and miniature FM-AM radio, whenever he goes on the road. He is one of a growing group of stereophiles that includes Andre Previn and Dizzy Gillespie.

There are two substantial benefits one gets from using headphones for stereo listening (aside from the obvious one of portability—Who can take two big speakers on the road?).



Listening to stereo tape over headphones provides unexcelled stereo "spread" as well as complete isolation from household noises, freedom for others to have it quiet while listener hears concert hall volume. Ampex headsets cost \$40.

The most obvious benefit is that the phones seal off outside noises so the listener can concentrate on the music. And with phones one can get any amount of volume up to the threshold of pain without disturbing others.

The second benefit comes in the sense of spaciousness, of "spread," of real stereo perspective, which the best loudspeaker setups rarely approach and never can better. Binaural* (that word is back and is accurate for describing headphone stereo) headphones bypass room acoustics, listening position, and placement of speakers. The acoustics are set up by the original recording, and one has only to adjust volume and

balance (between the two channels).

Another advantage of stereo headphones lies in their low cost, compared with speakers that will provide comparably good response. Good headsets for stereo cost \$25 to \$50, low compared with good loudspeakers at \$50 to \$200 each.

In addition—and this is the greatest advantage for perfectionist listeners—with phones, the left channel sound goes *only* in the left ear, the other channel only in the right ear.

With speakers, even the best stereo setup sends some right-channel sound into the left ear, some left-channel sound to the right ear. With binaural phones, it's as though one's ear were right at the original recording session. Transported into the recording studio, only the acoustics of the studio are included in the sound record delivered to one's ears. With stereo speakers, the acoustics of the listening room also are imposed on the recording one hears.

A great disadvantage of headphones in the old days was the discomfort they caused after a few minutes. With the current high-quality headphones, this problem has been eliminated. The makers of modern headphones have succeeded well in making their headsets comfortable.

Typical are the phones made by Koss, Inc., of Minneapolis. The sound-producing elements inside these units (Model SP-3) are 3½-inch miniature loudspeakers. Soft, foam rubber surrounds the part that presses against the listener's head. They may be worn for three or four hours with no discomfort. These phones are rated at four ohms and can be connected to any high fidelity amplifier as easily as hooking up a loudspeaker.

Another similar pair of high-quality binaural headphones are the Live Tone units made by Sharpe Instruments of Toronto, Canada.

These are also baby loudspeakers, and are sealed to the listener's head with a liquid-filled doughnut, which makes the devices take the shape of

the user's head and ears. These phones connect to the 16-ohm screws on the back of one's amplifier.

The bass response of these headphones is especially impressive. Test records indicate flat response to below 40 cycles, well below any recorded music except an occasional organ pedal tone. One reason the bass is so good is that these small loudspeakers have very little work to do—little air to move, since they're sealed to the listener's ears. Compared with the amount of air a loudspeaker must move at low frequencies, that required of phones is almost zero.

The most noticeable difference, aside from the marvellous bass sound of these



Girl is listening to a stereo record through Koss headphones. Electronics is Madison-Fielding 440 receiver, complete FM-AM pre-amp and dual 20-watt amplifier all in one, costing \$345. Koss phones cost \$24.95.

headphones, is the clarity with which complex voicings and fine shadings of tone can be separated, where they often blur when heard in mono, or even over many stereo *speaker* setups.

Sharpe and Koss also supply convenient adapter boxes at less than \$25 and \$7.95, respectively, which connect to the amplifier as above, permit two sets of phones to be plugged in, and adjust the balance between channels right at the phones.

*Now that most of us have learned to speak correctly: "monophonic" (mono) instead of "monaural," and "stereophonic" instead of "binaural," here comes "binaural" again. *The Audio Cyclopedia* says, "Binaural: . . . microphones connected to separate systems to transmit the program through headphones . . . Such systems are considered as nearly perfect as present knowledge permits. True binaural sound cannot be had from speakers, only headphones. When speakers are used it is two-channel stereo sound."

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**NEW
 SOUNDS**

Out at trombonist-vibist Tyree Glenn's home in Englewood, N. J., his friends can share his cooking from the outdoor grill while listening to jazz on an extension speaker, playing from the house more than 100 feet away.

He recently has added an FM tuner to his all-British Industries stereo setup, which includes a Garrard RC-98 variable speed changer, Leak Stereo 20 amplifier, and Wharfedale speakers.

His Leak FM tuner has the new look the English firm has added to make the appearance of its gear match its performance. The tuner works beautifully in Glenn's basement game room, pulling in distant and local stations equally easily using only a short piece of wire for antenna.

* * *

If you're thinking of adding tape to an existent stereo (or mono) components setup, you easily can get simple block diagrams of ways to do this using inexpensive (\$99-140) Telectro tape decks (and Telectro preamps and recording amps if your present amplifier is more than a couple of years old, excluding the tape head input, present-day amplifiers have). Just ask the company for its 20-page booklet *A Look to the Future—Add a Series 900 Tape Deck*. Write Telectro, 35-18 37th St., New York City 1.

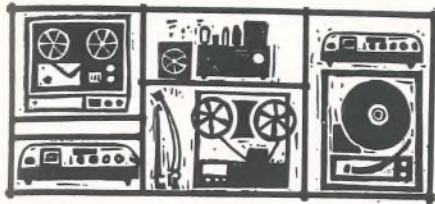
* * *

H. H. Scott, makers of fine tuners and amplifiers, co-operated with London Records a year or so ago to design and produce an expensive (and excellent) arm and cartridge for playing stereo discs.

Because of the importance still attached to 78-rpm records by many European listeners, they've now developed a 78 version of this integrated arm and cartridge. This diamond pointed mono standard groove unit is said by some to provide the finest reproduction they've ever heard from 78s and with the least possible wear.

* * *

For the least expensive way to set up a stereo system, or to add a stereo amplifier, FM (or AM) tuner, consider any of the dozens of EICO models shown in its 28-page catalog. It also includes the EICO test equipment radios and ham gear kits. The 1960 catalog may be had from EICO, 33-00 Northern Blvd., New York City.



STEREO SHOPPING WITH YUSEF LATEEF

By Charles Graham

Yusef Lateef, who started playing alto and tenor saxophones in a Detroit high school in 1937, has been fascinated with the sound of sound since before he got his first record player at the age of 19. It was a little two-tube portable with a miniature speaker. Through it he heard his first records, old Deccas like Count Basie's *Jive at Five* and Andy Kirk's *Moten Swing* and *Foggy Bottom* featuring Mary Lou Williams and tenor saxophonist Dick Wilson, an early favorite of Lateef's.

He learned to play a wide variety of instruments, mostly woodwinds, in Detroit, studying flute and oboe with the first oboist and flautist, respectively, of the Detroit Symphony Orchestra.

Another of his oboe teachers was Harry Schulman, who is now performing at the Casals festival in Puerto Rico.

Though he's most often heard on flute and tenor, Yusef has recorded with such uncommon instruments as the rabat (in picture above), the oud, and the earth board, unknown to most musicians.

This fascination with tonal quality makes Lateef especially hard to please when it comes to reproducing music. Like most prominent musicians, though, he admits that recorded music has come a long way in the last 10 years.

"Stereo is a long step," he said, "from the sound I got from my big Zenith radio-phonograph that I had to leave in Detroit."

Starting his big-time sideman career in 1946, Lateef played in succession with Hot Lips Page, Roy Eldridge, and Dizzy Gillespie, before forming his own group in Detroit in 1950. This group worked virtually as the house band for

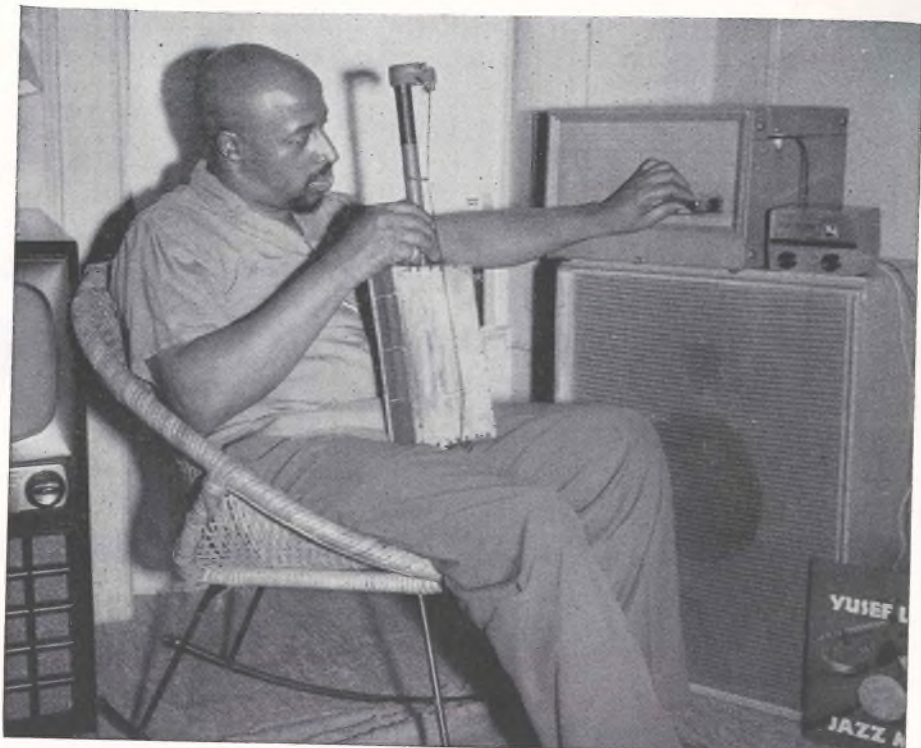


Photo by Raymond Ross

three years at Klein's Show bar before he came to New York.

He's been recorded on Savoy, Prestige, and Verve, as well as by Riverside, to which he now is under contract. His latest album is Riverside's *The Three Faces of Yusef Lateef*, on which he plays three instruments.

Lateef, appearing at the Showplace in New York's Greenwich Village, said he'd like to add FM to his present phonograph because "I've got to have FM—there are a couple of fine music stations on FM only, and the new station in town, WNCN, has five hours of jazz every night." He also wanted to consider getting set up for tape recording and stereo.

In one corner of his living room his phonograph was set up beside his favorite chair. His phonograph had been a standard Philco table model with a three-speed changer and a Zenith Cobra arm and pickup. The speaker, self-contained, was the customary high-quality five-inch unit in the front of the portable case.

Some time ago, Lateef's friend, Jimmy Smith, the high fidelity expert and jazz organist, constructed a heavy wooden speaker enclosure and mounted three speakers in it. They are a 12-inch cone unit for the lows (the woofer) and two small three-inch ones for the highs (tweeters). Then he ran a length of lamp cord with two small alligator clips at its end from the new speaker system to the voice coil of the old, small speaker in the Philco phonograph. The improvement in bass response was great, and there also was some improvement in the treble sound.

I connected a miniature Granco FM tuner (\$20) to the Philco phonograph, strung out the three-foot antenna supplied with the tuner, and turned the set on.

It pulled in all the New York stations perfectly, although we were about 15 miles from most of them. If we'd had trouble, we'd have attached a simple FM antenna of TV lead made into a "T" about 50 inches long in place of the short wire. If the stations were more than 30 or 40 miles away, we might have had to go to a regular roof antenna, similar to, but simpler than, an outside TV antenna. Since the stations came in well with the minimum antenna, we left it.

Lateef, after due consideration, came up with this list of gear necessary for his new stereo setup ("as soon as I get the money together"):

Scott 222 dual, 12-watt stereo amplifier, Garrard Model 4-HF (adjustable speed manual) phonograph turntable, new Pickering Series 90 pickup for both mono and stereo discs, and one Heathkit-made Acoustic Research AR-2 speaker.

This gear will use his present three-way speaker and enclosure as the second speaker for stereo and will accommodate the miniature Granco FM tuner. Later, Lateef said, he hopes to add a Norelco tape recorder.

Here are the components, and their prices, that Lateef chose:
 Scott amplifier—\$139.50.
 Pickering pickup cartridge—\$16.50.
 Garrard turntable—\$59.50.
 Heathkit AR speaker—\$69.
 Granco FM tuner—\$20.

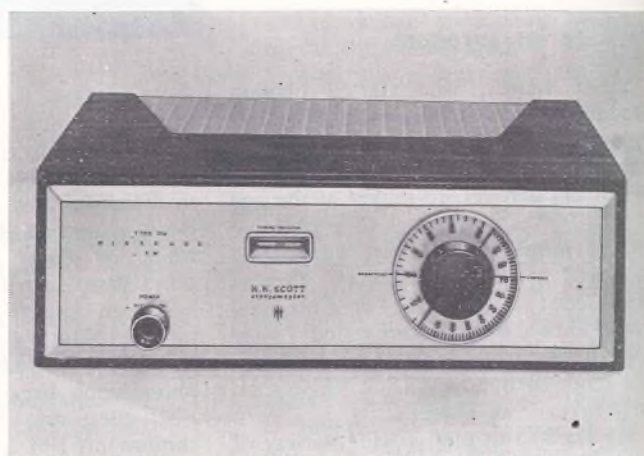




NEW PRODUCTS



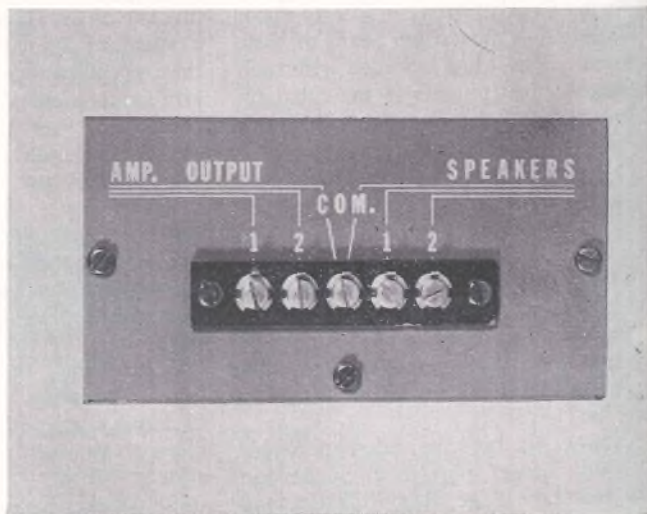
Sporting the new look in Leak tuners and amplifiers, this Stereo Point 1 preamplifier-control unit has heavy gold panel and knobs to match conservative, heavily built circuits. Shown for contrast is earlier, electronically identical unit. Leak preamp costs \$110.



Low-cost FM tuner from H. H. Scott is designed to match the widely used Scott 222 stereo amplifier (\$139) both in appearance and performance. Very sensitive, Scott 314 tuner cost \$115.



EICO Dual 1007 changer intermixes all sizes of discs in any order, turns off after last one, and can be played manually. Including magnetic cartridge, it costs \$49.75. Base costs \$3.95 and cutout mounting board, \$2.40.



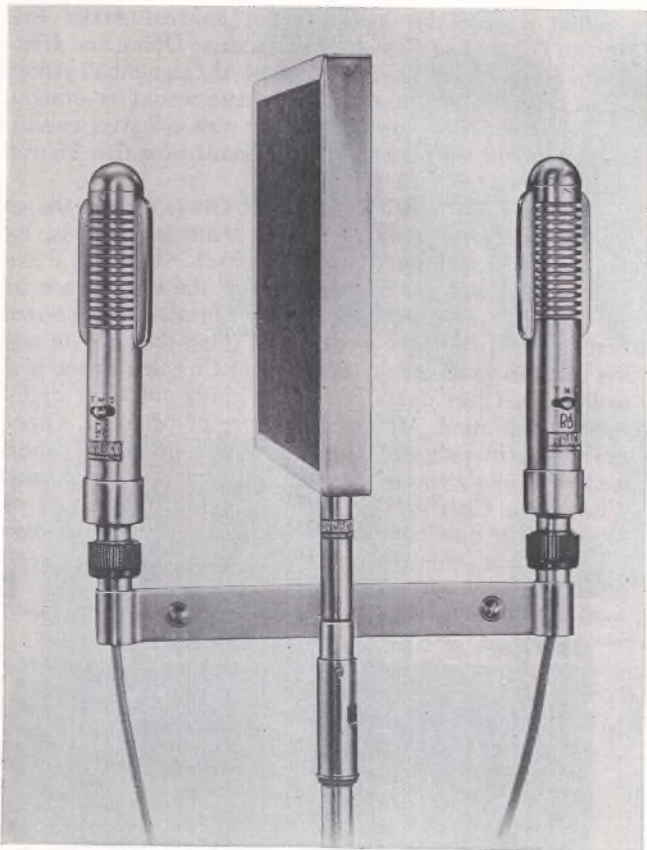
Rear of Koss headphone adapter shows connections that are run via lamp cord to amplifier and which accept speaker connections. Switch on front allows speakers to be turned off if desired while listening with headphones.



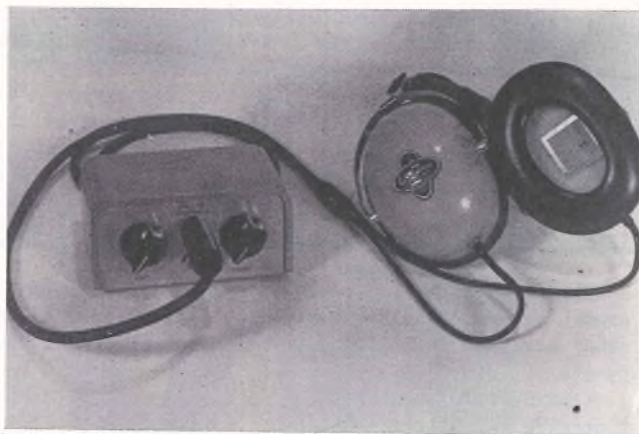
Top-grade stereo arm and cartridge by H. H. Scott and London Records costs \$89 but if mounted on Scott variable-speed turntable, \$125. Speed selection is made by pushbuttons. Speed varies to exact pitch of piano or horn by twisting buttons.



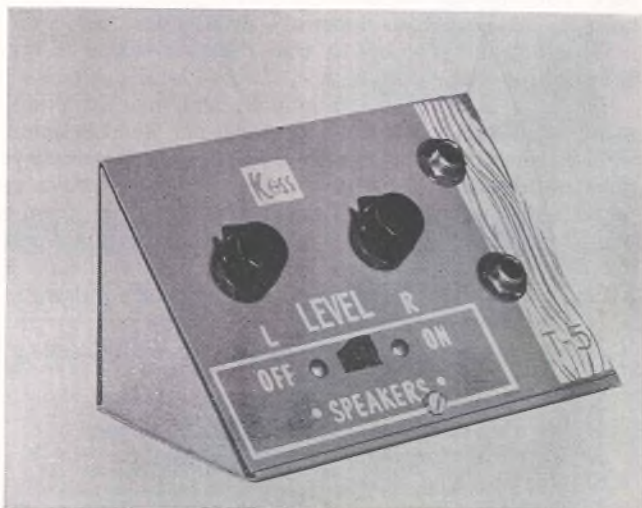
Two-speed disc recorder and playback system cuts records up to 13 1/4 inches (master size for LPs) and includes adapter for 45s. Amplifier is 20-watt unit with bass and treble controls, inputs for cutting from tape, mike, or other phono discs. Rek-O-Kut Imperial recorder is \$475. Amplifier costs \$250 more.



Stereo microphone pair with special mounting allows setup to be fixed on one mike stand. These Dynaco B&O microphones provide professional recording for \$50 each.



Stereo headsets with adapter box for two sets of phones and balance controls for each channel. Sharpe Live Tone units cost \$45.



Adapter box for stereo headphones connects easily to amplifier. Allows regular loudspeakers to be turned off if desired while using phones. Volume in each ear can be adjusted for balance. Koss adapter box costs \$7.95.

OUT OF MY HEAD



BY GEORGE CRATER

Lately I've been accused of being too inside.

In a way, I guess this is better than being accused of being too *outside*. Then again, what could be worse than being too in between?

I knew a cat once who was too in between—the Salvation Army didn't even dig him.

If writing about my own little weird world is inside, then Mr. Danca's opinion of me is correct. But on the other hand (why did I write that?), if I'm *inside*, Mr. Danca must be *outside*. Now what happens if Mr. Danca has a few good friends who enjoy *Out of My Head*? They, then, must be in between. It just goes to prove, *you can never trust a cat who associates with in-between people . . . or something like that . . .*

Glutton-for-Punishmentville: The way I figure it, between ex-old ladies, Slide Hampton, the octet, and himself, Artie Shaw is sure straining to prove that 16 can live as cheaply as one . . .

A recent bulletin in the New York *Times* brought to light a possible successor to *soul* music!

"Annie B. Malone of Twin Falls, Idaho, has invented a musical heel for women's shoes. She puts a music box into a hollow, high-tapered heel, placing a winding key and start-stop bar outside at the front, under the shank of the shoe. The sound is to come out through holes at the back of the heel. The inventor suggests (in patent 2,940,184) that the holes be disguised with rhinestone decorations."

What a groovy cop-out to grab a chick's ankle: "C'mere, baby, let me wind your shoes . . ."

The success of my wind-up dolls and my marketing of reader Richard Rivera's Dizzy Gillespie Bend-It-Yourself Tool Kit has prompted me to expand my commercial ventures even further. My latest invention should prove very popular with people who dislike crowds, long trips, fresh air, and leaving home. By next June, I should be ready to market my *Do-It-Yourself-at-Home Instant Jazz Festival Kit*. For \$16.69 postpaid, you'll receive your kit, which consists of:

1. Four Lambert-Hendricks-Ross records.
2. One life-like rubber mask (choice of Willis Conover or George Wein models).
3. One small bottle of Man-Tan.
4. Six *king-sized* cans of a popular brand beer.
5. Fifty-three regulation size mosquitoes.
6. One speeding ticket.
7. One LP recording of 23,000 people shouting "One more time!!!"
8. One bath towel and one ash tray from a popular Newport hotel.
9. Four worker ants and a wasp.

10. An autographed 5x7 glossy photograph of Miles Davis' back.

My only prayer is that my upcoming album gets the *Metronome* Seal of Approval . . . If not, I guess I'll just take an overdose of Man-Tan and move to Little Rock.

This brings me to another unique form of suicide, written about by Jack Douglas: the cat in Greenwich Village, drugged with the world, who washed his turtleneck sweater and put it back on—*wet!*

Then there was the midget who begged Cannonball to sit on him and . . . *But now we're getting a little morbid . . .*

What a year this has been for awards! André Previn won an Oscar, *The Connection* won three Obies, and *Huckleberry Hound* won an Emmy. Now if Cannonball Adderley could only win an *Ira*, the whole scene would be straight.

I was wondering, are the cats we now call west coast jazz musicians *still* west coast jazz musicians now that Hawaii is on the scene?

Another thing. I heard that Tony Graye was on the coast working the Lighthouse. What I want to know is, is he working *the* Lighthouse or *a* lighthouse?

Strangely enough, many readers of the column are coming to New York to find out if New York is *really* a Summer Festival (it isn't). It seems the first thing they do, on reaching town, is to seek out Junior's and Charlie's to see if they really exist (they do). Two such visitors and their opinions stick in my mind. Margaret LeFevre of Maumee, Ohio (*it can't be*), investigated both establishments and "*definitely prefers Junior's more!*" Reader Al Simsberg, of Kenosha, Wis., made Charlie's *his* first stop. Unfortunately, I can't get a further opinion from Al. He's been laying out, *blasted* (under the bowling machine) since he arrived. *Let's see, his plane landed the 15th . . .*

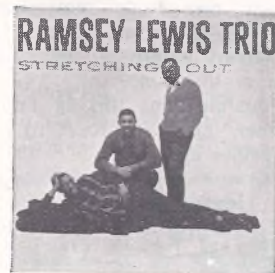
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deebee's scrapbook # 37



"What're ya gonna do? It happens at every Basie opening . . ."

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in review

● RECORDS

● JAZZ RECORD BUYERS GUIDE

● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don Henahan, Don DeMicheal, Ralph J. Gleason, Ira Gitler, Barbara Gardner, John A. Tynan, and John S. Wilson. Reviews are initiated by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. **M** means monaural, **S** means stereo.

CLASSICS

Cliburn/Reiner

M SCHUMANN PIANO CONCERTO IN A MINOR—RCA Victor LM-2455.

Personnel: Van Cliburn, piano; the Chicago Symphony Orchestra, conducted by Fritz Reiner.

Rating: ★ ★ ★ ★ ★

Van Cliburn has released three records since his return from Russia, but this is the first made in a studio. His Tchaikovsky *First* and Rachmaninoff *Third* both were taped concert performances, and Van's only previous attempts to record without an audience did not satisfy him. (The Schumann concerto, it is known, was done in Boston last year, but Cliburn refused to let it be issued.)

The self-critical young man has made no mistake in passing this recording with Reiner and the Chicagoans. Though half a century stands between conductor and soloist, they make a remarkable team.

This is warm, singing Schumann of a sort that few if any of Cliburn's contemporaries are capable of. The Orchestra hall performance that was given in Chicago at the time the studio work was done on the Schumann was more delicately shaded, perhaps, than the recorded version. And the piano assumes more prominence in the recording than Cliburn gave it in performance. But the rest is as remembered: perfect phrasing, deliberate tempos, and a genuine understanding of the concert nature of this concerto.

Without qualification, this is another Cliburn winner. Look for RCA to bring this team together again. (D.H.)

Jorge Demus

M MOZART PIANO CONCERTO IN E FLAT MAJOR, K.482, and HAYDN PIANO CONCERTO IN D MAJOR, Op. 21—Deutsche Grammophon LPM-18588.

Personnel: Demus, piano; Radio-Symphonie Orchester Berlin, conducted by Franz Paul Decker.

Rating: ★ ★

Demus is an accomplished accompanist and respected chamber musician. However, his talents do not extend far into the concerto literature. The performances here are of the relaxed sort that some European masters, such as Gieseking and Backhaus, have done so effectively. Demus, however, is given to sloppy fingering and other lapses that at times bring his playing perilously close to sounding unprofessional.

Don't bother with this one unless you are willing to overlook a lot of failings in order to get your Haydn and Mozart played in the genial Viennese manner. (D.H.)

Tchaikovsky/Liszt

M TCHAIKOVSKY *Capriccio Italien* and LISZT *Les Preludes*—Telefunken TC-8034.

Personnel: Symphony Orchestra of the Belgian National Radio, conducted by Franz Andre.

Rating: ★ ★ ★

These are two of the ruggedest of the orchestral repertory's warhorses, and this disc is well worth looking into, especially for a person starting a record collection. For one thing, this is a bargain-priced line. Most important, however, is the fact that the Belgian National Radio's orchestra (a first-class organization, by the testimony of this record) sweeps through both works most pleasurably. Big, bright, well-defined sound, and tasteful interpretations. (D.H.)

JAZZ

Mose Allison

M A MODERN JAZZ PREMIERE—TRANSFIGURATION OF HIRAM BROWN—Columbia CL 1444: *Transfiguration of Hiram Brown Suite (Barefoot-Dirt Road; City Home; Cuttin' Out; Gotham Day; Gotham Night; Echo; The River; Finale); How Little We Know; Baby, Please Don't Go; Make Yourself Comfortable; Deed I Do; Love for Sale.*

Personnel: Allison, piano, vocals; Addison Farmer, bass; Jerry Segal, drums.

Rating: ★ ★ ★ ★

Anyone for the We Dig Mose from Tippo, Miss. society? His ever-swinging piano more than qualifies Allison as a valuable jazz artist; his vocal styling, in all fairness, should stand him squarely among the fringe folk singers.

Taken separately, the vocal Allison is humanly more attractive and warm than his pianistic counterpart. He sings with natural ease and infectious charm. His casual tossing off of the lyric is absolutely believable.

His piano is another story. It is as urban as his singing is rural. Whereas in singing, Allison's chief concern is interpretation and communication, at the piano he is swift and articulate, more technical than expressive. There is not the emotional pull that is characteristic of his singing. However, he swings so consistently, one cannot quarrel with his presentation.

One obvious handicap is Allison's seeming inability or unwillingness to retain his balance on slow or medium-tempo tunes. In *Comfortable* for example, his timing is rushed, the over-all effect of the tune is strident and heavy, and it is burdened with contrasting tone variations.

Farmer and Segal are swept along with Allison, and Farmer gets an opportunity to demonstrate that he is a fine bassist. Segal belongs to that sect of busy drummers that chatters busily and continuously. Often this quality is quite effective in

the *Hiram Suite*.

This is a fine album on which is captured much of the charm and humor, as well as the contrasts and contradictions, of Mose Allison. (B.G.)

James Clay/David Newman

M THE SOUND OF THE WIDE OPEN SPACES—Riverside 12-327: *Wide Open Spaces; They Can't Take That Away From Me; Some Kinda Mean; What's New?; Figgeration.*

Personnel: James Clay, David Newman, tenors; Clay, flute; Wynton Kelley, piano; Sam Jones, bass; Arthur Taylor, drums.

Rating: ★ ★ ★

Both Newman and Clay are good players, capable of communicating emotion, swinging hard, and reaching you with their ideas. The accompaniment is good, too, as would be expected from such major league players as Kelly, Jones, and Taylor. But despite its good points, this LP still lacks something, for my taste.

For one thing, it's all been done before better. For another, in some of the tracks there's a tendency of the music to get fuzzy around the edges, to slop a little and even falls apart.

I don't know why this LP doesn't hook me more firmly than it does; I like all the players on it. And I am sure that if someone who had no LPs at all fell in on this, he would dig it. But there are so many LPs available these days that, unfortunately, the competition for listening time is intense, and in a tough competition, this one loses out. (R.J.G.)

Red Garland

M THE RED GARLAND TRIO AND EDDIE (LOCKJAW) DAVIS—Prestige/Moodsville Vol. 1: *We'll Be Together Again; Stella by Starlight; I Heard You Cried Last Night; When Your Lover Has Gone; Wonder Why; Blue Room; The Red Blues.*

Personnel: Garland, piano; Sam Jones, bass; Art Taylor, drums; Davis, tenor saxophone.

Rating: ★ ★ ★ ★

Oh, what tricks an active imagination can play. If you will, imagine that the crystal piano style of Garland is the sensitive, beloved favorite daughter. Further imagine the Lockjaw tenor as the boisterous, irresistible Big Crown. If you were successful, then you will understand exactly how I felt at my first hearing of this album. Exciting though he may be, Davis really belonged in another part of town. Yet as I grew accustomed to the match, I heard how magnificently they complemented each other.

Davis plays on only three tracks, and his contribution on *Together* is spellbinding with depth and feeling. Here, his big, bold sound is toned down to a hushed echo of the Webster tradition, and he plays with direct simplicity and intensity. Garland's delicate coming along with

Inside Stuff from RIVERSIDE Records . . .

This is the first of a series of more or less regular Down Beat pages in which we hope to abandon the usual formality and stiffness of a normal advertising format and, instead, just tell you what's going on at this particular hectic hotbed of jazz activity. We'll tell you what's new, what's going to be new, what we're excited about, what's going right, and possibly even what's going wrong (if there are any such things) . . .

To begin with, being at something of a mid-point in the year, we'd like to take a look behind us at what has certainly been the most swinging and fruitful period in our history. (Next time, then, we'll feel free to tell you about some of the albums and plans and artists that give us even higher hopes for the rest of the year.)

*This has been, above all, a half-year in which the **CANNONBALL ADDERLEY QUINTET** arrived with a bang. You can take that as a pun or not; either way, it means that Cannonball's joyous and soulful band has been winning almost incredible public favor: both in clubs and on records — with **THE CANNONBALL ADDERLEY QUINTET IN SAN FRANCISCO** (RLP 12-311; Stereo RLP 1157) a real live best-seller, and with the group's second album, **THEM DIRTY BLUES** (RLP 12-322; Stereo RLP 1170) taking off in hot pursuit of it.*

This has also been a period of continued gains in status for the remarkable genius named Thelonious

*Monk. He also had two notable LPs out there, both coincidentally recorded during trips to San Francisco — **THELONIOUS ALONE IN SAN FRANCISCO** (RLP 12-312; Stereo RLP 1158), and a most stimulating on-the-job recording in which his regular quartet was joined by West Coast guests Harold Land and Joe Gordon: **THELONIOUS MONK AT THE BLACKHAWK**. (And if by now you get the impression that Riverside jazz A & R man Orrin Keepnews looks for reasons to travel to a certain California city, you're quite right.)*

*At the same time we have watched with almost (but not quite) fatherly pride and joy as an impressive number of relative newcomers have begun to gain the sort of appreciation we feel they greatly warrant. Bill Evans started to zoom with **EVERYBODY DIGS BILL EVANS** (RLP 12-291; Stereo RLP 1129) and is rising even higher with his new trio's first effort: **PORTRAIT IN JAZZ** (RLP 12-315; Stereo RLP 1162). Another fast-climbing piano player, who has written what must be the jazz tune of the year, has both the name of the tune and his own name worked into the title of his very first album (no prizes for correct guesses): **THIS HERE IS BOBBY TIMMONS** (RLP 12-317; Stereo RLP 1164).*

*There is also the blushing musician who — a very modest guy himself — must stand still for not only our album title, but for all sorts of other people's agreement that it really is **THE INCREDIBLE JAZZ***

GUITAR OF WES MONTGOMERY (RLP 12-320; Stereo RLP 1169). (Ralph Gleason even outdoes us, calling Wes "the greatest thing to happen to the guitar since Charlie Christian"!!!) Wes also appears on Nat Adderley's **WORK SONG** (RLP 12-318; Stereo RLP 1167), a wonderful and unusual example of 'soul music' that has been making sure that everyone digs the fact that there are two phenomenal Adderleys. And on the subject of trumpet stars, there is also the emergence of Blue Mitchell, whose **BLUE SOUL** album has (as the saying goes) been scaring lots of people.

*This isn't half of what we're proud of so far this year — there is Cannonball's debut as a Riverside A & R man on a truly swinging LP called **THE SOUND OF THE WIDE OPEN SPACES** (RLP 12-327; Stereo RLP 1178), featuring tenor-men James Clay and David "Fathead" Newman. There's the first album led by one of our very very favorite bassists, Sam Jones (who also plays extremely mean cello), an item called **THE SOUL SOCIETY** (RLP 12-324; Stereo RLP 1172) on which several most talented musicians give their all for Sam and succeed in coming up with an exceptional (in our non-objective opinion) disc.*

And there's still more we'd like to hip you to. But there just isn't any more room, and since Down Beat refuses to let us sneak over onto the editorial pages, all we can say now is: wait 'til next issue.

RIVERSIDE

a firm Jones bass and steady Taylor brush 'n' cymbal extend and enhance the mood.

Throughout this atmosphere album, Garland is sensitive and compellingly communicative. In *Stella*, the notes rain down in spine-tingling sharpness. *Blue Room* exhibits flowing sheets of sound that shimmer down with chime-like resonance.

The meeting of Garland and Davis here is not all harmony. Davis unleashes that full, raucous horn on *Lover*, and often common, trite, near-vulgar phrases spurt out. Davis' third appearance is on *Wonder Why*.

Garland, in the trio, is less free in his entrance on *Cried* than elsewhere. Occasionally in the album that unrelenting left-hand, blockish drone becomes almost hypnotic.

Oh, yes, the melody is always present and easily recognizable. From the "purists," there undoubtedly will be screams of "cocktailish," "little originality," or "nothing happening." Solid! My suggestion would be to get the better half, settle down in some comfy corner with this album and a cocktail, unleash a little originality of your own and if nothing happens—like, you're in serious trouble! (B.G.)

Tiny Grimes

Ⓜ TINY IN SWINGSVILLE—Prestige Swingsville 2002: *Annie Laurie*; *Home Sick*; *Frankie and Johnnie*; *Down With It*; *Ain't Misbehavin'*; *Durn Tootin'*.

Personnel: Tiny Grimes, guitar; Jerome Richardson, flute, tenor and baritone saxophones; Ray Bryant, piano; Wendell Marshall, bass; Arthur Taylor, drums.

Rating: ★ ★ ★

This is swing guitar replete with copious quotations, frequent homage to T-Bone Walker's triplets, and a fine rousing, bluesy-swingy sound. *Annie Laurie* is a nostalgic track for old-timers, as it was one of Grimes' specialties in years gone by.

The accompaniment is quite adequate. Jerome Richardson, a graduate of the Vernon Alley Quartet, contributes some good solo statements and there's a fine bass solo by Wendell Marshall. (R.J.G.)

John Handy

Ⓜ IN THE VERNACULAR—Roulette Birdland R 22042: *I'll Close My Eyes*; *First Time*; *Suggested Line*; *Problem Too*; *Quote Unquote*; *Blues in the Vernacular*; *Dance to the Lady*; *I'll Never Smile Again*.

Personnel: Handy, alto saxophone; Roland Hanna, piano; George Tucker, bass; Richard Williams, trumpet; Roy Haynes or Bobby Fuhlrodt, drums.

Rating: ★ ★ ★ ★

This is the debut of a fine young saxophonist as leader of his own group. He shows great talent and a most promising concept of jazz playing. The album actually rates ★★★★★ for encouragement of Handy, but the fact that his accompaniment—with the exception of pianist Hanna's work—does not measure up to him cuts down the overall rating, since Handy is not yet a mature enough artist to sustain it on his own.

He plays with strength and with a modern accent without accepting the tyranny of Bird, and he more than occasionally

reaches out and grabs your attention and wisks you off with him. It's good jazz, but it will be better as Handy grows.

Let us hope that Roulette, whose callousness towards the purchaser is notorious, gives Handy a decent pressing and composition job next time. This one was atrocious. (R.J.G.)

Earl Hines

Ⓜ EARL'S PEARLS—MGM E3832: *St. Louis Blues*; *Boogie Woogie*; *Tea for Two*; *Stealin' Apples*; *Willow Weep for Me*; *I Can't Believe That You're in Love With Me*; *Rosetta*; *Like When the Saints*; *Satin Doll*; *Manhattan*; *You Can Depend on Me*; *Love Me or Leave Me*; *The Song Is Ended*.

Personnel: Earl Hines, piano; William English, drums; Carl Pruitt, bass; Calvin Newborn, guitar.

Rating: ★ ★ ★ ★

One of these days, somebody will make an LP with Earl Hines that will scare you to death. This one comes close, and if it weren't for the planning of the date which, like the liner notes, is inexcusably unknowing, it might have been the one.

As it is, it is a beautiful album, some tracks of which are ★★★★★, and the only reason the average is ★★★★★ is the inclusion of *When the Saints* and a couple of vocals by Earl. The latter are charming in their way, but might have

been saved for a later release; what was needed this time was a lesson in piano playing by the Fatha as delineated in such tracks as *Love Me or Leave Me* and *Willow Weep for Me*.

For make no mistake about it, Fatha Hines takes second place to no one when it comes to this style of playing and when liberated, as he is on this LP, from the straightjacket of the house Dixieland band in which he's been kept for the past four years, can stride right out there and wail with anyone.

The accompaniment for him consists of the same musicians who played with him in his brief tour last fall. They are adequate without being distinguished and provide a proper, if something less than inspired, background for Earl.

Despite its flaws, this album is highly recommended to anyone interested in jazz, and especially to those younger pianists who think the instrument was invented in Minton's. (R.J.G.)

Stan Kenton

Ⓜ STANDARDS IN SILHOUETTE—Capitol ST1394: *Willow, Weep for Me*; *The Thrill Is Gone*; *The Meaning of the Blues*; *When Sunny Gets Blue*; *Ill Wind*; *Django*; *I Get Along Without You Very Well*; *Lonely Woman*.

Personnel: Kenton, piano, leader; John Bonnie, Marvin Holaday, Charlie Mariano, Bill Trujillo,

JAZZ RECORD BUYER'S GUIDE

For the benefit of record buyers, *Down Beat* provides a listing of jazz and vocal LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★ ★ ★ ★ ★

Red Garland at the Prelude (Prestige 7170)

Billie Holiday, *The Unforgettable Lady Day* (vocal) (Verve MG V-8338-2)

Quincy Jones, *The Great Wide World of Quincy Jones* (Mercury MG 20561)

Abbey Lincoln (vocal), *Abbey Is Blue* (Riverside 12-308)

★ ★ ★ ★ ½

Helen Humes (vocal) (Contemporary M-3571)

Freddie Redd, music from *The Connection* (Blue Note 4027)

Various Artists, *One World Jazz* (Columbia WS 314)

★ ★ ★ ★

Nat Adderley, *Work Song* (Riverside RLP 12-318)

Jimmy Heath, *The Thumper* (Riverside RLP 12-314 and 1160)

Woody Herman's *Big New Herd at the Monterey Jazz Festival* (Atlantic 1328)

Harold Land, *The Fox* (Hifjazz J612)

Jelly-Roll Morton Plays and Sings (Riverside RLP 12-133)

Oscar Peterson, *Swinging Brass with Oscar Peterson* (Verve MG V-8364)

Mavis Rivers, *Hooray for Love* (Vocal) (Capitol T 1294)

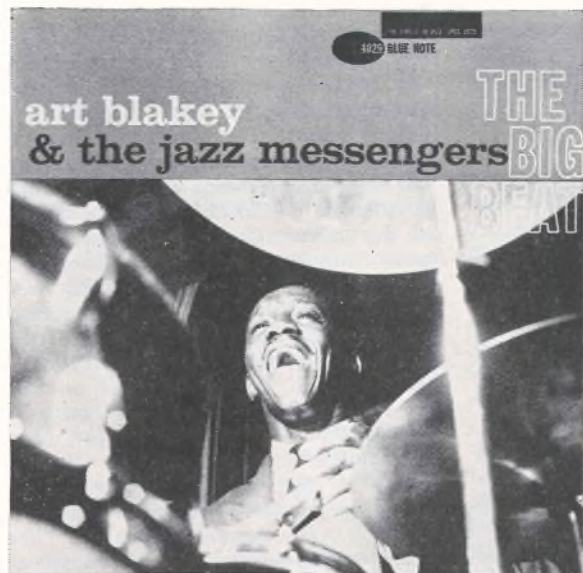
This Here Is Bobby Timmons (Riverside RLP 12-317)

Tommy Turrentine (Tim T/70008)

Various Artists (reissue) *Singing the Blues* (RCA-Camden CAL 588)

Phil Woods-Gene Quill: *Phil Talks with Quill* (Epic LN 3521).

Si Zentner (dance), *Suddenly It's Swing* (Liberty D-LST 7139).

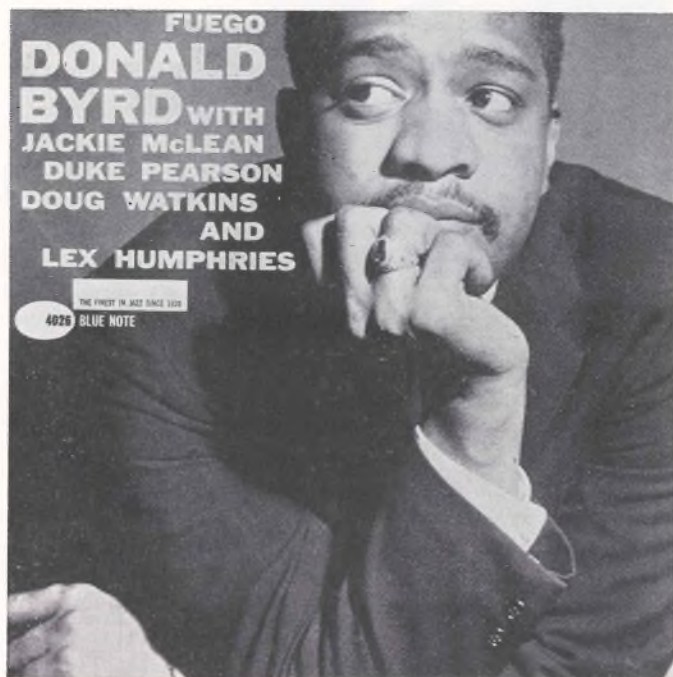


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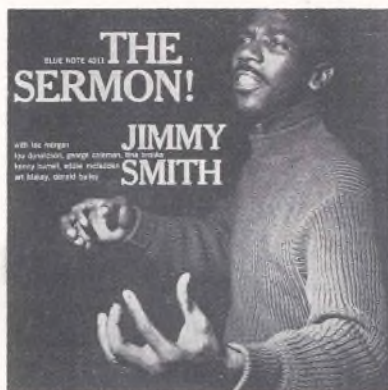
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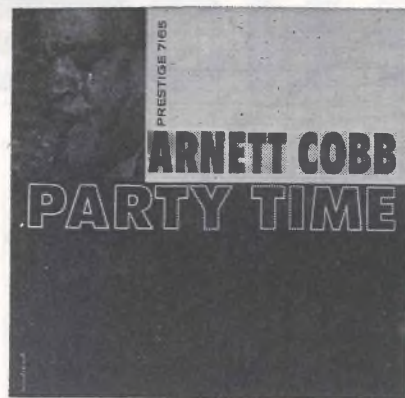
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Rating: ★ ★ ★ ★

"The Restless Searcher" has been overdue a superior album for some time. This one's it, and the credit largely belongs to young arranger Bill Mathieu, whose charts sing with every measure. Mathieu's basic aim apparently is to maintain consistent integration of sound and section and to concentrate on smoothly flowing texture. The aim undoubtedly is achieved in this set of finely crafted arrangements, which abound in color and depth.

Then there's the high level of instrumental performance. The band sounds tightly knit, and there are no detectable goofs in either section or solo work. And the sax section work is a real gas. Of the soloists, trumpeter Ericson is a delightful and exciting surprise. He plain blows his head off and has developed a big, unselfconscious tone that comes through in spades particularly on *Willow*. Again, on *The Meaning*, Ericson draws warmth and lyricism right from the heart.

Trujillo's tenor is tough and booting, and trombonists Sebesky and LeCoque more than justify their slides on *When Sunny and Ill Wind*, respectively. Mariano fairly soars on *I Get Along*.

About the only reservation one may have is that the rhythm section leaves something to be desired. Campbell, though, does a good, workmanlike job—a difficult task—of keeping the monster moving.

But Mathieu is the real hero. He is decidedly a young man on the way up and should be watched carefully. (Listen to his work on *Django* and flip.) Kenton better hold on to him—and tightly—because here is one of the major arrangers of the future. (J.A.T.)

Billy Maxted

THE ART OF JAZZ—Seeco CELP-458: *Sugarfoot Strut*; *Heart of My Heart*; *Little Rock Getaway*; *Bill Bailey Won't You Please Come Home*; *San*; *Rose of Washington Square*; *Honky Tonk Train*; *High Society*.

Personnel: Maxted, piano; Chuck Fortyth, trumpet; Lee Gifford, trombone; Dan Tracey, clarinet and tenor; Johnny Dengler, bass saxophone; Jack Lesberg, bass; Don MacLean, drums.

Rating: ★ ★ ½

Maxted and his Manhattan Jazz Band have as their goal the sound of the old Bob Crosby band, according to the notes. They achieve an approximation of that sound in this album; this is a credit to the skill of Maxted's pen, since he's working with a much smaller group than the old Crosby band. But still it's an imitative approach, one not depending so much on the excellence of the individual musicians—one of the cores of traditionalism—as on the arranging skill of the leader.

Not that the scores are confining or that the musicians are incompetent. No, nothing like this. The point is that Maxted, in following the Crosby trail, loses himself and his men in the process. Besides, it always seemed to me that arranged Dixieland, even if it is loosely arranged, as this is, loses the virility and spontaneity of

traditional jazz.

It should be said in fairness to the effort that Maxted has put into this album that by using changes of key, ensemble choirs behind soloists, and contrasting arranged passages with loose, free ones, he does not fall into the dreariness that marks some less thought-out Dixie sessions cut by men of this caliber. Only Gifford and Tracey come through as musicians more than merely competent. Both play very well, especially Gifford, who has a marvelous range on trombone.

Most of the solo space is allotted to the leader's piano. Maxted's style is an eclectic one—a combination of Jess Stacy, Joe Sullivan, and Bob Zurke (all ex-Crosbyites, by the way). He uses two tricks or effects: a high treble opposed to a low, rumbling bass, and rising bass runs. This latter is very pronounced in his long, rather boring solo on *Getaway*, made up almost entirely of this generally rising movement in chromatic sequences. These two devices are effective but used to the point of distraction in this LP.

Well, if you liked the old Crosby band, you'll dig this. (D.DeM.)

Les McCann

LES McCANN PLAYS THE TRUTH—Pacific Jazz PJ-2: *Vacushna*; *A Little ¾ For God & Co. I'll Remember April*; *How High the Moon*; *Fish This Week But Next Week Chittlings*; *This Can't Be Love*; *For Carl Perkins*; *The Truth*. Personnel: McCann, piano; Leroy Vinnegar, bass; Ron Jefferson, drums.

Rating: ★

Essentially McCann is working out of a cocktail bag, but he has brought a brand of homogenized funk into the lounge with him. His routines are so contrived that any swinging he does is negated. All the obvious devices are employed (some of Red Garland's lesser clichés) and very little exploration is undertaken by his right hand. This is not creative jazz, by any means.

Yet I'm sure this record is going to sell up a storm, because people seem to want ersatz rather than the real thing. That's okay. But why do the producers insist on calling it *The Truth*? If this is the truth, then Orwell's 1984 is already here.

Why should McCann play *This Can't Be Love* if he is going to make it sound like a blues. Jazz players get a blues inflection into various portions of their interpretations of standard material. This is inherent in jazz playing. But when he distorts the character of the song so grossly, you wonder why he wants to play it in the first place. Like Cecil Taylor playing *I Love Paris*, McCann reduces *This Can't Be Love* to his own common denominator.

The quotes from Horace Silver's *Doodlin'* on *How High the Moon* are typical of McCann's worked-out patterns. His whole attitude reminds me of commercial boogie woogie. You know—*Tea for Two Boogie*, *Tenderly Boogie*, *When Irish Eyes Are Smiling Boogie*. In McCann's case, it's phony funk.

If he is so interested in playing "the truth," why the schmaltz of *April* or the cocktail theme introductions on *Moon and Love* before he goes into his funk dance?

For Carl Perkins, dedicated to the late

pianist, is a pretty melody but in its body, McCann gets into his pat scene again.

From this album, McCann appears to be a one-dimensional player. Judging from some of his artifices, he doesn't run very deep in that dimension, either.

Once again, Miles Davis' name is invoked in the liner. I supposed if he dug Irving Fields playing *Cumana*, we would be expected to dig it, too.

Frank Evans' liner notes are a joke. They say that as a DJ, he "gives his listeners credit for a great deal more than a 12-year-old mentality." He didn't give his readers the same courtesy.

If you're really interested in listening to jazz piano, there is always Hank Jones, Ray Bryant, Silver, Flanagan, Monk, Bill Evans, Wynton Kelly, etc., etc. (I.G.)

Wes Montgomery-Harold Land

☐ MONTGOMERYLAND—Pacific Jazz Stereo 5: *Monk's Shop*; *Summertime*; *Falling in Love with Love*; *Renie*; *Far Wes*; *Leila*; *Old Folks*; *Wes' Tune*.

Personnel: Wes Montgomery, guitar; Monk Montgomery, electric bass; Buddy Montgomery, piano; Pony Poindexter, alto saxophone (tracks 1-4); Land, tenor saxophone (tracks 5-8); Louis Hayes, (tracks 1-4); Tony Bazely (tracks 4-8), drums.

Rating: ★★☆☆

Rarely does an LP rate the four star bit for the playing of just one musician on the album, but this one does. The man who does this is the phenomenal Wes Montgomery. Yes, phenomenal. I feel that Montgomery is not just the best thing to happen to jazz guitar since Charlie Christian, as Ralph Gleason says, but the best thing to happen to jazz guitar period!

His dark, somewhat muffled tone is filled with warmth; his gracefully arching lines spread like oil over a marble surface, glistening and silky-smooth. Wes can fool the listener by his relaxed approach—he gives the impression of moving slower than he really is.

He is one of the few guitarists around today who can use octaves meaningfully without making this technique sound like a tasteless gimmick. *Summertime* is an excellent example of Wes' ability to use octaves to enhance his straightforward ideas.

When you add up these attributes—warmth, grace, relaxation, taste—you come out with a jazzman of classic proportions.

My off-the-deep-end praise of Wes shouldn't detract from the generally satisfying playing of the other Montgomerys and men on the dates (the tracks with Land were made a year before those with Poindexter). Buddy is a surprisingly good pianist. He has ample technique—something not expected of a man who made his name on another instrument. Some of his runs are quite Tatumish; this, by the way, tends to take away from his otherwise poignant ad lib opening chorus of *Falling*. Land's robust tenor is second only to Wes' guitar in solo honors. His muscular mode of playing contrasts beautifully with the guitarist's more gentle conception.

This album can be summed up in three words: Wes Montgomery, yeah! (D.DeM.)

Johnny (Hammond) Smith

☐ THAT GOOD FEELING—New Jazz 87: *That Good Feelin'*; *Bye, Bye Blackbird*; *Autumn Leaves*; *I'll Remember April*; *Billie's Bounce*; *My Funny Valentine*; *Puddin'*.

Personnel: Smith, organ; Thornel Scales, guitar; George Tucker, bass; Leo Stevens, drums.

Rating: ★★☆☆

Not really! Somehow, this album doesn't even reflect the good college try. It's one thing to be fired by inspiration, but another artist and yet another to be completely consumed in the trail of smoke left behind.

This is not supposed to be an anthology of organ styles in jazz. Nor is it supposed to be an Erroll Garner album. Smith admires Garner and publicly admits this is not reason enough that a flagrant "borrowing" should be justified and recorded. Garner is not even quoted correctly.

Billie's Bounce races along at breakneck speed but not so fast that the various organists don't stand out in relief.

Frankly, the album is disappointing. Smith will have to start speaking for himself and in his own voice. He should be content to remain an echo. I wonder if he can listen to this album and still have that good feeling that comes with honest creativity. (B.C.)

Paul Smith

☐ THE BIG MEN—Verve MG V-2130: *The Big Men*; *Theme for Theda*; *Suze Bluze*; *Yesterday*; *Tea for Two*; *'S Wonderful*; *It Never Entered My Mind*; *Cheek to Cheek*; *Who's Afraid of the Big Bad Wolf?* (Parts 1 and 2).

Personnel: Smith, piano; Leroy Vinnegar, bass; Stan Levey, drums.

Rating: ★★☆☆

There are moments of brilliant musicianship, some pretty darn hearty swinging, and indication of a most imposing compositional talent (*Theme for Theda*) between the covers of this album.

For all Smith's keyboard facility, he is not a particularly stimulating jazz player. In fact, there are moments when his lines give the distinct impression of strong classical influence. Not that this is necessarily bad, but in Smith's case it seems to weaken his case as a jazz pianist.

Through it all, however, there is the fine support from Vinnegar and Levey, two swingers emeritus who keep the jazz pulse throbbing. (J.A.T.)

Buddy Tate

☐ TATE'S DATE—Prestige Swingsville 2003: *Me 'N You*; *Idling*; *Blow Low*; *Moon Dog*; *No Kiddin' Miss Ruby Jones*.

Personnel: Buddy Tate, tenor; Pat Jenkins, trumpet; Ben Richardson, alto and baritone saxophones and clarinet; Eli Robinson, trombone; Sadik Hakim, piano; Wendell Marshal, bass; Osie Johnson, drums.

Rating: ★★☆☆

There are many better examples of this sort of swing style, easy-blowing session—especially the Buck Clayton and Sir Charles Thompson sets on Columbia—scattered around the record catalogs. The Sir Charles session even has much better Buddy Tate on it. Nostalgia and *a priori* logic to the contrary, this sort of thing is simply dull as dishwater on LP. In person, it might well be another story, especially with the aide of a little taste and a broad. Aside from the ballad *Idling*, there is not much here to bother about. (R.J.G.)

VOCAL

Frank D'Rone

AFTER THE BALL—Mercury MG 20586: *After the Ball; Oh! Look at Me Now!; My Ancholy Baby; You'd Be So Nice to Come Home To; Now I Know; Let Me Love You; Will You Still Be Mine; Warm All Over; It's You or No One; Two Sleepy People; Why Can't My Little Night Go on Forever; We'll Be Together Again.*

Personnel: D'Rone, vocals, accompanied by Billy May Orchestra, personnel unlisted.

Rating: ★ ★ ★ ★

D'Rone is by all odds the best of the second generation Sinatra-influenced vocalists. He doesn't sound like Sinatra, even though he sings in the general area defined by Frank's pioneering style.

D'Rone has an individual style that transcends anybody's fresh-toned sound, indicating his continued interest and enjoyment in singing and the natural easy phrasing perfected by Sinatra. His articulation is excellent, and his understanding and transmission of the lyric meaning is first-rate. In addition to all this, he swings. The latter facet of his singing personality is no doubt aided considerably by the fact that he's an excellent guitarist and his working knowledge of the instrumental mechanics of music has been an asset to him as a singer.

The accompaniment on this LP is by Billy May, and it's a gas! Clean, sprightly, sometimes witty, and always swinging big band arrangements would make a bad singer sound passable. With a good one like D'Rone, the result is a first-rate LP. (R.J.G.)

Lovelace Watkins

THE BIG, BIG VOICE OF LOVELACE WATKINS—M-G-M E3831: *Hello, Young Lovers; Summertime; I Could Write a Book; When I Fall in Love; You Do; Where or When; The Lady Is a Tramp; Love Me or Leave Me; But Not for Me; You'll Never Know; Tonight's the Night; Anything Goes.*

Personnel: Watkins, vocals; unidentified band.

Rating: ★ ★ ½

Heaven knows there is room for a good male vocalist. If we could do away with a bunch of "ifs," perhaps this album introducing Lovelace Watkins could be welcomed with open ears. For example, if the arrangements were not so boxy, perhaps Watkins could stretch out and swing. If the orchestration were not so weighty and unyielding, he might not feel compelled to resort to superficial scatting to rise above it. And if Watkins did not possess so many shades of Roy Hamilton, then perhaps a distinct personality could emerge.

Fortunately, there are exceptions. The arrangements and sound on *I Could Write a Book* and *Love Me* are good, and Watkins almost swings on *Book*. Following a stilted, artificial introduction, *But Not for Me* floats along fairly well. On *Lady*, Watkins plays free and easy with the melody as well as the lyric. Unfortunately, his choice of intervals is questionable and often at odds with the orchestra.

How much of all this is Watkins' responsibility is debatable. The entire matter of material is a major handicap to the young singer. The selection of these particular show tunes seems to reflect a com-

plete lack of regard for the vocal capacities and the experience level of the vocalist. He has little choice but to handle it with gangling grace. (B.G.)

NEW JAZZ RELEASES

Gene Ammons, *The Twister* (Prestige M 7176)

Sidney Bechet, *In Memoriam* (Riverside M RLP 138/39)

Art Blakey and the Jazz Messengers, *The Big Beat* (Blue Note M 4029)

Ray Bryant, *Ray Bryant Trio* (New Jazz M 8227)

Donald Byrd, *Fuego* (Blue Note M 4026)

Al Casey, *Buck Jumpin'* (Prestige-Swingville M 2007)

Eddie (Lockjaw) Davis with Shirley Scott, *Bacalau* (Prestige M 7178)

Eric Dolphy Quintet featuring Freddie Hubbard, *Outward Bound* (Prestige-New Jazz M 8236)

Tommy Dorsey and His Orchestra featuring Jimmy Dorsey, *TD and JD—Last Moments of Greatness* (Top Rank M RTJ-1)

Benny Golson Quintet, *Gone with Golson* (Prestige-New Jazz M 8235)

Gigi Gryce Quintet featuring Richard Williams, *Saying Somethin'* (Prestige-New Jazz M 8230)

Barry Harris, *Barry Harris at the Jazz Workshop* (Riverside M RLP 326, S 1177)

Coleman Hawkins with Vic Dickenson and Joe Thomas, *Coleman Hawkins All-Stars* (Prestige-Swingville M 2005)

Claude Hopkins with Emmett Berry and Buddy Tate, *Yes Indeed* (Prestige-Swingville M 2009)

Bev Kelley, *Love Locked Out* (Riverside M RLP 328, S 1182)

Yusef Lateef, *Cry! — Tender* (Prestige-New Jazz M 8234)

Yusef Lateef, *The Three Faces of Yusef Lateef* (Riverside M RLP 325, S 1176)

Jackie McLean, *Makin' the Changes* (Prestige-New Jazz M 8231)

Dick Morgan, *Dick Morgan at the Showboat* (Riverside M RLP 329, S 1183)

James Moody, *Moody's Workshop* (Prestige M 7179)

Oliver Nelson Quintet, *Takin' Care of Business* (Prestige-New Jazz M 8233)

Ma Rainey, *Broken Hearted Blues* (Riverside M RLP 137)

Sonny Red, *Out of the Blue* (Blue Note M 4032)

Pee Wee Russell with Buck Clayton, *Swingin' with Pee Wee* (Prestige-Swingville M 2008)

Felix Slatkin, *Marches the Blues* (Liberty M 3157, S 7157)

Jimmy Smith, *Crazy Baby* (Blue Note M 4030)

Rex Stewart, *The Happy Jazz* (Prestige-New Jazz M 2006)

Buddy Tate Sextet, *The Madison Beat* (Harmony M 7257, S 11034)

Randy Weston with Cecil Payne, *Greenwich Village Jazz* (Jazzland M JLP 13)

The Assunto Brothers

By Leonard Feather

The Dukes of Dixieland are among the latest and most striking examples of what might be called bootstrap jazz success. Like so many popularly acclaimed figures before them, they have made it with little or no help from us so-called experts. Last year they enjoyed so great a reaction at New York's Roundtable that they were responsible for converting the club to a Dixieland policy.

Though their father, Papa Jac, is a featured attraction on trombone and banjo, the main wheels in the smooth running of this combo are trumpeter Frank Assunto, 28, and his trombonist brother, Fred, 30. They organized the unit early in 1949 for a Horace Heidt talent show. After playing for years at the Famous Door in their native New Orleans, they began to climb to national prominence less than four years ago.

The Assuntos are friendly, unpretentious people with a refreshingly broad view of jazz. Aware of this, I alternated Dixie material with examples of the newer sounds in this, their first *Blindfold Test*. They were given no information about the records.

THE BLINDFOLD TEST



Frank



Fred

The Records

1. McKenzie-Condon. *Sugar* (from *Chicago Style Jazz*, Columbia). Jimmy McPartland, cornet; Frank Teschemacher, clarinet. Recorded, 1927.

Frank: I don't know who it is—it's of the Bix school, the trumpet player, but it's definitely not Bix. Maybe it was an early McPartland, but very good. They played the verse, which I haven't heard in a long time . . . The clarinet player sounds familiar, but I can't seem to place him.

It must have been recorded before they had the technique for recording drums, because you can hear the guitar and piano rhythm predominantly, so I guess it's somewhere around '27 or '29, but I really don't know who it is.

It was very good, I thought, so I'll say two stars, at least for the spirit. The trumpet player was a little flat, but I can stand it.

Fred: I guess for the Bix-like arrangement, the intro and the extended going out and playing the verse, I'd say between two and three stars, but I don't know who it is either.

2. Shorty Rogers. *Daggin' Around* (from *Shorty Courts The Count*, Victor). Marty Paich, piano; Rogers, trumpet; Herb Geller, alto saxophone; Zoot Sims, tenor saxophone; Shelly Manne, drums. Recorded, 1954.

Fred: I'd venture a Basie of 10 or 12 years ago—the instrumentalists I can't pick out . . . It sure was a swinging thing—the introduction, the piano thing, and into the band is Basie. The early part of the orchestra sounded like maybe it was older than 10 years ago, but when the brass came in, it was sure an up-to-date sound.

I'll give it four stars. I don't know the title.

Frank: I don't know what it is, but I'll go along with the four stars—I

liked it . . . The trumpet player sounded good. The alto sounded just for the eight bars like Bird, but I don't think he ever played with Basie.

3. Dixieland Jazz. *Fidgety Feet* (from *Dixieland Jazz*, Japanese King). Not released in U.S. Soloists not listed.

Frank: Well, you've got me on that one . . . I don't know who it is . . . I doubt if it's a group of old-timers, because in spots it sounds like some young players. The trombone sounds like a real old-timer, whoever he is . . . The trumpet player sounds very much Hackett-influenced, so he must be a little bit on the young side—he played good.

As far as the general spirit of the record is concerned, it just kind of plodded along, it didn't really get to swinging. It's *Fidgety Feet*, of course, but I don't know who's playing. I'd say two stars.

Fred: I'd like to venture a guess on the trombone — Floyd O'Brien. It sounded a lot like Floyd, and if it hadn't been for the drummer (I can't guess the drummer), I would have said Danny Alvin's Band that he had working at Basin Street in Chicago. Two stars.

4. John Coltrane. *Giant Steps* (from *Giant Steps*, Atlantic). Tommy Flanagan, piano; Paul Chambers, bass; Art Taylor, drums.

Frank: I don't know the number, but if it's the guy I think it is, it's a guy I've seen in person several times, and I never could understand why he was held in such high esteem, but now I know. I think it's Johnny Coltrane, and he sure wails on this—I'll give it four stars . . . It cooks all the way — he turns the tenor everyway but loose.

Frank: I don't know who the rhythm section is, but thank goodness for them. I like the tune, it's probably something

Coltrane wrote. I'll give the record four stars, too.

5. Eddie Lang-Joe Venuti All-Stars. *Farewell Blues* (from *Encyclopedia of Jazz Vol. 1*, Decca). Frank Signorelli, piano; Harry Goodman, bass; Ray Bauduc, drums; Benny Goodman, clarinet; Venuti, violin; Jack Teagarden, trombone; Charlie Teagarden, trumpet; Lang, guitar.

Frank: First of all, it's an all-star group. I forget what they called themselves at the time, but it's Benny Goodman on clarinet, Teagarden, Joe Venuti on violin. To me, that's one of the finest jazz violin solos I ever heard, and the rhythm section got cooking so good!

I believe it's Ben Pollock on drums and Eddie Lang on guitar . . . I imagine Frank Signorelli was on piano. I can't remember the trumpet player's name, but it's one of my favorite records; in fact it's one of the first versions of *Farewell Blues* I ever heard that really moved me. I'd say five stars for this—one of my real favorite records.

Fred: Five stars — not for the names, but for the happy sound they get; they're just enjoying playing, and it comes through like a shot.

6. Charles Mingus. *My Jelly-Roll Soul* (from *Blues and Roots*, Atlantic).

Frank: I know who it's not — it's not Bauduc and Haggart!

Fred: Sounds like that should be called *Just for Kicks*. I can't name one guy on it . . . The drummer at times sounds like a Blakey or a well-known drummer, but I can't picture Chico or Blakey doing something as funky and down-home as beating on the bass with a drumstick, which is what it sounds like here. I don't know who it is, but I sure enjoyed it. I'd say it was pretty recent. The Horace Silver funky-sounding arranging, and very loose.



Trombone

- Al Grey 23
- Julian Priestler 14
- Booty Wood 11
- Aake Persson 9; Slide Hampton 8; Willie Dennis 6.



Clarinet

- Pete Fountain 14
- Rolf Kuhn 12
- Art Pepper 8
- Putte Wickman 7; Vince Cattolica 6; Al Cohn 4; David Klingman 4.



Drums

- Billy Higgins 10
- Louis Hayes 9
- Oliver Jackson 9
- Edward Blackwell 8
- Pete LaRocca 7; Mel Lewis 6; Lennie McBrown 6; Art Taylor 6; Dannie Richmond 5; Connie Kay 4.



Alto Saxophone

- Ornette Coleman 34
- Jackie McLean 10
- Leo Wright 8
- Frank Strozier 7; Paul Horn 6; John Handy 5; Charlie Mariano 4; Pony Poindexter 4.



Piano

- Ray Bryant 27
- Junior Mance 18
- Wynton Kelley 10
- Bobby Timmons 10
- Tommy Flanagan 9; Joe Castro 5; Red Garland 4; Barry Harris 4.



Vibraharp

- Lem Winchester 18
- Mike Mariani 14



Tenor Saxophone

- Johnny Griffin 12
- Harold Land 8
- Harold Ashby 6
- John Coltrane 6; Hank Mobley 6; Teddy Edwards 5; Buck Hill 5; Charlie Rouse 5; Jimmy Forrest 4; Wayne Shorter 4; Ira Sullivan 4.

**Baritone Saxophone
(No Contest)**

- Sahib Shihab 9
- Jack Nimitz 6
- Med Flory 5
- Cecil Payne 5



Guitar

- Wes Montgomery 52
- Calvin Newborn 5
- Les Spann 5
- René Thomas 5
- Attila Zoller 5



Flute

- Les Spann 13
- Leo Wright 9
- Eric Dolphy 7
- Paul Horn 6; James Moody 5; Sam Most 4.

Miscellaneous Instruments

- Steve Lacy (soprano saxophone) 12
- Roland Kirk (manzello, strich) 9
- Shirley Scott (organ) 6
- Eric Dolphy (bass clarinet) 5; Yusef Lateef (oboe) 4.



Male Singer

| | |
|-------------------|-------------------|
| Bill Henderson | 11 |
| John Lee Hooker | 6 |
| Muddy Waters | 5 |
| Jimmy Witherspoon | 5 |
| Lightnin' Hopkins | 4; Mark Murphy 4. |

**Female Singer
(No Contest)**

| | |
|-------------------|---|
| Abbey Lincoln | 8 |
| LaVern Baker | 7 |
| Nina Simone | 6 |
| Monica Zetterlund | 4 |

**Vocal Group
(No Contest)**

| | |
|----------------|---|
| The Signatures | 6 |
|----------------|---|



how they voted

Below is a list of the critics who voted. Following each critic's choices are his comments, if any. In categories where there are less than three names, the critic had no other choices listed on his ballot. In some cases New Talent choices were declared ineligible because the musician had been a previous winner in this division.

JOACHIM-ERNST BERENDT

German critic and author; jazz director for Sudwestfunk

Big Band—Duke Ellington, Count Basie, Quincy Jones (Quincy Jones, Gerry Mulligan, Johnny Dankworth) . . . **Arranger**—Duke Ellington, Gil Evans, George Russell (Quincy Jones, Clare Fisher) . . . **Combo**—Jazz Messengers, Max Roach, Modern Jazz Quartet (Ornette Coleman, Charlie Mingus, Jimmy Giuffre, with Steve Lacy) . . . **Trumpet**—Miles Davis/Dizzy Gillespie, Art Farmer, Kenny Dorham (Ira Sullivan, Booker Little, Freddie Hubbard) . . . **Trombone**—Jack Teagarden, J. J. Johnson, Curtis Fuller (Willie Dennis, Julian Priester, Aake Persson) . . . **Alto**—Cannonball Adderley, Sonny Stitt, Ornette Coleman, Lou Donaldson, Jackie McLean) . . . **Tenor**—Coleman Hawkins, Sonny Rollins/Stam Getz, John Coltrane (Johnny Griffin, Hank Mobley, Hans Koller) . . . **Baritone**—Harry Carney, Gerry Mulligan, Pepper Adams (Michael de Villers) . . .

Clarinet—Buddy DeFranco, Tony Scott, Jimmy Giuffre (Rolf Kuhn) . . . **Piano**—Thelonious Monk, Horace Silver, Bill Evans (Tommy Flanagan, Cecil Taylor, Bobby Timmons) . . . **Bass**—Oscar Pettiford/Ray Brown, Charlie Mingus, Paul Chambers (Joyce Joyner, Jimmy Merritt, Addison Farmer) . . . **Guitar**—Tal Farlow, Kenny Burrell, Charlie Byrd (Attila Zoller, Bill Harris, Franco Cerri) . . . **Drums**—Max Roach, Kenny Clarke, Philly Joe Jones/Elvin Jones (Edward Blackwell, Pete LaRoca, Lex Humphries) . . . **Vibes**—Milt Jackson, Carl Tjader, Red Norvo (Mike Mariani, Wolfgang Schluter) . . . **Flute**—Herbie Mann, Jerome Richardson,

Frank Wess (Les Spann, Bobby Jaspar, Sam Most) . . . **Miscellaneous Instruments**—Oscar Pettiford, cello; Julius Watkins, French horn; Jimmy Smith, organ (Roland Kirk, manzello and strich; Steve Lacy, soprano sax; Johnny Smith, organ) . . . **Male Singer**—Louis Armstrong, Jimmy Rushing, Ray Charles (no choice) . . . **Female Singer**—Ella Fitzgerald, Sarah Vaughan, Dinah Washington (Dakota Staton, Donna Hightower, Ernestine Washington) . . . **Vocal Group**—Lambert-Hendricks-Ross, Jackie Cain-Roy Kral (no choice).

For the first time, I'm able to fill out my Critics poll sheet in America after having



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heard American jazz for two months "in the flesh." But there are still some Europeans I can't forget, even under the direct impact of American jazz—the wonderful vibes player, Wolfgang Schluter, from Berlin; the Milan guitarist, Franco Cerri; the French baritone player, Michel de Villers, who plays with all the strength and virility inherent in baritone; the swinging British band of Johnny Dankworth; the personal message of tenor player Hans Koller, and the fluid guitar improvisations of Hungarian Attila Zoller (who now lives in America).

I always wonder why they mention Kenny Clarke so seldom in America. Just because he lives in Paris? Quincy Jones and his wonderful American band live in Paris too, and, for me, they come right after Ellington and Basie.

I'm fascinated by the many new young musicians I've heard in the U. S. Ornette Coleman's drummer, Edward Blackwell of New Orleans (they are proud of him down there), is one of the best new musicians on any instrument. But in spite of the many new names, there are still the great old men: Hawk, Teagarden, Armstrong and singer. It's too bad they are forgetting Tal Farlow. Any guitarist knows he still is the master.

I believe in jazz as a living art form; that's why I voted for musicians like Ornette, Don Cherry, Blackwell, Cecil Taylor, Griffin. Let's hope it is so much alive that all the fuss they are making about people like Ornette will not harm it!

STANLEY DANCE

Critic, *Jazz Journal*, *Metronome*

Big Band—Duke Ellington, Count Basie, Lionel Hampton (Buddy Johnson, Johnny Dankworth, Gerry Mulligan) . . . Arranger—Duke Ellington, Sy Oliver, Andy Gibson (Frank Foster, Kenny Graham) . . . Combo—Louis Armstrong, Earl Hines, Buddy Tate (Roger Ramirez, Humphrey Lyttelton, Curley Hamner) . . . Trumpet—Louis Armstrong, Roy Eldridge, Harold Baker (Johnny Letman, Tommy Turrentine, Reunald Jones Jr.) . . . Trombone—Dicky Wells, Vic Dickenson, Trummy Young (Al Grey, Booty Wood, Buster Cooper) . . . Alto—Johnny Hodges, Willie Smith, Earl Warren (Frank Wess, Tony Coe, Harold Minerve) . . . Tenor—Coleman Hawkins, Paul Gonsalves, Buddy Tate (Harold Ashby, Stanley Turrentine, Jimmy Forrest) . . . Baritone—Harry Carney, Haywood Henry, Ronnie Ross (Tate Houston) . . . Clarinet—Barney Bigard, Albert Nicholas, Buster Bailey (no choice) . . . Piano—Earl Hines, Duke Ellington, Count Basie (Ray Bryant, Junior Mance, Jimmy Greene) . . . Bass—Milt Hinton, George Duvivier, Ray Brown (George Tucker, Charlie Haden, Tommy Bryant) . . . Guitar—Kenny Burrell, Billy Mackell, Al Casey (Wes Montgomery, Calvin Newborn, Wally Richardson) . . . Drums—Jimmie Crawford, Jo Jones, Panama Francis (Oliver Jackson, Ronnie Cole, Bill English) . . . Vibes—Lionel Hampton (no choice) . . . Flute—Frank Wess, Jerome Richardson, Buddy Collette (no choice) . . . Miscellaneous Instruments—Roger Ramirez, organ; Stuff Smith, violin; Sir Charles Thompson, or-

gan (Jack McDuff, organ; Little Walter, harmonica; Matthew Gee, baritone horn) . . . Male Singer—Louis Armstrong, Jimmy Rushing, Joe Turner (John Lee Hooker, Muddy Waters, Lightnin' Hopkins) . . . Female Singer—Helen Humes, Ella Fitzgerald, LaVern Baker (Mildred Anderson) . . . Vocal Group—Caravans, Dixie Hummingbirds, Original Five Blind Boys (no choice).

Some of my choices reflect an inability to determine whether "new" talent is established or not. I had hoped that the flute was a fading jazz gimmick. Now it is given its own category, whereas there is none for organ, which, to my mind, can be more rewarding as a jazz instrument. Having just spent an awesome night at the Jazz Gallery, I suspect that you may need a category for soprano saxophone next year. The desperate quest for novelty continues! Meanwhile, the clarinet is virtually a neglected instrument.

I prefer, of course, the masters who deal in sound and feeling, but to select just three trumpet players is too frustrating. After Pops, it's a matter of drawing names from a hat so long as men like Buck Clayton, Emmett Berry, Joe Newman, Cootie Williams, and Ray Nance also have so much to say. The only tolerable vocal groups are in the Gospel field, and most of the new young ladies seem to be relying too much on tricks. Finally, Freddie Green should have a category to himself and a special medal each year.

DON DeMICHEAL

Editorial Assistant, *Down Beat*

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Quincy Jones, Terry Gibbs) . . . Arranger—Gil Evans, John Lewis, Marty Paich (Slide Hampton) . . . Combo—Modern Jazz Quartet, Dave Brubeck (Cannonball Adderley, Modern Jazz Disciples, Jazzmakers) . . . Trumpet—Miles Davis, Lee Morgan, Donald Byrd (Nat Adderley, Jack Sheldon, Ira Sullivan) . . . Trombone—Vic Dickenson, Curtis Fuller, J. J. Johnson (Al Grey, Julian Priester) . . . Alto—Cannonball Adderley, Sonny Stitt, Art Pepper (Curtis Peagler) . . . Tenor—Stan Getz, Ben Webster, Zoot Sims, Johnny Griffin (Ira Sullivan, Charlie Rouse, Jimmy Heath) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (no choice) . . . Clarinet—Benny Goodman, Buddy DeFranco, Edmond Hall (Rolf Kuhn, Pete Fountain, Dave Klingman) . . . Piano—John Lewis, Ray Bryant, Oscar Peterson (Junior Mance, Bobby Timmons, Wynton Kelly) . . . Bass—Red Mitchell, Ray Brown, Charlie Mingus (Sam Jones, El Dee Young) . . . Guitar—Tal Farlow, Jim Hall, Barney Kessel (Wes Montgomery) . . . Drums—Philly Joe Jones, Joe Morello, Max Roach/Shelly Manne (Al Heath, Danny Richmond) . . . Vibes—Milt Jackson, Cal Tjader, Terry Gibbs (Lem Winchester, Mike Mariani) . . . Flute—Frank Wess, Bud Shank, Herbie Mann (Sam Most) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn (Roland Kirk, manzello; William Kelly, nornaphone, euphonium) . . . Male Singer—Louis Armstrong, Joe Turner, Jon Hen-

dricks (Bill Henderson) . . . Female Singer—Odette, Mahalia Jackson, Ella Fitzgerald (LaVern Baker, Abbey Lincoln, Mavis Rivers) . . . Vocal Group—Lambert-Hendricks-Ross (Signatures).

Some of my new talent choices are relatively obscure, being known for the most part to a limited audience in the middlewest. I don't, however, feel that small exposure and an unknown name mean no talent. On the contrary there are men in this section of the country who, if given a chance to be heard, might scare hell out of some of the east or west coast critics and fans.

LEONARD FEATHER

Author; Critic; Contributing Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Terry Gibbs (Gerry Mulligan, Newport Youth Band, Quincy Jones) . . . Arranger—Duke Ellington, Billy Strayhorn, Gil Evans (Quincy Jones, Slide Hampton, Jimmy Jones) . . . Combo—Oscar Peterson, Dizzy Gillespie, Horace Silver (Jazztet, Cannonball Adderley, Arne Domnerus) . . . Trumpet—Dizzy Gillespie, Clark Terry, Roy Eldridge (Nat Adderley, Harry Hall, Benny Bailey) . . . Trombone—Curtis Fuller, J. J. Johnson, Benny Powell (Slide Hampton, Benny Jacobs-El, Aake Persson) . . . Alto—Benny Carter, Cannonball Adderley, Johnny Hodges (Pony Poindexter, Andy Marsala, Roy East/Johnny Dankworth) . . . Tenor—Coleman Hawkins, Ben Webster, Sonny Stitt (Carmen Leggio, Harold Land, Ronnie Scott) . . . Baritone—Gerry Mulligan, Harry Carney, Ronnie Ross (Ronnie Cuber, Lennart Jansson) . . . Clarinet—Buddy DeFranco, Benny Goodman, Jimmy Hamilton (Pete Fountain, Al Cohn, Zoot Sims) . . . Piano—Oscar Peterson, Horace Silver, Toshiko (Bernard Peiffer, Joe Castro, Rune Ofverman) . . . Bass—Charlie Mingus, Red Mitchell, Ray Brown (Major Holley, Eddie Gomez, Henry Grimes) . . . Guitar—Tal Farlow, Barney Kessel, Kenny Burrell (Wes Montgomery, Rune Gustafsson) . . . Drums—Max Roach, Shelly Manne, Osie Johnson (Larry Rosen, Billy Higgins, Joe Harris) . . . Vibes—Terry Gibbs, Red Norvo, Milt Jackson (Mike Mariani, Len Winchester, Johnny Rae) . . . Flute—Frank Wess, Buddy Collette, Bud Shank (James Moody) . . . Miscellaneous Instruments—Stuff Smith, violin; Jimmy Smith, organ; Stephane Grappelly, violin (Harry Lookofsky, violin; Shirley Scott, organ; Yusef Lateef, oboe) . . . Male Singer—Jimmy Rushing, Joe Williams, Mel Torme (Big Miller, Earl Coleman) . . . Female Singer—Peggy Lee/Ella Fitzgerald, Ernestine Anderson, Annie Ross (Marilyn Moore, Monica Zetterlund/Joan Shaw, Nancy Wilson) . . . Vocal Group—Lambert-Hendricks-Ross, (Andy and the Bey Sisters).

As usual I have tried to limit my choices (as I assume we are all expected to) to musicians I have heard in person during the past year. In the cases of a few exceptions to this rule, I have heard the artists extensively on recent recordings.

Several of the names that may be un-

familiar to you (Harry Hall, Benny Jacobs-El, et al) belong to members of the Newport Youth Band. Others are Swedish and U.S. jazzmen whom I heard in Stockholm last summer.

It is so difficult to draw the line between "established talent" and "new talent" (and between jazz singers and pop singers) that a large number of my selections were completely arbitrary. Harry Lookofsky has been around for years, yet I felt his phenomenal *Stringsville* LP qualified him as a new star. Joan Shaw has been trying for a decade for the break she deserves and has made pop or rock-and-roll records, yet to my ears she has all the qualifications of a new jazz talent.

Once again I have omitted a number of musicians I admire, simply because I know they are bound to win the poll with or without my vote: I'd rather use the opportunity to help draw attention to less fortunate talents.

DANIEL FILIPACCHI

Editor, *Jazz Magazine*, France

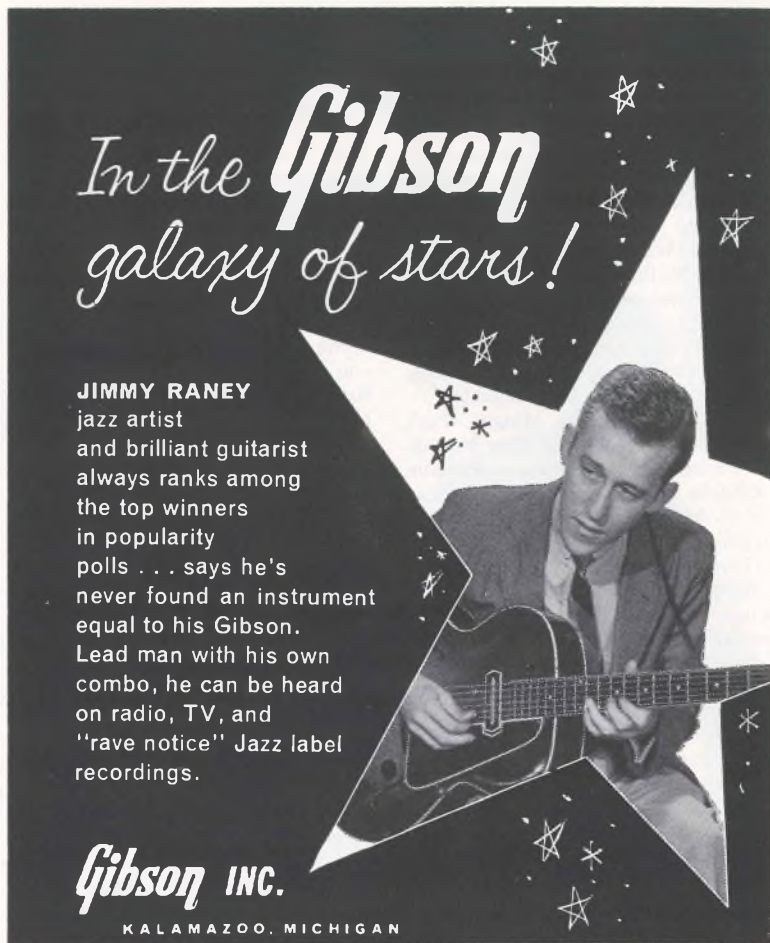
Big Band—Quincy Jones, Count Basie, Duke Ellington (no choice) . . . Arranger—Frank Foster, Quincy Jones, Neal Hefti (no choice) . . . Combo—Thelonious Monk, Miles Davis, Cannonball Adderley (no choice) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (no choice) . . . Trombone—Benny Green, J. J. Johnson, Jimmy Knepper (no choice) . . . Alto—Cannonball Adderley, Phil Woods, Jackie McLean (no choice) . . . Tenor—Stan Getz, John Coltrane, Eddie Davis (no choice) . . . Baritone—Cecil Payne, Harry Carney (no choice) . . . Clarinet—No choice (no choice) . . . Piano—Thelonious Monk/Oscar Peterson, Erroll Garner/Ray Bryant, John Lewis (no choice) . . . Bass—Ray Brown, Pierre Michelot, Wilbur Ware (no choice) . . . Guitar—Kenny Burrell, Bill Jennings, Billy Butler (no choice) . . . Drums—Art Blakey, Max Roach, Elvin Jones (no choice) . . . Vibes—Milt Jackson, Lionel Hampton (no choice) . . . Flute—Frank Wess (no choice) . . . Miscellaneous Instruments—Jimmy Smith, organ; Shirley Scott, organ; Lou Bennet, organ/Bill Doggett, organ (no choice) . . . Male Singer—Ray Charles, Louis Armstrong, Frank Sinatra/Jon Hendricks (no choice) . . . Female Singer—Ella Fitzgerald, LaVern Baker, Sarah Vaughan (no choice) . . . Vocal Group—No choice (no choice).

I have classified those musicians who gave me the greatest satisfaction to hear during 1959. It does not appear to me to be appropriate . . . to mark a difference between established talents and new talents. The orchestra of Quincy Jones, for example, has been the most interesting organization of the year, and I do not see why the orchestra should not be classified with the others, rather than in only the new talent category.

BARBARA J. GARDNER

Contributor, *Down Beat*

Big Band—Count Basie, Duke Ellington, Maynard Ferguson (Quincy Jones, Harry James, Gerry Mulligan) . . . Arranger—Gil Evans, Quincy Jones, Benny Golson (Freddie Redd, Frank Foster) . . . Combo—Modern Jazz Quartet, Miles Davis,



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This was an extremely difficult task for me, primarily because I tried to consider the 1959 contributions of the artists. In many cases, this meant eliminating persons of high caliber from a category due to their inactivity, absence from this country, or failure to rise to my personal standards of critical listening. I also felt pangs of regret as I bypassed outstanding young musicians who were recent winners of the new talent awards. Being unable to vote again for them in this category, I was forced to ignore them because the competition at the top level among established artists was too tight. Primary among those who showed great promise during the year were Lee Morgan, Ed Thigpen, and Elvin Jones.

C. H. GARRIGUES

Critic, San Francisco *Examiner*

Big Band—Count Basie, Duke Ellington, Quincy Jones (Quincy Jones, Elliot Lawrence) . . . Arranger—John Lewis, Charlie Mingus, Benny Golson (Bill Russo, Bill Holman) . . . Combo—Modern Jazz Quartet, Oscar Peterson, Cannonball Adderley (Lennie McBrowne, Jazztet, Les McCann) . . . Trumpet—Miles Davis, Dizzy Gillespie, Art Farmer (Blue Mitchell, Donald Sleet, Nat Adderley) . . . Trombone—J. J. Johnson, Benny Green, Curtis Fuller (Richard Omar Tanguay) . . . Alto—Cannonball Adderley, Sonny Stitt, Jackie McLean (Ornette Coleman, Leo Wright, Pony Poindexter) . . . Tenor—John Coltrane, Stan Getz, Johnny Griffin (Daniel Jackson, Jimmy Heath) . . . Baritone—Gerry Mulligan, Harry Carney, Sahib Shihab (Modesto Brisenio) . . . Clarinet—Buddy DeFranco, Vince Cattolica, George Lewis (Vince Cattolica, George Lewis) . . . Piano—Oscar Peterson, Thelonious Monk, Horace Silver (Wynton

Kelly, Terry Trotter, Les McCann) . . . Bass—Charlie Mingus, Ray Brown, Paul Chambers (Monty Budwig, Herb Lewis) . . . Guitar—Jim Hall, Barney Kessell, Wes Montgomery (Wes Montgomery, Tiny Grimes, Al Casey) . . . Drums—Shelly Manne, Max Roach, Ed Thigpen (Lennie McBrowne) . . . Vibes—Milt Jackson, Vic Feldman, Red Norvo (no choice) . . . Flute—Frank Wess, Herbie Mann, Leo Wright (Leo Wright, Les Spann) . . . Miscellaneous Instruments—Jean Thielemans, harmonica and accordion; Stuff Smith, violin; Stéphane Grappelly, violin (no choice) . . . Male Singer—Jimmy Rushing, Ray Charles, Dave Lambert (Bobby Dorough, Jimmy Witherspoon) . . . Female Singer—Ella Fitzgerald, Nina Simone, Barbara Dane (Nina Simone, Barbara Dane) . . . Vocal Group—Lambert-Hendricks-Ross (choice ineligible).

There are two questions that the participant in a poll such as this must answer before he can mark his ballot.

The first must have plagued all pollsters since the first *Down Beat* poll was taken: how is it possible to compare two musicians of different eras and say that one is "better" than the other? How is it possible to compare Hawkins and Coltrane? Eldridge and Gillespie? Hines and Peterson?

For musicians in the same general area (Hawkins and Webster; Coltrane and Rollins; Manne and Roach) such comparisons are possible. But one looks for different things in Hawkins and Coltrane; if one has a personal preference for the things one finds in Hawkins (or vice versa), then one may choose strictly upon the basis of personal preference. But if one is compelled to choose on such a basis, then a critics poll becomes of no more validity than a miniature "popularity" poll, and the profession of jazz critic (a doubtful one at best) denies the basis of its own existence.

It is my own belief that there do exist standards of jazz creation which are not dependent upon personal taste and preference. These involve, I think, the question of what an artist is adding to the *experience*: whether his present contribution is significant to the whole body of jazz as it takes form historically. In the cases of Hawkins and Coltrane, I believe that Hawkins, in the full ripeness of his maturity, is playing better than he has ever played before and that Coltrane, apparently still hung up on improvisational problems, is not playing as well as he played two or three years ago. Nevertheless, it seems to be that Hawkins is, so to speak, writing the same book over and over but that Coltrane, each time he goes into a solo (even though he gets hung up in it), extends the boundaries and the texture and the content of jazz.

It is on the basis of such belief that I have excluded or downgraded such greats of the past as Hawkins, Webster, Eldridge, Carter, Hines, etc., even though I have found more pleasure in listening to them, even in recent months, than to their opposite numbers in the more modern era.

My choices, in other words, have been made on the basis of what I believe to be *significance*, rather than upon technical virtuosity or simple, unanalyzable "greatness."

The second question involves the new talent classification. Should one consider equally all those musicians who have not yet won a poll, regardless of whether they have been on the scene a long time, a short time, or scarcely at all? Or should one's choice be weighted for, or against, the very new: either for them because from these will come the stars of the future, or against them because a vote for a virtual unknown is, to all intents and purposes, a vote wasted as far as the final count in this poll is concerned.

I have frankly chosen to weight my choices in favor of the newcomer. Whenever possible, I have voted for the brilliant and promising newcomer instead of the capable and adequate musician who has been around for some years but has not yet won a poll.

IRA GITLER

Jazz writer, *Down Beat* contributor

Big Band—Gerry Mulligan, Duke Ellington, Maynard Ferguson (Gerry Mulligan, Terry Gibbs, Quincy Jones) . . . Arranger—Gil Evans, George Russell, Al Cohn (Charlie Mingus, Slide Hampton, Randy Weston) . . . Combo—Charlie Mingus, Al Cohn-Zoot Sims, Horace Silver (Slide Hampton, Bill Evans, Jazztet) . . . Trumpet—Miles Davis, Art Farmer, Donald Byrd (Kenny Dorham, Freddie Hubbard, Dizzy Reece) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jimmy Knepper (Aake Persson, Julian Priestler, Slide Hampton) . . . Alto—Sonny Stitt, Jackie McLean, Phil Woods (Jackie McLean, Ornette Coleman, Frank Strozier) . . . Tenor—John Coltrane, Zoot Sims, Sonny Stitt (Clifford Jordan, James Clay, Oliver Nelson) . . . Baritone—Gerry Mulligan, Cecil Payne, Pepper Adams (Jay Cameron, Jerome Richardson, Al Cohn) . . . Clarinet—Art Pepper, Pee Wee Russell, Buddy DeFranco (Gene Quill, Al Cohn, Zoot Sims) . . . Piano—Bill Evans, Thelonious Monk, Hank Jones (Freddie Redd, Tommy Flanagan, Barry Harris) . . . Bass—Red Mitchell, Ray Brown, Percy Heath (Sam Jones, George Tucker, Ron Carter) . . . Guitar—Wes Montgomery, Kenny Burrell, Jimmy Raney (Wes Montgomery, René Thomas, Dempsey Wright) . . . Drums—Philly Joe Jones, Shelly Manne, Roy Haynes (Art Taylor, Eddie Blackwell, Pete LaRocca) . . . Vibes—Milt Jackson, Vic Feldman, Teddy Charles (Lem Winchester) . . . Flute—Bobby Jaspar, Yusef Lateef, Sam Most (Jerome Richardson, James Clay) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn; John Coltrane, soprano sax; Clark Terry, fluegelhorn (Yusef Lateef, oboe; Steve Lacy, soprano sax; Shirley Scott, organ) . . . Male Singer—Jimmy Rushing, Mel Tormé, Ray Charles (Memphis Slim, Bill Henderson, Mose Allison) . . . Female Singer—Helen Humes, Ernestine Anderson (Aretha Franklin, Irene Kral) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

I left out many fine players because there was no room in certain categories. Others were overlooked, I'm sure. It was hard enough to vote without having to explain why. The only explanations I'd like to make are the reasons I didn't vote for

certain people: I didn't hear them (Sonny Rollins, Ira Sullivan); I didn't hear them enough (Quincy Jones, enough for a third but perhaps higher if heard more); the group has changed personnel, and I haven't heard the new group (Miles Davis).

I voted for Kenny Dorham as new talent because he deserves recognition even though he has been an exceptional pro for years. On the other hand, Donald Byrd, who did some wonderful playing during the past year, was a new talent winner in 1957.

One exception I made was in voting for Abetha Franklin. I heard only a tape of this 18-year-old girl. It contained several numbers done impromptu in a recording studio with her piano the only accompaniment. She is a startling talent. Another exception was with Mingus in the combo division. Here I voted for the recording band with Handy, Ervin, Knepper, rather than the regular and most recent quartet with Ted Curson and Eric Dolphy. I didn't hear the latter group at length.

RALPH J. GLEASON

Editor, *JAZZ*; San Francisco *Chronicle* syndicated columnist; *Down Beat* contributing editor

Big band—Duke Ellington, Count Basie, Quincy Jones (Quincy Jones, Terry Gibbs) . . . Arranger—Duke Ellington, Gil Evans, Ernie Wilkins (Al Cohn, Jay Hill, Manny Albam) . . . Combo—Miles Davis, Modern Jazz Quartet, Dizzy Gillespie (Cannonball Adderley, J. J. Johnson, Red Garland) . . . Trumpet—Dizzy Gillespie, Miles Davis, Louis Armstrong (Freddie Hubbard, Nat Adderley, Blue Mitchell) . . . Trombone—J. J. Johnson, Bill Harris, Curtis Fuller (Al Grey) . . . Alto—Cannonball Adderley, Johnny Hodges, Art Pepper (Frank Strazier, John Handy, Leo Wright) . . . Tenor—Sonny Rollins, John Coltrane, Ben Webster (John Handy) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (Jack Nimitz, Med Flory) . . . Clarinet—Edmond Hall, Jimmy Hamilton (Vince Cattolica) . . . Piano—Erroll Garner, Thelonious Monk, Bill Evans (Red Garland, Wynton Kelly, Junior Mance) . . . Bass—Ray Brown, Paul Chambers, Charlie Mingus . . . Guitar—Wes Montgomery, Barney Kessel, Freddie Green (Wes Montgomery, Eddie Duran) . . . Drums—Philly Joe Jones, Max Roach, Elvin Jones (Lennie McBrowne, Louis Hayes, Frank Butler) . . . Vibes—Milt Jackson, Lionel Hampton, Cal Tjader (no choice) . . . Flute—Frank Wess, James Moody, Jerome Richardson (Leo Wright) . . . Miscellaneous Instruments—No choice (no choice) . . . Male Singer—Frank Sinatra, Louis Armstrong, Ray Charles (Frank D'Rone, Babs Gonzales, Jimmy Witherspoon) . . . Female Singer—Ernestine Anderson, Ella Fitzgerald, Mary Ann McCall (Lorez Alexander) . . . Vocal Group—Lambert-Hendricks-Ross, Hi-Lo's (no choice).

Every time I fill out one of these forms I am frustrated again. So why vote? you ask. I didn't last year as a protest against the anonymous reviews the *Beat* was then running. I do this year for two reasons: (1) to pay tribute to musicians whom I respect and admire and (2) to try, if possible, to draw some attention to other tal-

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At the same time, I want to say that this poll — any poll — is inadequate. For instance, I cannot find a spot in which to put Bill Evans; because he was a new star last year, he is ineligible this year. There are many inequities in this setup.

But at its worst, this is still the only poll that has any meaning.

MAX HARRISON

(Jazz Monthly, England)

Big Band—Duke Ellington (no choice) . . . Arranger—Duke Ellington, Gil Evans, John Lewis (no choice) . . . Combo—Modern Jazz Quartet, Charlie Mingus, Jazz Messengers (no choice) . . . Trumpet—Miles Davis, Art Farmer, Thad Jones (Clarence Shaw, Don Cherry, Dizzy Reece) . . . Trombone—J. J. Johnson, Jimmy Knepper, Britt Woodman (Al Grey) . . . Alto—Willie Smith, Johnny Hodges, Sonny Stitt (Ornette Coleman, Shafti Hadi, Lou Donaldson) . . . Tenor—Coleman Hawkins, Sonny Rollins, John Coltrane (Booker Ervin) . . . Baritone—Harry Carney, Gerry Mulligan, Ronnie Ross (no choice) . . . Clarinet—Russell Procope, Buster Bailey (John Handy) . . . Piano—Thelonious Monk, Earl Hines, Bill Evans (Cecil Taylor, Tommy Flanagan) . . . Bass—Oscar Pettiford, Charlie Mingus, Percy Heath (Doug Watkins, Sam Jones) . . . Guitar—No choice (Wes Montgomery) . . . Drums—Max Roach, Philly Joe Jones, Elvin Jones (Danny Richmond, Louis Hayes, Pete Larocca) . . . Vibes—Milt Jackson (no choice) . . . Flute—Buddy Collette, Jerome Richardson (no choice) . . . Miscellaneous Instruments—Julius Watkins, French horn; Steve Lacy, soprano sax; Sonny Terry, harmonica (no choice) . . . Male Singer—Louis Armstrong, Joe Turner, Jimmy Rushing (Lightnin' Hopkins) . . . Female Singer—Sarah Vaughan, Mahalia Jackson, Ella Fitzgerald (no choice) . . . Vocal Group—No choice (no choice).

This poll should include a composers section. Under that heading I should vote for Ellington, Monk, Lewis, and Mingus, in that order.

Despite visits by American artists, the European critic is still largely dependent upon records in forming opinions. Thus, I have voted for Thad Jones for his playing in Monk's *Five by Monk* by *Five* album, not for his work with Basie. Handy gets my clarinet vote for his contribution to Mingus' *Mingus Ah Um* disc. Mingus' must be about the only modern group in which the clarinet is likely to be given much of a chance, and it is hoped that we shall hear more of Handy on this beautiful instrument.

BENT HENIUS

Critic, *Berlingske Tidende*, Copenhagen
Big Band—Duke Ellington, Count Basie, Quincy Jones (Harry Arnold, Herb Pomeroy) . . . Arranger—Benny Golson, Gil Evans, Duke Ellington (Bill Potts, Quincy Jones, Marty Paich) . . . Combo—Gerry Mulligan, Miles Davis, Modern Jazz Quartet (Jazztet, Cannonball Adderley, Charlie Mingus) . . . Trumpet—Miles Davis, Art

Farmer, Lee Morgan (Nat Adderley, Joe Wilder) . . . Trombone—J. J. Johnson, Curtis Fuller, Jack Teagarden (Kai Winding) . . . Alto—Johnny Hodges, Cannonball Adderley, Sonny Stitt (Ornette Coleman, Buddy Collette) . . . Tenor—John Coltrane, Stan Getz, Benny Golson (Charlie Rouse, Hank Mobley, Johnny Griffin) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Sahib Shihab) . . . Clarinet—Jimmy Hamilton, Tony Scott, Benny Goodman (Putte Wickman) . . . Piano—Bill Evans, Thelonious Monk, Horace Silver (Bobby Timmons, Wynton Kelly, Red Garland) . . . Bass—Charlie Mingus, Ray Brown, Oscar Pettiford (choices ineligible) . . . Guitar—Barney Kessel, Charlie Byrd (choice ineligible) . . . Drums—Max Roach, Art Blakey, Philly Joe Jones (Art Taylor, Joe Harris, Dave Bailey) . . . Vibes—Milt Jackson, Lionel Hampton, Terry Gibbs (Lem Winchester) . . . Flute—Herbie Mann, Frank Wess (no choice) . . . Miscellaneous Instruments—Julius Watkins, French horn; Stuff Smith, violin (no choice) . . . Male Singer—Jimmy Rushing, Joe Turner, Louis Armstrong (no choice) . . . Female Singer—Ella Fitzgerald, Alice Babs Nilsson (no choice) . . . Vocal Group—No choice (no choice).

When considering my choices, it is essential to know that only part of the records made in the U.S. are issued in Denmark. For instance, Riverside and Blue Note albums have only been on the open market here for the last few months . . . Until recently, other American records have been available only after several months' delay.

This, together with the fact that some musicians in my opinion do not have sufficient ability to be represented in a poll such as this, is the reason for my not filling in all the categories.

WILDER HOBSON

Critic, *Saturday Review*

Big Band—Duke Ellington, Count Basie, (no choice) . . . Arranger—Benny Golson, John Lewis (no choice) . . . Combo—Modern Jazz Quartet (no choice) . . . Trumpet—Miles Davis (Don Cherry) . . . Trombone—J. J. Johnson (Julian Priester) . . . Alto—Cannonball Adderley (Ornette Coleman) . . . Tenor—Coleman Hawkins (John Coltrane) . . . Baritone—Gerry Mulligan (no choice) . . . Clarinet—Pee Wee Russell (no choice) . . . Piano—Bill Evans (Joe Castro) . . . Bass—Paul Chambers (Charlie Haden) . . . Guitar—Freddie Green (Wes Montgomery) . . . Drums—Elvin Jones (Billy Higgins) . . . Vibes—Milt Jackson (no choice) . . . Flute—No choice (no choice) . . . Miscellaneous Instruments—No choice (no choice) . . . Male Singer—Louis Armstrong (no choice) . . . Female Singer—Helen Humes (Abbey Lincoln) . . . Vocal Group—No choice (no choice).

GEORGE HOEFER

Associate Editor, *Down Beat*

Big Band—Count Basie, Duke Ellington, Maynard Ferguson (Gerry Mulligan, Quincy Jones, Nat Pierce) . . . Arranger—Duke Ellington, Benny Golson, Ernie Wilkins (Ornette Coleman, John Coltrane, Bill Holman) . . . Combo—Dizzy Gillespie, Horace Silver, Bill Evans (Jazztet,

Slide Hampton, Cannonball Adderley) . . . Trumpet — Miles Davis, Dizzy Gillespie, Art Farmer (Kenny Dorham, Freddie Hubbard, Jack Sheldon) . . . Trombone — Jimmy Knepper, Curtis Fuller, Bob Brookmeyer (Willie Dennis, Julian Priester, Slide Hampton) . . . Alto—Sonny Stitt, Herb Geller, Benny Carter (Ornette Coleman, Charlie Mariano, Jackie McLean) . . . Tenor—Coleman Hawkins, Ben Webster, Zoot Sims (John Coltrane) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Sahib Shihab, Cecil Payne) . . . Clarinet — Buddy DeFranco, Benny Goodman, Jimmy Giuffre (Pete Fountain, Rolf Kuhn, Putte Wickman) . . . Piano—Thelonious Monk, Bill Evans, Horace Silver (McCoy Tyner, Ray Bryant, Junior Mance) . . . Bass—Charlie Mingus, Ray Brown, Scott LaFaro (Henry Grimes, Earl May) . . . Guitar—Charlie Byrd, Jim Hall, Jimmy Raney (Wes Montgomery, Attila Zoller) . . . Drums—Buddy Rich, Max Roach, Art Blakey (Charlie Persip, Ed Shaughnessy) . . . Vibes—Milt Jackson, Red Norvo, Teddy Charles (Mike Mariani, Lem Winchester) . . . Flute — Herbie Mann, Jerome Richardson, Frank Wess (Les Spann, Leo Wright) . . . Miscellaneous Instruments — Miles Davis, flugelhorn; Steve Lacy, soprano; John Coltrane, soprano (no choice) . . . Male Singer—Mel Tormé, Joe Turner, Jimmy Rushing (no choice) . . . Female Singer—Sarah Vaughan, Peggy Lee, Ernestine Anderson (Miriam Makeba, Monica Zetterlund) . . . Vocal Group — Lambert-Hendricks-Ross (no choice).

MAX JONES

Melody Maker, England

Big Band—Duke Ellington, Count Basie, Harry James (Quincy Jones, Johnny Dankworth) . . . Arranger—Duke Ellington, Billy Strayhorn, Benny Golson (Frank Foster, Quincy Jones, Ray Charles) . . . Combo—No choice (Ray Charles) . . . Trumpet—Louis Armstrong, Roy Eldridge, Buck Clayton (no choice) . . . Trombone —Vic Dickenson, Dicky Wells, Al Grey (Booty Wood) . . . Alto—Johnny Hodges, Benny Carter, Cannonball Adderley (Leo Wright, Bruce Turner, Tony Coe) . . . Tenor—Coleman Hawkins, Ben Webster, Paul Gonsalves (Jimmy Forrest, Seldon Powell, David Newman) . . . Baritone—Harry Carney, Gerry Mulligan, Ronnie Ross (no choice) . . . Clarinet—Barney Bigard, Ed Hall (Pete Fountain) . . . Piano—Erroll Garner, Earl Hines, Duke Ellington (Ray Bryant, Junior Mance, Wynton Kelley) . . . Bass—Milt Hinton, Ray Brown, Eddie Jones (Joe Benjamin, Aaron Bell, Wilfred Middlebrooks) . . . Guitar — Freddie Green, Skeeter Best, Kenny Burrell (Wes Montgomery, Les Spann, Bill Harris) . . . Drums—Charlie Persip, Osie Johnson, Gus Johnson (Oliver Jackson) . . . Vibes—Lionel Hampton, Milt Jackson, Buddy Montgomery (Tubby Hayes) . . . Flute—Frank Wess, Jerome Richardson (no choice) . . . Misc. Instruments — Stuff Smith, violin; Clark Terry, flugelhorn; Jimmy Smith, organ (Sir Charles Thompson, organ; Skip Hall, organ) . . . Male Singer—Joe Turner, Jimmy Rushing, Ray Charles (Muddy Waters, Jimmy Witherspoon, Dizzy Gil-

lespie) . . . Female Singer — Sarah Vaughan, Ella Fitzgerald, Mahalia Jackson (Abbey Lincoln) . . . Vocal Group —No choice (no choice).

The problem is the usual one of being out of touch with too many of the new musicians and bands. Being dependent on the few tours which bring bands to Britain and, of course, the few records we are able to hear (and occasional broadcasts, films, etc.) for an opportunity of judging what is what and deciding what I like best, I have been unable to form an opinion about combos, for example.

Many that have come to Britain are not regular groups, and some have been markedly inferior in matters of swing and spirit. Gillespie's quintet was, in the main, excellent and outstanding; Red Allen impressed with Ory; Buck Clayton led a good but impermanent team. Edison's sounds a real swing group on records but hasn't been over here, unhappily. I haven't heard Louis much in the last year, and such combos as the Farmer-Golson Jazztet are not even familiar from records. The Giuffre and Shelly Manne groups were disappointing in England. Roy Eldridge gave a fine account of himself but doesn't lead a regular band just now, as far as I know. Ray Charles has not been over yet but has maintained so interesting a standard on a succession of albums with his own band that he must be a sound choice for the new combo category.

The position with clarinets and baritones is always difficult—so few men are heard. Vibes, flute, and drums have been too much for me this year. Female singers, too: Who is good enough since Ernestine Anderson won the new talent section last year? In the alto category, I wanted to draw attention to the abilities of two British players: Coe followed Turner into the Humphrey Lyttleton band; Hayes is another local man who could be considered on tenor as well as vibes. As for vocal groups—well, you know!

GENE LEES

Managing Editor, Down Beat

Big Band—Quincy Jones, Count Basie, Maynard Ferguson (Quincy Jones, Johnny Dankworth, Si Zentner) . . . Arranger—Gil Evans, Quincy Jones, Marty Paich (Quincy Jones, Bill Potts, Bill Mathieu) . . . Combo—Oscar Peterson, J. J. Johnson, Dave Brubeck (Paul Horn, Cannonball Adderley, Jazztet) . . . Trumpet—Dizzy Gillespie, Clark Terry, Miles Davis (Ira Sullivan, Nat Adderley, Freddie Hubbard) . . . Trombone—J. J. Johnson, Curtis Fuller, Jack Teagarden (Al Grey, Dave Baker) . . . Alto—Cannonball Adderley, Sonny Stitt, Paul Desmond (Paul Horn, Leo Wright, Ira Sullivan) . . . Tenor—Ben Webster, Zoot Sims, Stan Getz (Johnny Griffin, Buck Hill, Ira Sullivan) . . . Baritone—Pepper Adams, Gerry Mulligan, Ronnie Ross (Med Flory) . . . Clarinet—Jimmy Giuffre, Buddy DeFranco (David Klingman) . . . Piano—Oscar Peterson, Bill Evans, Hank Jones (Ray Bryant, Junior Mance, Eddie Higgins) . . . Bass—Ray Brown, Charlie Mingus, Red Mitchell (El Dee Young, Keter Betts, Jimmy Bond) . . . Guitar—Charlie Byrd, Jimmy Raney,



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Kenny Burrell (Calvin Newborn) . . . Drums—Jo Jones, Ed Thigpen, Buddy Rich (Mel Lewis, Billy Higgins) . . . Vibes—Milt Jackson, Red Norvo (Mike Mariani, Larry Bunker) . . . Flute—Frank Wess, Sam Most, Bud Shank (Paul Horn, Les Spann, Leo Wright) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn; Clark Terry, fluegelhorn; Jean Thielemans, harmonica (Roland Kirk, manzello, strich; Steve Lacy, soprano sax) . . . Male Singer—Mel Torme, Joe Williams (Bill Henderson, Mark Murphy) . . . Female Singer—Lurlean Hunter, Ella Fitzgerald, Sarah Vaughan (Nina Simone) . . . Vocal Group—Lambert-Hendricks-Ross, Jackie Cain-Roy Kral, Hi-Lo's (no choice).

ALBERT J. McCARTHY

Editor, *Jazz Monthly*, England

Big Band—Duke Ellington, Count Basie, Lionel Hampton (no choice) . . . Arranger—Duke Ellington, Billy Strayhorn, Sy Oliver (no choice) . . . Combo—Buddy Tate (no choice) . . . Trumpet—Louis Armstrong, Roy Eldridge, Buck Clayton (Johnny Letman) . . . Trombone—Dicky Wells, Vic Dickenson, Benny Green (Booty Wood) . . . Alto—Johnny Hodges, Willie Smith, Benny Carter (no choice) . . . Tenor—Coleman Hawkins, Ben Webster, Buddy Tate (Harold Ashby, Percy France, Hal Singer) . . . Baritone—Harry Carney (no choice) . . . Clarinet—Ed Hall, Buster Bailey, George Lewis (no choice) . . . Piano—Earl Hines, Erroll Garner (no choice) . . . Bass—Milt Hinton, Gene Ramey, Red Callender (Bill Pemberton) . . . Guitar—Kenny Burrell, Freddie Green, Danny Barker (Ennis Lowery, Roy Gaines) . . . Drums—Jimmy Crawford, Jo Jones, Herbie Lovelle (Oliver Jackson, Marquis Foster, Eddie Locke) . . . Flute—No choice (no choice) . . . Miscellaneous Instruments—Bill Doggett, organ; Stuff Smith, violin; Little Walter, harmonica (no choice) . . . Male Singer—Muddy Waters, Howlin' Wolf, Lightnin' Hopkins (John Lee Hooker, Snooks Eaglin) . . . Female Singer—LaVern Baker (no choice) . . . Vocal Group—No choice (no choice).

In my opinion, jazz reached its highest creative peak in the '30s, and the stars of that era still have the most to offer. Too much current jazz is chi-chi or, in human terms, defeatist. As in other art forms, present-day jazz reflects a posture on the part of the performer that is matched by the posture of the audience. There are exceptions, of course. Art Farmer and Charlie Mingus come to mind at once.

I've been unable to think of jazz singers able to equal the best of the blues men. As the definition of "jazz" is stretched by many critics to include pop singers like Frank Sinatra and phony blues singers like Ray Charles, I feel justified in including genuine blues artists.

JOHN McLELLAN

Critic, *Boston Traveler*

Big Bands—Duke Ellington, Count Basie (no choice) . . . Arranger—Duke Ellington, Billy Strayhorn, Gil Evans (Jaki

Byard, Gary McFarland, Bob Freedman) . . . Combo—Modern Jazz Quartet, Cannonball Adderley, Thelonious Monk (Varty Haroutunian, Jazztet, Jazz Disciples) . . . Trumpet—Dizzy Gillespie, Clark Terry, Harold Baker (Lenny Johnson, Herb Pomeroy) . . . Trombone—Jack Teagarden, Vic Dickenson, Bill Harris (no choice) . . . Alto—Cannonball Adderley, Johnny Hodges (Ornette Coleman) . . . Tenor—Coleman Hawkins (no choice) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (no choice) . . . Clarinet—Pee Wee Russell, Benny Goodman (no choice) . . . Piano—Thelonious Monk, John Lewis, Oscar Peterson (Junior Mance, Ray Santisi, Wynton Kelly) . . . Bass—Oscar Pettiford, Percy Heath, Ray Brown (John Neves) . . . Guitar—No choice (Wes Montgomery) . . . Drums—Max Roach, Philly Joe Jones, Art Blakey (Jake Hanna) . . . Vibes—Milt Jackson (Lou Magnano) . . . Flute—No choice (no choice) . . . Miscellaneous Instruments—Armando Perazzo, conga drum (no choice) . . . Male Singer—Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald, Peggy Lee (no choice) . . . Vocal Group—Lambert-Hendricks-Ross, Mills Brothers (no choice).

There are a number of musicians I'd like to vote for—Rollins, Giuffre, Kessel—whom I haven't heard in the last year either in person or on records. There are others I'd like to vote for who are ineligible because they've won the new talent award in the past. It seems too bad that they had to graduate in one year and fall out of the running.

HELEN McNAMARA

Toronto *Telegram*, Toronto, Canada

Big Band—Duke Ellington, Count Basie (Don Thompson) . . . Arranger—Duke Ellington, Gil Evans (no choice) . . . Combo—Dave Brubeck (no choice) . . . Trumpet—Dizzy Gillespie, Buck Clayton, Harold Baker (no choice) . . . Trombone—Bob Brookmeyer, Vic Dickenson (no choice) . . . Alto—Johnny Hodges, Paul Desmond (no choice) . . . Tenor—Ben Webster, Sonny Stitt (no choice) . . . Baritone—Harry Carney, Gerry Mulligan (no choice) . . . Clarinet—Ed Hall, Jimmy Hamilton (no choice) . . . Piano—Oscar Peterson, Dave Brubeck, Sir Charles Thompson (Wray Downes) . . . Bass—Ray Brown (no choice) . . . Guitar—Charlie Byrd (no choice) . . . Drums—Chico Hamilton, Joe Morello, Ed Thigpen (no choice) . . . Vibes—Red Norvo, Milt Jackson (no choice) . . . Flute—No choice (no choice) . . . Miscellaneous Instruments—Turk Murphy, washboard (no choice) . . . Male Singer—Jimmy Rushing, John Lee Hooker (no choice) . . . Female Singer—Sarah Vaughan, Dinah Washington (no choice) . . . Vocal Group—No choice (no choice).

I have filled in only two choices (both Canadian) in the New Talent category as I feel one can't judge by recordings alone.

HARRY NICOLAUSON

Orkester Journalen, Stockholm, Sweden

Big Band—Duke Ellington, Count Basie, Quincy Jones (Quincy Jones, Herb Pom-

eroy) . . . Arranger Duke Ellington, Gil Evans, John Lewis (Bill Potts, Quincy Jones) . . . Combo—Modern Jazz Quartet, Miles Davis, Jazz Messengers (Jazztet, Bill Evans, Cannonball Adderley) . . . Trumpet—Miles Davis, Dizzy Gillespie, Art Farmer (Blue Mitchell, Nat Adderley, Joe Gordon) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Kai Winding (Aake Persson, Al Grey, Julian Priester) . . . Alto—Johnny Hodges, Lee Konitz, Art Pepper (Jackie McLean, Charlie Mariano, Ornette Coleman) . . . Tenor—Stan Getz, Sonny Rollins, Coleman Hawkins (Zoot Sims, Harold Land, Barney Wilen) . . . Baritone—Gerry Mulligan, Harry Carney, Lars Gullin (Sahib Shihab, Nick Brignola) . . . Clarinet—Putte Wickman, Tony Scott, Buddy DeFranco (Putte Wickman, Art Pepper, Buddy Collette) . . . Piano—Thelonious Monk, Bill Evans, John Lewis (Ray Bryant, Mose Allison, Bobby Timmons) . . . Bass—Ray Brown, Oscar Pettiford, Charlie Mingus (Doug Watkins, Jimmy Merritt, Charlie Haden) . . . Guitar—Jimmy Raney, Tal Farlow, Jim Hall (Wes Montgomery) . . . Drums—Philly Joe Jones, Art Blakey, Max Roach (Connie Kay, Gus Johnson) . . . Vibes—Milt Jackson, Red Norvo, Buddy Montgomery (no choice) . . . Flute—Frank Wess, Bobby Jasper, Jerome Richardson (Les Spann, James Moody, Eric Dolphy) . . . Miscellaneous Instruments—Jean Thielemans, harmonica; Julius Watkins, French horn; Don Butterfield, tuba (Shirley Scott, organ; Stéphane Grappelly, violin; Steve Lacy, soprano sax) . . . Male Singer—Jimmy Rushing, Frank Sinatra, Jon Hendricks (no choice) . . . Female Singer—Ella Fitzgerald, Dinah Washington, Annie Ross (no choice) . . . Vocal Group—Lambert-Hendricks-Ross, Mel-Tones, Hi-Lo's (no choice).

CARLOS DE RADZITZKY

Vice president, Hot Club of Belgium; radio producer; critic, *La revue des disques*

Big Band—Duke Ellington, Count Basie (no choice) . . . Arranger—Gil Evans, Benny Golson, Quincy Jones (John Lewis) . . . Combo—Modern Jazz Quartet, Miles Davis, Jazz Messengers (Cannonball Adderley, Horace Silver) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Nat Adderley, Blue Mitchell) . . . Trombone—J. J. Johnson, Curtis Fuller, Jimmy Knepper (Bennie Green, Julian Priester, Aake Persson) . . . Alto—Sonny Stitt, Phil Woods, Cannonball Adderley (Zoot Sims, Sahib Shihab) . . . Tenor—John Coltrane, Stan Getz, Benny Golson (Johnny Griffin, Hank Mobley, Harold Land) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (choice ineligible) . . . Clarinet—Tony Scott, Jimmy Giuffre (no choice) . . . Piano—Bill Evans, Erroll Garner, Horace Silver (Ray Bryant, Tommy Flanagan) . . . Bass—Ray Brown, Percy Heath, Paul Chambers (Doug Watkins, George Duvivier, Curtis Counce) . . . Guitar—Barney Kessel, Kenny Burrell, Freddie Green (René Thomas, Wes Montgomery) . . . Drums—Max Roach, Philly Joe Jones, Art Blakey (Sonny Payne, Sam Woodyard, Connie Kay) . . . Vibes—Milt Jackson, Lionel Hampton, Buddy Montgomery (Fats Sadi, Lem Winchester) . . . Flute—Frank

Wess, Bud Shank, Bobby Jaspar (Herbie Mann) . . . Miscellaneous Instruments—Julius Watkins, French horn; Jean Thielemans, harmonica (Don Butterfield, tuba; Bernard McKinney, euphonium) . . . Male Singer—Jimmy Rushing, Louis Armstrong, Jon Hendricks (Joe Williams) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan (Dinah Washington, LaVern Baker) . . . Vocal Group — Lambert-Hendricks-Ross (no choice).

About polls I could repeat what I said two years ago: there is no such thing as *the best* in art. Here are some names of musicians I like, but I can think of many more who could be listed. The voting system did not permit me to include in the new talent section many names, for the disputable reason that they have won in this category in the past. So, I had to make a difficult choice in some cases.

But in many cases, my votes are the same as two years ago and don't need any comments. I only want to specify some points.

Quincy Jones' big band, which we heard in Europe this year, is really a good band; I hope that it will be recorded in the future. I also hope that Benny Golson will write for a big band. I have not yet heard the Golson-Farmer Jazztet, so I could not vote for it; but I'm sure it must be quite something. I voted for Clark Terry because he's one of the few who has created a style of his own, as Dizzy and Miles have. But that left Lee Morgan out of the scene, and I regret it. And Art Farmer, alas! Coltrane has a great influence because he has a great talent. Ray Bryant is one of my long-time favorites, and I have the feeling that he is going to top the new talent section this year.

Freddie Green deserves his place, being the best rhythm guitarist in the field. Sonny Payne should be recognized as a first-class big band drummer, and Sam Woodyard was just perfect for Duke's organization. And who could play with such taste and delicacy as Connie Kay, the ideal drummer for the MJQ? If I voted for three Belgians, René Thomas, guitar; Bobby Jaspar, flute; Fats Sadi, vibes, it is not my stupid jingoism; I really believe that these guys are among the most talented musicians I know. Oh! yes, there is a fourth one: Toots Thielemans, harmonica. But do you know anybody else who can play like them?

TOM SCANLAN

Critic, *Army Times*, Washington

Big Band—No choice (Louis Bellson) . . . Arranger—Eddie Sauter, Ralph Burns, Manny Albam (no choice) . . . Combo—Oscar Peterson (no choice) . . . Trumpet—Ruby Braff, Roy Eldridge, Joe Wilder (Doc Severinson, Tommy Simms) . . . Trombone—Jack Teagarden, Vic Dickenson, Urbie Green (Al Grey, Rex Peer) . . . Alto—Benny Carter, Paul Desmond, Johnny Hodges (no choice) . . . Tenor—Ben Webster, Bud Freeman, Stan Getz (Bob Wilber) . . . Baritone—Pepper Adams; Harry Carney, Gerry Mulligen (no choice) . . . Clarinet—Benny Goodman, Edmond Hall, Peanuts Hucko (Joe Rinaldi) . . . Piano—Teddy Wilson, Oscar Peterson, Hank Jones (Ray Bryant) . . . Bass—Ray Brown, George



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—By Willis Conover

Just as a rose-colored object seen through rose colored glasses comes out a blank, so does jazz so reflect the American spirit that many Americans don't notice it's around.

Yet Peggy Lee hits the Hit Parade with "Fever" . . . Eddy Miller takes



Willis Conover

a tenor solo mid-way in the Pied-Piper's Dream . . . Nat Cole sings on with a pulse he can never depress . . . and at the four corners of a city block a John Lewis cinema sound-track, an Armstrong juke box offering, a Bernstein musical comedy score, and a Negro church service attract and hold American audiences. And a thousand hidden seeds lie sprouting in less obvious soils.

I know jazz is the only window into America for many young people all over the world; except through jazz, they can't jet-jump across oceans as easily as we do.

The Berklee School sends tape recordings, scores, orchestrations, and other educational material to musicians and musical groups throughout the world, without charge. Berklee often supplements the Voice of America's jazz program material with special arrangements and tape recordings for broadcast on "Music USA." And most importantly, the school helps bring people from other countries through that jazz window into America, to study the techniques of jazz in an organized educational center, the Berklee School of Music in Boston.

They've come to Berklee from Japan, Turkey, Malaya, Thailand, Arabia, Sweden, Holland, Austria, England, India, Southern Rhodesia—and Hungary.

Through jazz, they have become American in spirit. At Berklee, they have become American in fact.

Willis Conover

Duvivier, Milt Hinton (Keter Betts) . . . Guitar—Freddie Green, Barney Kessel Herb Ellis (Wes Montgomery) . . . Drums—Jo Jones, Don Lamond, Louis Bellson (Bert Dahlander) . . . Vibes—Lionel Hampton, Red Norvo, Terry Gibbs (no choice) . . . Flute—Frank Wess, Bud Shank, Buddy Collette (no choice) . . . Miscellaneous Instruments—Joe Mooney, organ; Stuff Smith, violin; Jean Thielemans, harmonica (Dick Bailey, accordion) . . . Male Singer—Louis Armstrong, Jack Teagarden, Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald, Peggy Lee, Pearl Bailey (Blossom Dearie) . . . Vocal Group—No choice (no choice).

JOHN TYNAN

Associate Editor, *Down Beat*

Big Band—Count Basie, Duke Ellington, Maynard Ferguson (Quincy Jones, Terry Gibbs, Si Zentner) . . . Arranger—Gil Evans, Bill Holman, Ernie Wilkins (Bill Mathieu, Bob Florence, Allyn Ferguson) . . . Combo—Cannonball Adderley, Modern Jazz Quartet, Horace Silver (Paul Horn, Les McCann, Jazztet) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer, (Jack Sheldon, Dupree Bolton, Nat Adderley) . . . Trombone—J. J. Johnson, Bill Harris, Jimmy Cleveland (Matthew Gee, Hub Houtz) . . . Alto—Cannonball Adderley, Art Pepper, Sonny Stitt (Paul Horn, Ornette Coleman, Lanny Morgan) . . . Tenor—Zoot Sims, John Coltrane, Harold Land (Buck Hill, Teddy Edwards, James Clay) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Jack Nimitz, Bill Hood) . . . Clarinet—Tony Scott, Buddy DeFranco, Benny Goodman (Art Pepper, Rolf Kuhn) . . . Piano—Oscar Peterson, Erroll Garner, Hank Jones (Ray Bryant, Walter Norris, Pete Jolly) . . . Bass—Ray Brown, George Duvivier, Red Mitchell (Herbie Lewis, Jimmy Bond, Wilfred Middlebrooks) . . . Guitar—Barney Kessel, Kenny Burrell, Charlie Byrd (Wes Montgomery, Billy Bean, John Pisano) . . . Drums—Max Roach, Philly Joe Jones, Art Blakey (Mel Lewis, Frank Butler, Billy Higgins) . . . Vibes—Milt Jackson, Red Norvo, Terry Gibbs (Lem Winchester, Dave Pike, Larry Bunker) . . . Flute—Herbie Mann, Frank Wess, Sam Most (Paul Horn, Buddy Collette, Bud Shank) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn; Steve Lacy, soprano sax; Red Norvo, xylophone (Tommy Loy, French horn; Tommy Gmina, accordion; Pete Jolly, accordion) . . . Male Singer—Mel Torme, Jimmy Rushing, Frank Sinatra (Brook Benton, Mark Murphy) . . . Female Singer—Mary Ann McCall, Ella Fitzgerald, Carmen McRae (Jean Sampson, Toni Harper, Pam Garner) . . . Vocal Group—Lambert-Hendricks-Ross, Hi-Lo's, Jackie Cain-Roy Kral (Signatures, John LaSalle, Axidentals).

ERIC T. VOGEL

U. S. Editor, *Jazz Podium*, Germany
Big Band—Johnny Richards, Maynard Ferguson, Count Basie (Bill Russo, Quincy Jones, Dave Baker) . . . Arranger—Gil Evans, John Lewis, Duke Ellington (Bill Russo, Quincy Jones, Gerry Mulligan) . . . Combo—Modern Jazz Quartet, Cannonball Adderley, Horace Silver (Jazztet, Ornette Coleman, Slide Hampton) . . .

Trumpet—Dizzy Gillespie, Art Farmer, Lee Morgan (Dupree Bolton, Blue Mitchell) . . . Trombone—J. J. Johnson, Jimmy Cleveland, Curtis Fuller, (Slide Hampton) . . . Alto—Cannonball Adderley, Art Pepper, Paul Desmond (Ornette Coleman, Jackie McLean, Johnny Dankworth) . . . Tenor—Benny Golson, Stan Getz, Sonny Rollins (Harold Land, Johnny Griffin, Wayne Shorter) . . . Baritone—Gerry Mulligan, Pepper Adams, Ronnie Ross (Cecil Payne) . . . Clarinet—Tony Scott, Buddy DeFranco, Benny Goodman (Art Pepper, Rolf Kuhn, Karel Krautgartner) . . . Piano—Bill Evans, Thelonious Monk, John Lewis (Ray Bryant, Junior Mance) . . . Bass—Scott LaFaro, Charlie Mingus, Ray Brown (Sam Jones, Charlie Haden) . . . Guitar—Barney Kessel, Kenny Burrell, Freddie Green (Wes Montgomery, Barry Galbraith, Chuck Wayne) . . . Drums—Philly Joe Jones, Max Roach, Art Blakey (Pete LaRoca, Louis Hayes) . . . Vibes—Milt Jackson, Red Norvo, Terry Gibbs (choices ineligible) . . . Miscellaneous Instruments—Julius Watkins, French horn; Jimmy Smith, organ; Jean Thielemans, harmonica (Steve Lacy, soprano; Eric Dolphy, bass clarinet; Frank Socolow, oboe) . . . Male Singer—Jon Hendricks, Joe Williams, Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald, Ernestine Anderson, Sarah Vaughan (Helen Humes, LaVern Baker) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

I selected Johnny Richards as the leading big band; I have heard him at Birdland and Randall's Island Jazz festival.

My selection of Dupree Bolton on trumpet was based on his record *The Fox*, and I have the feeling he has the ability to become a great star. I omitted Miles Davis from my list because of some inferior performances I witnessed.

The Modern Jazz Quartet has the characteristics of a chamber music group, and there should be a special category for this kind of group. Comparing it with the usual horns-and-rhythm groups is like comparing the Budapest String Quartet with a military brass band.

JOHN S. WILSON

Critic, *New York Times*; contributor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Louis Bellson (Gerry Mulligan, Quincy Jones) . . . Arranger—Duke Ellington, Gil Evans, Benny Golson (no choice) . . . Combo—Modern Jazz Quartet, Horace Silver (Humphrey Lyttelton, Jazztet) . . . Trumpet—Clark Terry, Sidney DeParis (no choice) . . . Trombone—Jack Teagarden, Al Grey (Booty Wood) . . . Alto—Johnny Hodges (John Handy) . . . Tenor—Coleman Hawkins, Buddy Tate (Teddy Edwards) . . . Baritone—Gerry Mulligan, Harry Carney (no choice) . . . Clarinet—No choice (Pete Fountain) . . . Piano—Duke Ellington, John Lewis, Terry Pollard (Roland Hanna, Herb Pilhofer) . . . Bass—Charlie Mingus, Percy Heath, Ray Brown (no choice) . . . Guitar—No choice (no choice) . . . Drums—Connie Kay (no choice) . . . Vibes—Milt Jackson, Lem Winchester (no choice) . . . Flute—No choice (no choice) . . . Miscellaneous

Instruments—Julius Watkins, French horn (no choice) . . . Male Singer—Jimmy Rushing, Lightnin' Hopkins (no choice) . . . Female Singer—No choice (no choice) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

MARTIN WILLIAMS

Co-editor, *Jazz Review*

Big Bands—Duke Ellington (no choice) . . . Arranger—Duke Ellington, Billy Strayhorn, Charlie Mingus (Gunther Schuller) . . . Combo—Charlie Mingus, Modern Jazz Quartet (Ornette Coleman, Bill Evans) . . . Trumpet—Louis Armstrong, Miles Davis, Dizzy Gillespie (Al Kiger, Blue Mitchell, Wilbur Harden) . . . Trombone—Vic Dickenson, Jack Teagarden (no choice) . . . Alto—Johnny Hodges, Sonny Stitt, Paul Desmond, (Ornette Coleman, Eric Dolphy) . . . Tenor—Ben Webster, Coleman Hawkins, Warne Marsh (no choice) . . . Baritone—Harry Carney (no choice) . . . Clarinet—PeeWee Russell, Ed Hall (no choice) . . . Piano—Thelonious Monk, Duke Ellington, Earl Hines (Barry Harris) . . . Bass—Charlie Mingus, Ray Brown, Scott LaFaro (Sam Jones) . . . Guitar—Freddie Green, Jim Hall, Danny Barker (Wes Montgomery) . . . Drums—Max Roach, Art Blakey, Panama Francis (Eddie Blackwell, Billy Higgins) . . . Vibes—Milt Jackson (no choice) . . . Flute—No choice (Eric Dolphy) . . . Miscellaneous Instruments—No choice (Eric Dolphy, bass clarinet; Steve Lacy, soprano saxophone; Calo Scott, cello) . . . Male Singer—Louis Armstrong, Joe Turner (Snooks Eaglin) . . . Female Singer—Ella Fitzgerald, Helen Humes (no choice) . . . Vocal Group—No choice (no choice).

guest ballot

JOHN LOGSDON

Xavier University News

Big Band—Count Basie, Duke Ellington, Maynard Ferguson (Dave Baker, Terry Gibbs) . . . Arranger—Gil Evans, Quincy Jones, Benny Golson (no choice) . . . Combo—Miles Davis, Modern Jazz Quartet, Thelonious Monk (Jazztet, Ornette Coleman) . . . Trumpet—Miles Davis, Art Farmer (no choice) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Curtis Fuller (no choice) . . . Alto—Johnny Hodges, Cannonball Adderley (Ornette Coleman) . . . Tenor—John Coltrane, Ben Webster, Sonny Rollins (Jimmy Heath) . . . Baritone—Gerry Mulligan, Harry Carney, Ronnie Ross (no choice) . . . Clarinet—Tony Scott (no choice) . . . Piano—Bill Evans, Thelonious Monk (Ray Bryant) . . . Bass—Ray Brown, Paul Chambers (no choice) . . . Guitar—Barney Kessel (Wes Montgomery) . . . Drums—Philly Joe Jones, Shelly Manne, Art Blakey (Ron Brooks) . . . Vibes—Milt Jackson, Lionel Hampton (no choice) . . . Flute—Herbie Mann (no choice) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn (no choice) . . . Male Singer—Frank Sinatra, Jon Hendricks, Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald (no choice) . . . Vocal Group—Lambert-Hendricks-Ross, Hi-Lo's, Jackie Cain and Roy Kral (Signatures).

Continued from Page 8

president of the Rondo Record Corp.

Atlantic has signed **Charlie Mingus**, **Philly Joe Jones**, and Chicago pianist **Fred Kaz** . . . The company has recorded the **Modern Jazz Quartet** with a symphony orchestra conducted by **Gunther Schuller** in Stuttgart, Germany . . . Boogie woogie pianist **Pete Johnson**, who has been in ill health for the past two years, came to New York from Buffalo to record with blues singer **Joe Turner** on a new Atlantic release to be called *Joe Turner Rides Again*.

Peter Long's African Holiday, a stage show featuring **Brock Peters** and a cast of 50, proved a poor draw at New York's Apollo, but that won't change the good chance Long has of being appointed manager of the theater. Long, producer of the Randall's Island Jazz festival for the past two years, will not be at Randall's as producer this month . . . The **Afrojazziacs**, a bongo-conga unit now at Birdland, is under the joint leadership of **Jose Mangual** and **Carlos (Patato) Valdes**. The two drummers were with **Herbie Mann** on the African tour and, after leaving Mann, joined Philly Joe Jones' group for a week at the Apollo. Playing opposite Philly Joe's group was Herbie Mann with **Olan-tunji** filling the spot vacated by Mangual and Valdes.

Bill Peterson of the Circle Artists booking agency announced the addition of a band department under the direction of **Herbie Hertz**. **Ahmed Abdul-Malik**, the oud and bass player, will take a group on a road tour booked by Circle Artists . . . Alpha Artists has announced the signing of a new quintet featuring trombonist **Bennie Green** and tenor saxophonist **Al Morrell** . . . Trumpeter **Pat Trixie** (formerly with **Ralph Flanagan** and **Jerry Fielding**) has been booked into Murphy's in Brooklyn with his own orchestra for the summer.

Paul Lavalle, whose orchestra was a feature of the *Lower Basin Street* radio program a decade-and-a-half ago, has been appointed music director for the new Freedomland amusement park in the Bronx . . . Trumpeter **Leon Merrian** is in Paris playing at the Blue Note jazz club . . . **Ed Hall**, clarinetist formerly with **Louis Armstrong's** Band, plans to spend three months in Europe . . . **Louis Jordan's** Tympany Five and vocalist **Chris Connor** will entertain at **Princess Grace's** Red Cross benefit in Monaco July 22 . . . Former Ellington bassist **Jimmy Woode** has joined his father in Sweden. They plan to have a duo act and work over there permanently. Woode's father is a pianist and music teacher who has lived in Sweden for many years.

Cassell Books of London has published the **Jack Teagarden** biography



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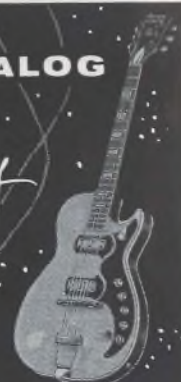
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by **Jay D. Smith** and **Len Guttridge**. The title is *Jack Teagarden* . . . Another recent Cassell book, *Treat It Gentle*, is **Sidney Bechet's** autobiography as spoken into a tape recorder before he died in Paris last year. He said at the beginning of the tape, "I want to tell you about this music before I go." . . . **Thomas Glover**, one-time tenor saxophonist with the **King Kolax** band in Chicago, has been a trappist monk in Our Lady of Gethsemani monastery in Kentucky since 1949.

IN PERSON

African Room—**CHIEF BEY, DUKE OF IRON, Basin Street East—CHRIS CONNOR, DAVE BRUBECK** Quartet, **HERBIE MANN** Afro-Cuban Band; weekends of July 28, 29, 30 and Aug. 4, 5, 6. **GENE KRUPA** Quartet, **DINAH WASHINGTON**, weekend of Aug. 11, 12, 13.
 Birdland—**BUDDY RICH** Sextet, **HORACE SILVER** Quintet, until Aug. 3.
 Condon's—**EDDIE CONDON** Band.
 Embers—**JONAH JONES** Quartet, **YUGENE SMITH** Trio, until July 31. **ERSKINE HAWKINS** Band, **HAROLD QUINN** Trio, Aug. 1-14.
 Five Spot—**JIMMY GIUFFRÈ** Quartet, until Aug. 1.
 Half Note—**LENNIE TRISTANO** with **LEE KONITZ** and **WARNE MARSH**, until July 26. **SLIDE HAMPTON** Octet, July 26-Aug. 14.
 Hickory House—**MARIAN McPARTLAND** Trio, until Aug. 15.
 Jazz Gallery—**THELONIOUS MONK** Quintet, **GIGI GRyce** Quintet, until July 26. **THELONIOUS MONK**, indefinitely.
 Metropole (Upstairs)—**TURK MURPHY** Frisco Jazz Band, until July 1. **JACK TEAGARDEN** Sextet, Aug. 1-21.
 Nite Beat—**CRYSTAL JOY**.
 Roosevelt Hotel—**LEO REISMAN** Orchestra.
 Roundtable—**CLYDE McCOY** Dixieland Band, **TYREE GLENN** Quartet, until July 30.
 Jimmy Ryan's—**WILBUR DePARIS** Band.
 Showplace—**CHARLIE MINGUS** Quintet.
 Village Vanguard—**AHMAD JAMAL** Trio, until July 31. **MILES DAVIS** Sextet, Aug. 2-14.

CHICAGO

The career of **Lurlean Hunter**, in the doldrums for so long, is off and running again. Recently the singer signed a contract with Atlantic Records and is scheduled to do an album in the near future (subsequent to the lapse of her contract with RCA-Victor, she had been under contract to no one). Then she switched booking agencies, leaving ABC to go with the Willard Alexander office. Now, after those long stretches with even local bookings running thin, she's out on the road, doing a week in Winnipeg, Canada, followed by a week in Minneapolis and a week in Toronto.

Another Chicago singer, **Bill Henderson**, was back in town to visit family and work a week at Robert's Show lounge. Working with him in the package were the **MJT Plus 3**, the **J. C. Heard** Quintet, and **Redd Foxx**. Headlining the show was **Sarah Vaughan**, whose husband, **C. B. Atkins**, who used to own a Chicago cab company, has bought into Roberts. The club has done away with its admission charge, and the management intends to make the place swing with jazz and jazz-oriented acts. A new feature at the club will be a jazz gallery for non-drinkers.

The Red Arrow in Stickney, Ill. (a Chicago suburb) is celebrating its 11th year as a jazz spot. **Franz Jackson's**

Original Jass All-Stars have been in residence for almost four years. Jackson's group includes men who were important in the early days of jazz. **Bob Schoffner**, trumpet and **Lawrence Dixon**, banjo, are familiar names to collectors of early jazz records.

Another traditional club, Jazz Ltd., has the venerable **Tut Soper** playing intermission piano. **Bill Reinhardt's** group at the bistro includes **Freddie Kohlman**, drums; **Dave Rasbury**, trombone; **Max Hook**, piano; **Joe Wiedman**, trumpet; **Quinn Wilson**, sousaphone; and Reinhardt, clarinet. **Blanche Thomas** is featured on vocals. One of the large TV networks filmed sequences at the club last month for future use in a Chicago documentary.

The new **Tom Ponce** Trio is holding forth at the Scotch Mist. With the pianist are **Leroy Jackson** on bass and drummer **Chuck Minogue** . . . Tenorist **Eddie Harris** is now with **Marshall Thompson's** house band at the C & C lounge weekends . . . **Smokey Stover** reports having difficulty finding young musicians interested in playing traditional jazz. His Original Firemen are on an extensive road junket . . . Chicago-born **Mel Torme** wound up a six-month national tour with an enormously successful engagement at Mister Kelly's. Then the erstwhile Velvet Fog (who winces when the term is used), now singing in a loose jazz style with a much bigger voice, slipped up to Toronto for a TV show.

Bassist **John Frigo** has given the world another musician. His son, Rick, who is still in his late teens, is leading a trio at Easy Street. The group plays Sunday-through-Thursday each week. "It's a real nice little group," says father John, with a tone compounded of pride and incredulity. John, meantime, continues at Mister Kelly's with pianist **Dick Marx**.

IN PERSON

Cafe Continental—**CLANCY HAYES, THE DIXIECRATS, TONI LEE SCOTT**.
 Easy Street—**RICK FRIGO** Trio.
 French Poodle—**RICHARD ABRAMS** Trio, **CHRIS ANDERSON** Trio, **JOHN YOUNG** Trio. **SANDY MOSSE** added weekends.
 Hucksters—**JACK MAHEU** Quartet.
 Jazz Ltd.—**BILL REINHARDT** group.
 London House—**OSCAR PETERSON** Trio, until Aug. 6. **GEORGE SHEARING** opens Aug. 9.
 Red Arrow (Stickney, Ill.) **FRANZ JACKSON's** Original Jass All-Stars.
 Roberts Show lounge—**DAKOTA STATION, HORACE SILVER** Quintet. **JOHNNY MATHIS** opens July 20.
 Scotch Mist—**TOM PONCE** Trio.
 Tradewinds—**SAM BUTERA**.
 Sutherland—**MILES DAVIS** Sextet, featuring **SONNY STITT**, until July 17. **JOHN COLTRANE** tentatively scheduled to open July 20.

LOS ANGELES

Frank Sinatra, who hit Tokyo just prior to the anti-Kishi riots, told Variety's **Dave Jampel** he'll go back in spring 1961 for six nightly shows and a filmed television special to be produced by songwriter **Jimmy Van Heusen**. **Nelson Riddle** will baton the live shows, which will feature an American dance act and female singer

and run two hours each.

Shorty Rogers plans to record for RCA-Victor with the group he worked with at Newport, Basin Street East, and other east coast spots before taking a European trip with the guys—**Harold Land**, tenor; **Amos Trice**, piano; **Clarence Jones**, bass; and **Joe Peters**, drums. Shorts decided to form the new group after hearing them record an independent date in Hollywood . . . **Lou Robin's** Concerts, Inc., is readying the first Pacific Jazz Festival to be held Oct. 7 and 8 in Waikiki Shell, on the beach at you-know-where. Concerts will feature **Andre Previn** and **Shelly Manne**, **George Shearing**, the **Hi-Lo's**, and possibly singer **Nancy Wilson**. Meanwhile, Robin hits the Hollywood Bowl Sept. 16 and 17 with the **Kingston Trio**, **George Shearing**, and other pop acts . . . Drummer **Eddie Atwood** left the staff at Gold Star studios to freelance. Now, just a minute . . . **Pete Rugolo** will write three jazz numbers for M-G-M's forthcoming musical, *Where the Boys Are*.

INCIDENTAL INTELLIGENCE:

The transportation bill alone from New York to Hollywood for the **Gerry Mulligan** big band to play **Hal Lederman's** abortive bowl bash reportedly ran to \$3,700.

Don Erjavic's building library for the American Jazz Society's all-California high school band, set to debut at this year's Monterey Jazz festival, now includes charts by **Bill Holman**, **Marty Paich**, **Bob Cooper**, **Benny Carter**, **Dick Grove**, **John De Foor**, **Bob Florence**, **J. Hill**, **Bob Willis**, **Johnny Mandel**, **Jerry Fielding**, and several **Count Basie** transcriptions. The school band will play at Monterey Saturday afternoon, Sept. 24.

COMBO ACTION: Things have been changing so fast at the Lighthouse, it's enough to make you seasick. Latest development has Associated Booking Corp. bringing in name jazz groups there on Sundays through the summer. First in was **Barney Kessel's** quartet, followed by the **Chico Hamilton** Quintet, then the **Buddy De Franco-Tommy Gumina** Quartet. Mondays through Wednesdays, **Bob Cooper's** quartet takes the stand; the balance of the week it's *Jazz for Grabs*.

Jazz pianist **Gene Russell** bought the Bravo Coffee Castle on La Cienega at Melrose, where he opened with his trio, comprising **Ray Miller**, bass, and **Bobby Tinsley**, drums. This means the musical character of Restaurant Row is jumping at last, what with jazz at the nearby Regency and the Troubador, not to mention the Capri . . . **Charlie Lloyd's** quartet moved into The Bit Mondays and Tuesdays. Lloyd's on alto, **Bobby Hutcherson** is on vibes, **Bob West** is on bass, and **Mike Romero** is

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on drums. Romero's a youngster to watch . . . Art Pepper moved his alto down to Newport Beach to play at The Blue Beet Friday and Saturday nights with Terry Trotter, piano; Sir James Crutcher, bass, and Jerry McKenzie, drums. Sunday sessions will from 2:00 to 6:00 p.m. . . . Two-beater Gene Bolen brought his merrie men into Long Beach's Gay 90's for an indefinite stay. The band includes Bolen on clarinet; Jackie Coon, cornet; Rolly Furnas, trombone; Fred Lent, piano, and Charlie Lodice, drums.

IN PERSON

Ben Pollack's—RAY BAUDUC and the Dixie-landers, weekends.

Beverly Cavern—GEORGE LEWIS band. Boom-Boom (Santa Barbara)—DUTCH PONS Trio.

Bravo Coffee Castle (La Cienega and Melrose)—GENE RUSSELL Trio, Wednesday through Sunday.

Casino Ballroom (Avalon)—ED GRADY Orchestra.

Cloister—RAY CHARLES opens July 27. Cosmo Alley—BURNS and CARLIN, with DICK HAZARD, piano.

Dragonwyck (Pasadena) — CHARLIE LLOYD Quartet, weekends.

Drift Inn (Malibu) — BUD SHANK Quartet, weekends.

El Sombrero (Belmont Shore, L.B.)—RAY MCGINNIS Trio with guests HERB GELLER, alto, BILL PERKINS, tenor, FRANK ROSOLINO, trombone, alternating.

Gay 90's (Long Beach)—GENE BOLEN and his Jazz Band, nightly.

Hillcrest—WALT DICKERSON'S Eastern Jazz Quartet. Resident.

Insomniac (Hermosa Beach) — International Jazz Quartet, Sundays, Mondays, and Thursdays.

Jimmie Diamond's Lounge (San Bernardino)—EDGAR HAYES, piano, nightly.

Kismet Club (W.L.A.)—ART DE PEW Big Band, Mondays.

La Mex (Malibu)—BETTY BRYANT, piano, nightly.

Lighthouse (Hermosa Beach) — HOWARD RUMSEY'S All-Stars, nightly except Sundays; name jazz groups Sundays.

New Troubador (Santa Monica & Rodeo) — BILLY HIGGINS Quintet, weekends.

Renaissance — PAUL HORN Quintet, Fridays and Saturdays; BILLY HIGGINS Three, Wednesdays and Thursdays; BESSIE GRIFFIN and the Gospel Pearls, Sundays.

Sanbah (E. Hollywood) — MARK MURPHY; jam sessions Tuesdays.

Sportsman (Costa Mesa) — JACKIE JOCKO, piano-vocals; JOE PETERS, drums, nightly except Sundays until October.

Sundown—TERRY GIBBS Big Band, Mondays and Tuesdays.

The Bit — LES McCANN Trio; CHARLIE LLOYD Quartet, Mondays and Tuesdays.

The Blue Beet (Newport Beach)—ART PEPPER Quartet, Fridays and Saturdays, Sunday sessions.

The Cascades (Belmont Shore, L.B.)—VINCE WALLACE, tenor; CLYDE CONRAD Trio. The Losers — PETE JOLLY, piano; RALPH PENA, bass; UKIE SHARON, piano.

Troubador (La Cienega)—RAPHMAT JAMAL Quartet, nightly except Mondays; BILL PICKINS Trio, Mondays.

Wind and Sea (Santa Monica)—BILL BEAU Trio, nightly except Tuesdays and Wednesdays; BEN WEBSTER, Sundays.

Zebra Lounge (Central and Manchester) — DEXTER GORDON Sextet.

Zucca's Cottage (Pasadena)—ROSY MCHARGUE band, nightly.

SAN FRANCISCO

Mabel Mercer opened this month at the hungry i. Club owner Enrico Banducci built her a special room . . . Singer Mary Ann McCall, after a successful week at the Black Hawk, returned to town for a week at Outside-at-the-Inside in Palo Alto, where dancer Tommy Conine is now the talent buyer . . . Del Courtney, long-time bandleader, is leading the band for the Oakland Raiders football team . . . The University of California Folk Music festival brought Lightnin' Hopkins up from Houston, Texas, for appearances on the

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10 Years Ago


On the Cover: Nappy Lamare and his vocalist, Jacqueline Fontaine . . . Headline: Price-Slicing War Looms in LP Biz . . . Eddy Duchin plans to front a new band in the fall now that he is recovering from an infected leg injury . . . Radio station WINS in New York City made this statement as it planned to drop disc jockeys at the end of the current baseball season: ". . . They've also aired a lot of trash foisted on them by record pluggers who are merely leeches. In effect, stations have been helping record companies sell their products instead of playing what people really want to hear." . . . Dean Martin pays off \$3,500 to Apollo Records as settlement of breach-of-contract suit . . . Whispering Jack Smith died at the age of 51 . . . Frankie Laine and Patti Page cut a pair of duo singles for Mercury . . . Sidney Bechet is off to Europe again, vowing never to return . . . Illinois Jacquet, with his big new band, is playing theater dates in Cleveland and Chicago this summer . . . Erroll Garner says his Best on Wax is *I Let a Song Go out of My Heart*, cut on the Three Deuces label.

25 Years Ago

Headline: Fred Waring Leads Movement to Stop Theft of Records . . . Waring got together with leading radio performers in the east, including Paul Whiteman, Guy Lombardo, Frank Black, Don Voorhees, and Joe Pasternack. They held several meetings on some protective moves. Waring's attorney is working out the arrangements. Several state supreme court decisions provide the basis for prohibiting free and uncontrolled use of records over the air as well as restricting use of off-the-air recordings . . . Benny Carter has been refused admission to France because of legal difficulties with his ex-wife and their child . . . Tommy Dorsey won't be able to use his own name as leader for at least six months because of the contract he has with the Dorsey Bros. Orchestra . . . Wingy Manone and Louis Prima are reminding New York gutbucket fans of the startling rhythms of the Original Dixieland Jazz Band that brought hot music from New Orleans to New York 19 years ago . . . Cole Porter's score for the Broadway show *Jubilee*, is a sure-fire hit with *Begin the Beguine*.

July 4th weekend . . . Horace Silver broke Cannonball Adderley's attendance record at the Jazz Workshop.

Miles Davis (with Sonny Stitt) opened at the Black Hawk on June 21 to one of the biggest houses the club has had this year . . . The Montgomery brothers (Monk, Buddy, and Wes) opened with their new group at the Jazz Workshop with Lennie McBrowne on drums . . . The lineup these nights at the Tropics offers a house rhythm section (Cedric Heywood, piano; Ray Fisher, drums; Eddie Kahn, bass) with tenorist Brew Moore on Mondays; trumpeter Allen Smith on Wednesdays; the rhythm section alone on Thursdays and on Fridays and Saturdays both Moore and Smith, plus baritonist Harold Wiley. On Tuesday nights and Sunday afternoons, it's the Vince Guaraldi Trio, with Jerry Goode, bass, and Benny Barth, drums . . . Pier 7, on the Embarcadero, has started a cocktail jazz hour with banjoist Dick Oxtot and pianist Bill Erickson.

Pianist Al Haig is in town with a gypsy ensemble at the Sheraton Palace hotel dining room . . . The Duke Ellington-Sarah Vaughan concert June 17 laid a bomb even though it drew 2,200. The nut was too high . . . Johnny Mathis is set to open at the Geary in September for a week. Kid Ory's Band at On-the-Levee is down two nights a week. 

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