

AUGUST 3, 1961 35¢

down beat®

THE BI-WEEKLY MUSIC MAGAZINE

RESULTS OF THE 9TH

JAZZ INTERNATIONAL CRITICS POLL

GILLESPIE / MONK / MULLIGAN / COLTRANE / ELLINGTON / ADDERLEY





HERE'S JACK!

"Here's Jack" has been a familiar term, not only on a certain TV show, but also in NBC's Hollywood studios where Jack Sperling holds down "first drum chair". Jack is also the propellant behind the rocketing Pete Fountain group on several albums.

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OLDS

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Fullerton, California

THE EDITORIAL

Beginning on page 16, you will find the results of *Down Beat's* ninth International Jazz Critics Poll.

Forty-one critics voted; they represent 10 countries — the United States, Canada, Belgium, Italy, Sweden, France, Germany, England, Australia, and Japan. Thus, this is the broadest response in the history of the critics poll, in terms of numbers and nationality.

But it is broad in another way, too, and it is in this that the poll's chief value

lies: the poll represents the broadest possible spectrum of informed opinion on jazz, ranging from the views of those whose chief admiration is directed toward traditional jazz to committed modernists.

It will be noted that traditionalists did well in the poll—Pee Wee Russell, Edmond Hall, and Barney Bigard were in the top four among clarinetists, with Hall and Russell tied for second.

A new feature in the poll this year is the Hall of Fame category. Previously, the Hall of Fame was voted only by

readers during *Down Beat's* annual Readers Poll, conducted late in the year. But henceforth, two men will be elected each year, one in the readers poll and the other in the critics poll. It is felt that younger listeners, often unaware of the importance of older musicians, tend to ignore some of these past masters; the critics, being older and also listening with intensity and a background of knowledge, would give recognition to the older masters.

The polling was done in this way:

Each critic was allowed to vote for three men in each category—for first, second, and third places. The results were counted by a point system: three points for a first-place vote, two for a second, and one for a third. The exception was in the Hall of Fame division, in which the critics were asked to make six nominations. These were counted on an equal basis, and thus when Coleman Hawkins received 23 points, that meant his name had been on the ballot forms of 23 critics.

Each critic was permitted to make comment on his choices; but he was limited to 75 words because of space limitations. The voting of the individual critics begins on page 21.

Daniel Filipacchi of *Jazz Magazine*, in Paris, says that his comments would be the same as last year, which is to say that he wonders why there should be a New Star division. Then he adds that this year "I put three French names in the New Star category. They deserve a lot of attention, but they can't be put in the established talent category." Thus M. Filipacchi himself explains exactly why there is a New Star division.

The term is, of course, used advisedly: the critics were told that they did not have to stick to younger men, but could vote entirely on the basis of musical merit, even if for someone who had been in music for many years but hadn't yet been given adequate recognition. This resulted in what we feel were some eminently just results in the New Star division, such as the selection of Charlie Rouse as New Star tenor saxophonist, even though Rouse was in the Billy Eckstine band in 1944.

This, then, is the issue of the ninth *Down Beat* critics poll. We think you will find the results of considerable interest and significance.



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VOL. 28, No. 16

Readers in 86 Countries
Japanese Language Edition Published in Tokyo

AUGUST 3, 1961

CONTENTS

- 13 Big Changes at Mercury
- 14 Swinging the Past Pays Off
- 14 Filmusical Schedule Shifts into High
- 15 Festival at Evansville
- International Jazz Critics Poll
 - 16 The Winners—Who They Are
 - 19 The Poll's Results
 - 21 The Critics—How They Voted
- 27 Sid Mark, Friend to Jazz

DEPARTMENTS

- | | |
|-----------------------|-----------------------|
| 4 The Editorial | 28 Record Reviews |
| 6 Chords and Discords | 41 The Blindfold Test |
| 10 Strictly Ad Lib | 43 Caught in the Act |
| 26 Out of My Head | |

ON THE COVER

The perceptive pen of David Stone Martin has caught the pensiveness of the jazz critic for this 9th annual *Down Beat* International Jazz Critics Poll issue. Everything is there: the coffee cup, the pencil and paper, the cigarette. Every critic will recognize the scene—and so, for pleasure or its converse, will musicians.

THINGS TO COME

The next issue of *Down Beat*—the Aug. 17 issue, on newsstands on Aug. 3—will be a special issue in celebration of *Down Beat's* 27th anniversary. For it, Gilbert Erskine has written a new and fresh view of Bix Beiderbecke's happy summer of 1926, while John Tynan tells the amusing story of what happened when, in Hollywood, a Russian dance troupe was invited to a party with various jazz musicians and admirers of the art. And Marc Crawford has written a vivid impressionistic piece on tenor saxophonist Gene Ammons. Also a list of jazz clubs will be included.

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Address all circulation correspondence to Circulation Dept., 205 West Monroe Street, Chicago 6, Illinois.

Subscription rates \$7 one year, \$12 two years, \$16 three years in advance. Bundle Subscriptions: Five or more one-year subscriptions mailed to one address for individual distribution, \$4.90 per subscription. Add \$2.00 a year to these prices for subscription outside the United States, its possessions, and Canada. Change of address notice must reach us five weeks before effective date. Send old address with new address. Duplicate copies cannot be sent and post office will not forward copies.

POSTMASTER: Send Form 3579 to Down Beat,
205 W. Monroe Street, Chicago 6, Illinois

MAHER PUBLICATIONS: DOWN BEAT; MUSIC 1961; JAZZ RECORD REVIEWS; N.A.M.M. DAILY; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS.



STRAIGHT TALK

FROM TEDDY CHARLES:

There is a reason why our Pepper Adams, Donald Byrd Quintet album, "OUT OF THIS WORLD"* Warwick 2041, is selling up a storm. I have had a total of 32 D-J's** write me to tell me this is the best record by this group, a group which is currently breaking it up all over the country in personal appearances.

I'd like to give you my own reasons for extolling this record. Firstly, of course, I was at the sessions, and I, like



PEPPER ADAMS AND DONALD BYRD AT RECORDING OF "OUT OF THIS WORLD" (WARWICK 2041)

other listeners present, was caught up in the excitement generated by this superbly cooking group. Pepper is, right now, the best baritonist in Jazz. This record shows it. His solo tour de force on "DAYDREAMS" will stand as a Jazz classic.

Donald's work reveals a master Jazzman reaching a new stage of maturity embodying the lyricism given to only a handful of Jazz players. Evidently, this is not my opinion alone for the single release of "MR. LUCKY THEME" (taken from the album) is selling up a breeze and is receiving tremendous play in the juke-boxes and from D-J's.

Young pianist, Herb Hancock, is an extremely talented newcomer, a very impressive talent. Bassist, Laymon Jackson, swings right along with the great Miles Davis drummer, Jimmy Cobb. Stereo fans will find this album particularly rewarding since it features the Warwick Split-Level*** Rhythm Section Recording Technique for realistic reproduction. And, believe me, I know what a rhythm section should sound like.

Hear "OUT OF THIS WORLD" Pepper Adams Donald Byrd Quintet. As Donald says, "You got to dig it to dig it."

Also new on Warwick:
BOSS OF THE SOUL-STREAM TROMBONE by Curtis Fuller with Lateef, Hubbard, Warwick 2038-038St.

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NAT WRIGHT by Nat Wright with Hawkins, Chambers, Cobb, Wynton Kelly, Benny Green, Jimmy Raney, Warwick 2040-2040St.

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education in jazz

by Dave Brubeck

Nothing short of amazing is the way the Berklee School of Music equips its students to achieve success and security in the competitive music field. Even the short space between recent visits to Berklee, I've seen startling improvements in individual students . . . natural talent harnessed into vital creative musicianship. Every effort is made to make the most of their inborn gifts.



Dave Brubeck

On one occasion, I gave Berklee students some of my material; their sight reading and interpretation of it was equal to that of any professional musicians I have seen. Especially gratifying to me is that with all the freshness and spontaneity of their improvising, their understanding of melodic and harmonic principles is consistently in evidence.

Another important thing—the personalized faculty-student relationship is completely unique, endlessly rewarding. It's great to see students free of the usual formality of classrooms, exchanging ideas freely with their teachers. That's very exciting.

Berklee graduates that I've met have the common three vital qualities: mastery of the techniques of jazz . . . complete command of their instrument . . . the ability to create and thereby contribute to the future of jazz.

No wonder Berklee students have such an outstanding career record. I just wish there were more schools like it to fill the considerable need.

Dave Brubeck

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CHORDS AND DISCORDS

Misinterpretation?

The article *Inside the Cannonball Adderley Quintet, Part 2* (DB, June 22) was quite discouraging. The opinions and expressions of these musicians attest to their ignorance of music. How anyone can segregate ability according to race is beyond rationality. Of course, if one regards jazz as soul music, then the Negro musician has an advantage due only to his sociological background. However, in view of the more intelligent forms of jazz, the white musician has established himself on a parallel with the Negro. How can any fan ignore the contributions of Dave Brubeck, Stan Getz, Paul Desmond, Zoot Sims, André Previn, Jimmy Giuffrè, Shelly Manne, Chet Baker, and scores of others?

If man could rid himself of his selfish, unfounded prejudices the world and jazz would be more dynamic and prosperous. Bristol, Conn. Steve Piechota

Surprised Nat

To my surprise, I had missed George Crater and was pleased at his return with one of his funniest columns in the July 6 issue.

Congratulations also on the two-part conversation within the Cannonball Adderley band (*Inside the Cannonball Adderley Quintet, DB, June 8, 22*). It was a great deal more than journalism and represents the kind of reportage that illuminates more than jazz.

New York City

Nat Hentoff

The Bags Cover

I would like to remark on the beautiful art work on the cover of the July 6 issue. It really gives the full beauty of Milt Jackson and the rest of the Modern Jazz Quartet.

I don't know too much about art, but I know enough to say that this painting shows off the rare beauty of both jazz and painting.

Los Angeles, Calif.

Elliot Burstein

About That Man

Gene Lees' sympathetic article on Dave Brubeck is a step in the right direction as far as a proper appraisal of the man's music is concerned. Some day Brubeck's music will be studied with the same unprejudiced scholarship as has the music of the prominent classical composers.

Lees' open-minded article is, as I see it, the forerunner of the time when Brubeck's contribution will be accepted for its value, just as Charlie Parker's music is today. Parker, of course, was not the universally accepted monolith of jazz when he first gained attention as he is now. It takes time for the true picture of an artist to emerge from the tangle of incorrect and emotionally tinged criticism.

Lees' article is a glittering light, but much murkiness remains. In a review of André Previn's record of Paul Hindsmith's

Piano Sonata No. 3, Don Henahan criticized the interpretation as being too "Brubecky." I think Brubeck is hard enough to put one's finger on, much less to ascribe his attributes to a musician working in another area of music. Ironically, Henahan's overly casual comment appeared in the same issue as did the first article on Brubeck.

Denton, Texas

Peter A. Mood

Great Concern

I am writing with great concern over a statement made by Dave Brubeck in your June 22 issue. I am referring to his practice of never talking over the microphone and his belief that it is strictly a vaudeville approach.

I feel that when a musician can talk and joke with his audience it greatly improves his performance. One has only to listen to Cannonball to prove this. Of course, all you need is the music, but it just makes the whole evening so much nicer.

I realize that not everyone can talk to an audience as Cannonball is able to, but just announcing the name of the next tune is helpful. A person is just naturally curious to know the name of the tune he or she is listening to.

I attended a twin-bill concert featuring Brubeck and Duke Ellington in Cleveland last fall. Brubeck said no more than "thank you." On the other hand, the Duke introduced every song and had the audience laughing a good part of the night.

Adderley's and Ellington's approach to an audience is much more enjoyable and practical than Brubeck's.

Lorain, Ohio

Gary London

Brubeck has no such habit of silence. He said merely that the group had won a Down Beat poll before he began talking over microphones.

More MJQ

After your excellent article on the ebullient Milt Jackson, I feel that it would be appropriate to follow up with an article on John Lewis and/or the MJQ as a whole.

It is my opinion that John Lewis is deserving of the modern jazz equivalent of Duke Ellington's traditional jazz position. Miami Beach, Fla. Rick Gordon

Ornette

It's about time someone with an audience denounced Ornette Coleman. Don DeMicheal's review in the May 11 issue was excellent. How Coleman can get away with that noise is beyond me. It seems like a prank, the way this "genius" is hoisted high on a pedestal.

A letter published recently in your magazine (June 22) contained the proposition that if someone isn't moved by Coleman's "brilliant playing" and the "naked beauty" of his songs, than he is "certainly



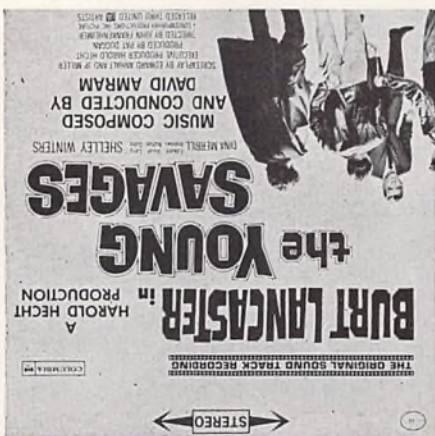
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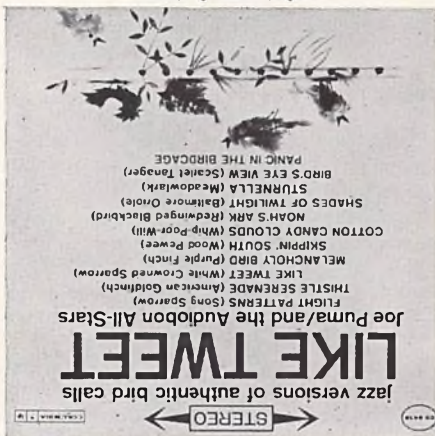
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pick up on...

very twisted and cold, musically." If you ask me, that writer is twisted.

Coleman's playing is "naked beauty." It has been stripped of its sense of rhythm and timing and lyrical feeling until there is nothing left but pure, unrestrained noise. Mere noise is not justifiable as music.

I do believe that Coleman has something to say, however. I say, let him show us something. John Coltrane may sound a little wild at times, but he never fails to get through to me. I know Coleman has got that same "something" that Coltrane has. Let him bring it out and show us it is more than a gimmicky plastic sax. Coleman has potential. He has feeling, and he has an audience. Let him develop these assets. If he does, he can become an immortal.

He is, however, a rebel, and this no one can change. If Coleman is not going to change, he will remain a controversy. And he will not even remain a controversy for long. Enough has been said. Let him decide his own future.

San Francisco, Calif.

Bill Grauss

Information, Please

I don't want to sound like every other jerk who writes in to *Down Beat* with a chip on his shoulder, but I do have a minor beef to discuss.

I consider myself a rather avid jazz fan, and I'm proud of what knowledge I do have of the music. I can generally distinguish the most obvious styles of the more famous musicians, but I'm not so good that I can pick out all the accom-

panying musicians on a record date.

Also, I have some idea of what goes on in a musician's solo and in the theme of a tune, but I would like to know a lot more about the form of a tune than what I can pick up intuitively.

Here's the point I want to make: so little can be found in the liner notes of a record album that unless the person who has bought the record has as much knowledge of the music as the musicians themselves, the notes are valueless for that particular record. . . .

I have an old Charlie Parker record on Royal Roost that I bought by accident long ago before I knew that jazz was something besides Jonah Jones, and now, when I'd like to know what's going on in the record, all I know is what I started out with — that Diz and Bird are both on the album.

I'd like to know a little more about the records I listen to. Not that poor liner notes would stop me from picking up that Bird album, but it would be nice if the authors of these notes told a little more about the records and less about jazz in general, not that jazz in general is not interesting, but André Hodeir, et al. handle the situation well, using a new and unusual medium called a book.

Pittsburgh, Pa.

Bill Avner

Love Letters

I am writing in answer to Wayne Kregling Jr.'s *Chords and Discords* letter in the June 8 issue.

He is another in the long line of persons

who find safety in the established. You could play a John Coltrane record for them, tell them he is an up-and-coming artist, and they would say he stinks. "He's just playing a lot of notes," they would say. And yet, a month later when they had forgotten about the record, you could play it for them again, but this time tell them he is a true jazz giant, and they would pretend they were studying his playing. They would say, "Yes, he's very, very good."

They are the kind of persons who really don't know what's going on. Kregling said that the record *Charles Mingus Presents Charles Mingus* and a Cecil Taylor record, probably *The World of Cecil Taylor*, were the worst records he had ever heard. The worst records he had ever heard are the biggest pride of my record collection. I suggest that he listen to them again, only this time listen to the ideas, moods, and blending instead of the actual notes. . . .

New York City

Gray Gorall

Back Issues

I have about 100 back issues of your magazine. I must part with them. Is there some agency or organization to which I could send these copies in order that they might be distributed to jazz fans in Europe or possibly behind the Iron Curtain?

Towson, Md.

Ted Savage

Yes, Jazz Lift, Box 980, Battle Creek, Mich., will see that back issues of DB are distributed to jazz fans behind the Iron Curtain. Jazz Lift also sends records to Eastern European fans.



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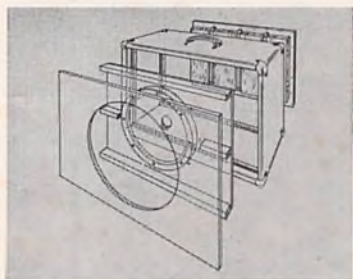
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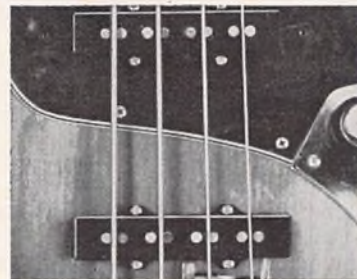


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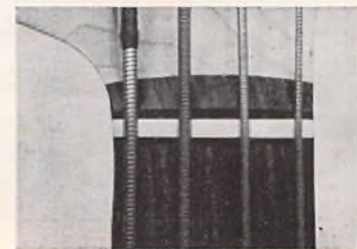


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NEW YORK

Stan Kenton zoomed into and loomed over Manhattan for three days last month, resting, listening, taking care of business, and previewing his new records. Twenty years a bandleader, Kenton is discontent with the state of modern music: "Not enough originality . . . as if people are afraid . . . they rely on the old, established tricks." With a band that is 14-brass strong—and he is thinking of adding another trumpeter and another drummer—he is playing the East and Midwest into September, at which time he opens at Basin Street East. He has recorded four albums for Capitol, two of them composed of ballads, arrangements by Kenton, one an interpretation of *West Side Story*, the fourth Stan's first Christmas album.



KENTON

The strangest of bandleader ballads was sung last month about **Quincy Jones** by **Cannonball Adderley**. In his weekly column for New York's *Amsterdam News*, Adderley wrote of Quincy's talent and problems; the fact that "the boy travels in good company always"; the unfortunate failure of *Free and Easy*, which toured Europe last year, and Quincy's subsequent efforts to keep body, soul, and band together in Europe: "During this time he became a travel agent, a booking agent, a liar, a flight engineer, a mechanic, and a linguist."

Erroll Garner is almost sure to tour South America. If union difficulties can be worked out, Britain will be next . . . **Dave Brubeck** will go to London soon to play and act in a **J. Arthur Rank** film, *All Night Long* . . . **Nelson Riddle** is already there, writing the score for the film version of *Lolita* . . . **Sarah Vaughan** and her husband have adopted a girl . . . **Art Blakey** and his wife celebrated their fifth wedding anniversary . . . **Philly Joe Jones** is leading a new group that includes **Freddie Hubbard**, trumpet; **Phil Lassiter**, alto saxophone; **Elmo Hope**, piano; **Larry Ridley**, bass . . . Trumpeter **Red Nichols** brought five pennies into the Roundtable:




GARNER

Robert Robertson, trombone; **William Good**, clarinet; **Sidney Appleman**, piano; **Joe Rushton**, bass saxophone; **Rollie Culver**, drums . . . Veteran, but modern, drummer **Denzil Best** plays now with **Ronnel Bright**, piano, and **Peck Morrison**, bass . . . **Billy Eckstine** is buying 12 percent of a new Las Vegas hotel, the Carver House, located in the Negro district of that strange city. He will do occasional shows there and sometimes act as host, but the principal entertainment will be provided by "six Negro dancers and four showgirl nudes . . . to get the people to come here for the late shows like they used to go to the late spots in Harlem."

Joe Glaser, president of Associated Booking Corp., angrily denied that he is planning to sell the agency. Rumor had it that \$3,000,000 had been offered. Glaser prices the agency at \$10,000,000 and said, "I don't wish to sell. It is my life's work." . . . Jazz composers **Hall Overton** and **Gunther Schuller** are among those who attended the American Symphony League national convention in Philadelphia . . .

(Continued on page 52)



down beat

Down Beat

August 3, 1961

Vol. 28, No. 16

BYRD LETS FLY AT TOUR

Guitarist Charlie Byrd flew into New York after a 12-week U. S. information agency tour of South America: 48 plane rides, 50,000 miles, and 16 countries. He flew in, with concepts and comments, which were musical, organizational, and social.

Byrd and his trio (Keter Betts, bass, and Buddy Deppenschmidt, drums) enjoyed the "very musical people. Everyone seems to play the guitar." Betts and Byrd said they found the climate particularly hard on their instruments. "They're both in the hospital now, and they may never be the same," Byrd said. "There were times when we dropped thousands of feet in altitude between concerts, and there were several times when you couldn't get in tune, no matter what you did."

The trio's outstanding musical kicks came in Paraguay and Brazil. In the former, where the musicians union requires that each musical program must consist of one-half Paraguayan music ("we hired a local group for half the program"), Byrd rediscovered works by composer Augustin Barrios, "a fantastic composer. I'll record some of his music soon."

For future tourers, Byrd made some suggestions. He said he believes that State Department and USIA officials are excited about jazz ambassadorship, "especially the USIA people we met in the field—they like jazz and want more of it." But few are fully prepared for the needs of *any* kind of traveling group, Byrd noted, or able to cope with the one-nighter concept within which most tours operate. For example:

The trio, plus Mrs. Ginny Byrd, tour manager and vocalist, had 28 pieces of luggage to be fought in and out of customs. It was nearly always a fight. Byrd suggested that a USIA or some government official should be on hand at each stop.

Language problems should be considered. No one in the group really spoke Spanish well; all of them were language-barriered in Portuguese-speaking Brazil:

"Keter ordered a sandwich and beer and got soap," Byrd said. "I asked for ice and got watermelon—like, the dictionary we had didn't really make it."

Sometimes they would spend 12 to 16

hours waiting for a plane. "There we'd be at the airport," Byrd related. "In some cases, we'd have no way to call into the city or the next city; no way to let anyone know that we were stuck. No way, either, to buy anything. Lots of times you couldn't change your currency. All you could do was to sit and starve."

Each stop brought a new situation. Some of the concerts were free, some had paid admission. "We never did figure how they decided which it would be," the guitarist said. "But many times the tickets were much too expensive. We discovered that the best concerts were those which were free but with admission only by invitation."

As most touring jazz stars also have complained, Byrd & Co. criticized some U. S. embassy officials who felt that the trio was available for embassy parties, beyond its job of communicating with foreign residents.

Ginny Byrd successfully stopped most of that ("although sometimes it made sense, and we did it"), but there were many examples of official ignorance, sometimes arrogance, which interfered with the special purpose of the trip. For example, though the Mexican National Jazz Festival had been planned so that it would fall on dates during which Byrd would be in Mexico City, the embassy there was not aware of the festival, or, if it was, had made no allowance for Byrd's presence during the performances—had planned other engagements instead.

Nevertheless, all felt that the tour had been a success. Byrd said he believes that the U. S. government has too static a view and should drop its one-nighter concept of tours, substituting for it more in-depth visits.

"We had only brief musical encounters with the people," he said, "and very little other chance of communication. Only because we moved so fast. Think what could be accomplished if they sent some college jazz band, say from North Texas State, for a month to one of those cities. Think of the good you could do that way."

Asked if there was any reaction to the freedom riders, Betts replied, "Nobody asked me any questions about the Negro problem. I found that most of the people were interested in Castro and what we were doing in Cuba."

"Castro has a lot of friends there," Deppenschmidt added.

"Check," Byrd said. "Can I tell them about the little places, Keter? You see, in some of the little places, the kids had never seen anyone like Keter (who is Negro) before. They followed him around like he was the piper. It would get to be a parade, then he'd turn around and yell, 'Boo,' and they'd disappear for a while. But they came back."

"It sure was the damndest thing," Betts said.

BIG CHANGES AT MERCURY

Rumors of a change at Mercury records had circulated for so long that, like rumors of the return of the big-band era, they were beginning to be taken with a grain of salt.

Then in mid-June came an announcement: Phillips of Holland, one of the largest electrical manufacturing firms in the world and a major European record manufacturer, had purchased the label.

A few days later, reports circulated that Jack Tracy, formerly with Mercury, and jazz artists and repertoire director for Argo records, had resigned from Argo and would return to Mercury—and that Quincy Jones would also join Mercury as an a&r man to work in close collaboration with Tracy.

The full implications of the change at Mercury are not yet known, but extensive revamping can be expected. The label had fallen into a lethargy not as profound as but comparable to that of Decca, with much of its product of indifferent quality, and jazz virtually unrepresented in its current catalog.

The jazz picture is to be changed forthwith: Tracy and Jones will work in pops as well as jazz, but they plan to get immediately into production on a new and invigorated jazz catalog.

Tracy said he thinks their relationship will be unique: as a team, they will represent at the best level both musical and business thinking.

Tracy's powers and activities will be much broader than during his previous sojourn at Mercury. He will also work in special recording projects such as documentary recordings and spoken word discs. He will also have some responsibilities in the merchandising and promotion of the jazz catalog.

SWINGING THE PAST PAYS OFF

It is sadly but generally acknowledged these days that often it takes more than a good band to compete successfully for bookings. A gimmick doesn't hurt, goes the reasoning, if it means solidifying your popularity.

Johnny Catron admittedly has a gimmick, but it is far removed from funny hats. His is a musical angle aimed at keeping the dancers' interest in the music at high pitch and incidentally keeping the promoter happy.

Catron, a well-to-do foreign-car dealer of Pomona, Calif., and sideman with many bands in the 1930s, has been running a 13-piece territory crew in southern California and farther east for many years.

The fact that he and some of his sidemen are not full-time professional musicians does not seem to affect the high level of their individual musicianship. Consequently, Catron keeps his band busy the year round.

When the leader bids for a job these days, he sells more than a band. Catron offers promoters what he calls Twenty-five Years of Swing and (you guessed it) bases his entire program of dance music on selections made famous by bands of yesteryear. Though it sounds less than exciting, to dancers the idea seems to be the greatest thing since Duz.

From written requests on cards distributed to dancers, Catron has uncovered some interesting facts on public taste in dance music.

"Everybody wants Glenn Miller," he reported, adding that he also gets frequent requests for music in the manner of Gus Arnheim and Ray Noble. Jimmie Lunceford has proved a firm favorite, said Catron, and he played a tape on a home recorder that captured audience reaction to the first rocking measures of 'Taint What You Do, It's the Way That You Do It. Plainly, the Lunceford two-heat went over big.

The age of dancers for whom his band plays, according to Catron, ranges from 30 to 60 years. By listing three names of bands of the 1930s, '40s, and '50s and jotting down their names and addresses, he explained, the audience actually programs their own dances.

Catron said he doesn't worry about not having music in the book representative of any band requested. He has a library of 200 specials, enough to keep the band blowing without repetition.

A bluff Kansan who takes pride in having been at the Reno club in Kansas City, Mo., the night Count Basie debuted his band there in 1935, Catron cherishes the big-band tradition.

The leader emphasized that his band

doesn't play merely well-known theme songs of the great bands. "Generally," he said, "they ask for a band by name rather than for a specific number. Still, we play *Moonlight Serenade* and *Chattanooga Choo-Choo* a lot. And *Sugar Blues*, too." Grinning, he said, "That old corn still goes over."

With the Years of Swing title now under copyright application, Catron is content to base his future operations on its proved merits and is working on an LP album to be recorded on location as well as on a television series that would feature well-known sidemen and leaders representative of the 25 years covered by the band's library.

"We're a modern band," he stressed, "and there are times when we slip in some original things of our own, too. They go over just as well as the oldies."

FILMUSICAL SCHEDULE SHIFTS INTO HIGH

In a recent magazine interview, movie star Gene Kelly bemoaned the fact that film musicals seemed to have disappeared from Hollywood's production schedules in recent years.

Certainly, for years it has become axiomatic in the motion picture industry that these productions for the most part were not worth making anymore.

Musical stars such as Kelly, Judy Garland, and Dan Dailey, who rode high during and after World War II, seemed to have lost their allure for European audiences. In any event, overseas markets simply were not buying the typical Hollywood musical product. So Hollywood stopped turning it out.

There were elaborate exceptions. *The King and I*, *South Pacific* and a bare few others splashed over into the supercolossal category with multimillion-dollar budgets, but the medium-priced production that was one of the hallmarks of the 1940s became a thing of the past.

Today, Hollywood has jumped back on the bandwagon and film musicals once more are increasingly scheduled by major and independent production companies. Yet, according to one producer, no musical picture made today can be produced for less than \$3,000,000, and some have run to double that figure.

Director Charles Walters, who begins work shortly at Metro-Goldwyn-Mayer on the musical *Jumbo*, recently contrasted the bygone era of medium-priced musicals with today's financial whoppers.

Unlike the old days, he said, when music took precedence over the story line, today's musicals must stress story, and stories must be "solid, simple and honest."

"You can't do a production number under \$100,000," he declared, "and I don't mean with 80 chorus girls, either.

... Hence, any kind of important musical to be produced right today will have to come in around \$5,000,000."

Despite this towering cost, according to Walters, musical pictures are undergoing a revival in Hollywood because "the international market, which frowned on them a few years ago, is beginning to accept them again.

"One reason," the director explained, "is that foreign stars are being used, or our stars with universal appeal." In *Jumbo*, for example, the stars are Doris Day, Jimmy Durante, and Martha Raye, none of whom is a newcomer, to say the least. Last year's *Can Can* starred Maurice Chevalier and Louis Jourdan, to the apparent satisfaction of European audiences. But top billing went to Frank Sinatra.

Whether or not the reason for overseas acceptance of Hollywood's musical pictures lies largely with European stars, there is no dearth of U. S. talent in forthcoming productions. And the material itself is for the most part drawn straight from Broadway shows.

At United Artists, *West Side Story* is nearing completion for the Mirisch company; Billy Wilder will direct Charles Laughton and Shirley MacLaine in *Irma La Douce*, to be scored by André Previn; Frank Sinatra's company, Essex, will film Betty Comden's and Adolph Green's *The New Yorkers*.

Warner Bros., too, is preparing three musicals, one of which, *Music Man*, is half-finished. *Camelot* will be filmed there next year, and the studio also will produce Moss Hart's autobiography, *Act One*, with musical interludes.

At Columbia, *Bye Bye Birdie* starts production in December under Gower Champion's direction, and George Sidney's *Here Come the Brides* will follow in the spring.

In addition to *Jumbo*, MGM has planned film versions of *The Unsinkable Molly Brown* and the Dorothy Fields-Arthur Schwartz show *By the Beautiful Sea*. The sole musical in production at Universal-International is *Flower Drum Song*. At 20th Century-Fox work will begin this fall on *State Fair*, a remake of the 1945 musical with additional songs by Richard Rodgers and Alan Jay Lerner.

Walt Disney is on the verge of winding up *Bahes in Toyland* with Ray Bolger and Tommy Sands, and UPA has begun work on a feature-length cartoon, *Gay Purr-ee*, which will feature voices of personalities such as Judy Garland.

In the current slate of film musicals on tap in Hollywood there is nothing of jazz interest pending; but the studio musicians who anticipate a lush year than any in recent times frankly couldn't care less.

THE FESTIVAL AT EVANSVILLE

By DON DeMICHEAL

It was that all-too-familiar story: a musical success but a boxoffice flop.

The Indiana Jazz Festival, held at Evansville, had come closer than most to being what a jazz festival should be: a stimulating, well-balanced program of good jazz. The only thorn in the haystack was the obnoxious boorish, crass vaudeville behavior of Al Hirt. The huge trumpeter played loud, fast, and high, but not only was his playing non-swinging, his execution was sloppy.

But his was the last group to perform, and it failed to dim the sparkle of the music heard before he defiled traditional jazz.

Duke Ellington, who performed both Saturday and Sunday nights, was the highlight of the festival. His performance Saturday night, while containing much of the often-heard, was excellent; on Sunday it was superb. Everyone in the band was relaxed, seemingly happy, and in the mood to play. And when the Ellington band is in this frame of collective mind, no band in the world can compare with it.

The band almost rocked off the stand during parts of *Suite Thursday* Sunday night. Other extraordinary moments: Duke's out-of-tempo piano solo on *A Single Petal of a Rose* from his suite dedicated to Queen Elizabeth II; Aaron Bell's imaginative bass solos in *A Drum Is a Woman* and *Satin Doll*; the ensemble in *Theme from Paris Blues*; and the work both nights of Johnny Hodges, Harry Carney, Ray Nance, and Lawrence Brown.

The festival got off to a flying start Friday night with the Al Cobine band from Bloomington, Ind. Cobine assembled 14 excellent musicians, including trumpeter Al Kiger, trombonist Buddy Baker, and reedman Roger Pemberton. The band's shadings and dynamics were best displayed on *I'm Old Fashioned*, but it was not until the group played *Sack o' Woe* that the members sounded at ease. Kiger and Pemberton stood out among the soloists.

Jimmy Rushing accompanied by the Dave Brubeck trio (Paul Desmond was missing) followed Cobine. Brubeck, kicked by Joe Morello and Rushing, played looser than is his usual wont. Rushing and Brubeck (and Morello and Gene Wright) established a rapport with each other and the audience from the beginning. It was as if they were getting together to play for friends in someone's living room.

The air of relaxation and warmth continued when Desmond, having bashfully made a late entrance as Rushing waddled off, took horn, group, and audience in hand to spin his quiet, yet still sharp-edged, abstractions. Brubeck seldom has sounded better. Morello, for his 5/4 solo at the end of the set, received the first of many standing ovations that were to mark the festival.

Jack Teagarden's sextet was disappointing in its portion of Friday night's performance. The group's program

consisted of what has become one of its usual nightclub sets. All the men played well, but it was evident that they had played the set too often for any musical challenge to remain. Trumpeter Don Goldie and pianist Don Ewell did what they could with the material at hand, but both have sounded better on other occasions. Barrett Deems, much-maligned by critics during his stay with Louis Armstrong, proved that he is, when he wants to be, a tasty and sensitive group drummer.

The Teagarden group perked up considerably when Rushing returned to close the show with a set of five tunes, including a rousing blues built loosely on *Boogie Woogie*.

Saturday afternoon's program was the longest of the festival's five sessions, but, in many ways, it was worth the five hours of hard-seat sitting. The program included the groups of Evansville's Boots Randolph, Ira Sullivan, Paul Winter, Cannonball Adderley, and Dave Remington. But the group that brought the small crowd to its feet was a quartet of young Mexicans under the banner Mexican All-Stars. The members of the group (Mario Contreras, trumpet; Mario Patron, piano; Victor Ruiz Pazos, bass; Tino Contreras, drums) had never played together until two weeks before this appearance. They had been outstanding performers at the Mexican National Jazz Festival held early in June at Mexico City. They made a bright-sounding quartet. Mario Contreras' crackling trumpet work and his brother's flashy drumming broke the crowd up.

Almost as crowd-pleasing as the Mexican group was Randolph's sextet (Randolph, tenor and soprano saxophones; Roger Pemberton, flute, baritone and tenor saxophones; Loren Blake, piano; Jimmy Wilkerson, guitar; Norm Crowley, bass; Jim Baker, drums). Randolph, who has spent much of his career in the South and Midwest playing rock-and-roll, dispensed with, for the most part, the honking and squealing he often indulges in. His solos were hard-driving but usually in good taste, whether on soprano or tenor. Pemberton soloed on all three horns with skill, maturity, and warmth. Wilkerson showed his Christian roots and Montgomery branches.

The Winter sextet from Chicago blew hot and heavy but to little avail except when baritonist Les Rout, surely one of the most satisfying of the young baritonists, and pianist Warren Bernhardt, another comer, soloed. Remington's crew, while not earthshaking, is a good traditional band. Sullivan's quintet and the Adderley group made perfunctory appearances at the afternoon performances—both saved their best till Saturday evening.

Sullivan's five-piecer opened the evening performance with a Chicago-styled *Sunset Eyes*, but it was not until the second tune, *Sketches*, written by the group's bassist, Donald Garrett, that the audience caught a glimmer of the leader's talent. *Sketches* was the most daring of all compositions heard at the festival. It was played at a fast tempo with short sections of half-time inserted periodically. It showed that modern jazz composition can be far out yet retain both form and freedom. Tenorist Nickie Hill, who seemed to have had a hard time getting himself together previously, played beautifully on the ballad *In Other Words*. The Sullivan group was, however, best on a fiery, hardboiled *BeBop*.

Sullivan's rhythm section (Garret; Andrew Hill, piano; Robert Berry, drums) stayed on to back saxophonist-flutist-manzelloist-strichist Roland Kirk, who had the audience roaring from the start. His two- and three-horns-at-a-time bit, while sometimes gimmicky, is nonetheless one of the most awesome things in jazz. One critic, who had not seen Kirk in person before, gasped, "My God!"

Kirk can prove himself on one horn at a time when he wants, as he did several times Saturday night, but his tenor-without-a-reed version of *Body and Soul* was more a trick

(Continued on page 42)

INTERNATIONAL JAZZ CRITIC'S POLL

THE WINNERS

On this and the two following pages are brief biographies of this year's International Jazz Critics Poll winners in both its divisions—overall and New Star. On pages 19 and 20 are detailed listings of each category in both divisions.



JULIAN (CANNONBALL) ADDERLEY won the New Star alto award in the critics poll in 1959; the next year he won the overall alto award and repeats the victory this year. His playing is marked by a strong rhythmic pulse and firm clarity of expression at all tempos. Since leaving the Miles Davis group in the fall of 1959, he has led his own group, featuring his brother, Nat, on cornet.



RAY BROWN occupies among bassists a position parallel to that of Dizzy Gillespie among trumpeters: he is the most admired bassist of all bassists. Moving to New York City from his native Pittsburgh in the mid-1940s, he joined Gillespie's group, then formed a trio. In the early 1950s, he became a regular touring member of Jazz at the Philharmonic and has worked with Oscar Peterson since 1951. He now lives in Toronto, Canada.



RAY CHARLES has achieved an enormous influence and reputation among singers, instrumentalists, and critics—to say nothing of fans from both the rock-and-roll and jazz markets. Blind since he was 6, Charles overcame his handicaps to achieve success as an arranger, alto saxophonist, pianist, and bandleader. In 1958, he won the New Star award in the critics poll for male singers, and now for the first time wins the overall male vocal award.



JOHN COLTRANE, one of the giants of contemporary jazz, has never before won an award in the critics poll, incredible as it seems. As if to make up for lost time, the critics this year have voted him three awards: tenor saxophone, New Star miscellaneous instrumentalist (for his soprano sax work), and New Star combo. Coltrane was born in Hamlet, N.C., in 1926, and now lives in St. Albans, New York.

FREDDIE HUBBARD is this year's critics' choice as New Star trumpet player. The young musician gained many critical huzzahs for his soaring, pungent work with the now-disbanded J. J. Johnson Sextet. Since his stay with the trombonist's group, Hubbard has appeared with the Quincy Jones band and other groups. He has recorded with many groups and records under his own name for Blue Note.



BUDDY DEFranco, active of late both as a teacher and as a performer (he co-leads a group with Tommy Gumina), has been admired by musicians since the mid-1940s, when he worked with Tommy Dorsey's band. Often called "cold" by critics, he dropped out of the critics poll from 1955 to '59 (he won it the first two years of its existence) but last year recaptured first place and has held on to it this year.



ERIC DOLPHY is considered one of the young Turks among jazzmen—although, since he was born in 1928 (in Los Angeles), he is only two years younger than, for instance, Ray Brown. But Dolphy is a member of a fiery generation of new jazzmen. He worked with Gerald Wilson and Buddy Collette, then with Chico Hamilton's group, and from there jumped off to the Charles Mingus group, increasing originality and reputation, and now a New Star alto award.



THE DOUBLE SIX OF PARIS is a surprising win as New Star vocal group. Lyrics to jazz instrumentals are hard enough to understand in English, yet this group's first disc, done in French, has been a success in America. The group follows the approach of Lambert-Hendricks-Ross, except that six singers are used. With overdubbing, this results in 12 voices. Their first disc is based on Quincy Jones' compositions and arrangements.



DUKE ELLINGTON continues to amaze musicians, critics, and laymen with the range, color, depth, and power of his work. At present, the Ellington band has many of its veterans back—Nance, Anderson, Brown, Tizol—and with works such as *Suite Thursday* continuing to enrich its library, Ellington is still looked on as a major and maybe the major force in jazz. Hence Ellington's big-band and arranger/composer awards.



ELLA FITZGERALD is the almost inevitable winner of this and *Down Beat's* annual Readers Poll. A favorite of musicians before she was even 20, Ella has been prominent in jazz and popular music since her days with the Chick Webb band in the 1930s. Since 1955, she has been under the management of Norman Granz and has made overseas tours with the Oscar Peterson Trio. Her Cole Porter and other "song book" albums have been hits.

SAHIB SHIHAB was born in Savannah, Ga., in 1925. Though he has been voted New Star on baritone saxophone, Shihab has come but slowly to recognition: he has been playing professionally since 1938. He has worked with a wide variety of the most influential leaders, including Roy Eldridge, Thelonious Monk, Tadd Dameron, Dizzy Gillespie, Art Blakey, and, most recently, the Quincy Jones band.



ARETHA FRANKLIN, New Star female vocalist, is a new arrival to professional music. Only 18 years old, she is the daughter of a minister in Detroit. She sang in churches and last year made her professional debut in New York. Heavily blues and church influenced, she sings in a style related to that of Ray Charles, with touches of early Dinah Washington.



J. J. JOHNSON wins the trombone award in *Down Beat's* International Jazz Critics Poll for the seventh year in a row; the previous two years of the poll's existence, Bill Harris won it. Founder of the modern school of jazz trombone, he was one of the first to play bop on the instrument. Since then he has held on to his domination of the instrument while developing into a jazz composer of growing power.



DIZZY GILLESPIE, idol of modern trumpet players, has been re-establishing his command of the critics' respect in the past two years. Winner of the critics poll in 1954 through '57, he was displaced by Miles Davis in '58 and '59, tied with Davis last year, and wins this year. His playing is still marked by phenomenal facility but also with the taste and restraint of maturity.



ROLF KUHN, winner of the New Star award on clarinet, was born in Cologne, Germany, in 1929. He moved to West Germany in 1952, formed a quartet to broadcast, then moved to the United States in 1956. A superbly fluent performer, Kuhn reflects influences of Buddy DeFranco and Benny Goodman. In this country he has worked with bands of Warren Covington and Urbie Green.



CHARLIE HADEN, this year's winner as New Star bassist, has risen rapidly in the critics favor for exceptional playing first brought to light in the Ornette Coleman Quartet. The young bassist hails from Missouri, and some of his best playing with the Coleman group has been rooted in the music heard in the section of the country in which he was raised. In one of his best solos on record, he strummed his instrument.



LAMBERT-HENDRICKS-ROSS have been walking away with the vocal-group award in this and other polls for the last three years. Composed of Jon Hendricks (who writes most of the lyrics for the group), Annie Ross, and Dave Lambert, the trio sings jazz instrumental classics note for note, and improvises scat vocals. The group was formed only as a recording unit in 1958, but it soon was in heavy demand for appearances.



LOUIS HAYES is the latest of the young jazzmen from Detroit to be honored by the jazz critics. Hayes, although he is but 24 years old, has been playing with name groups for the last five years, (first with Horace Silver and now with Cannonball Adderley). Hayes, out of the Max Roach-Philly Joe Jones-Art Blakey school of drumming, is one of the most recorded of percussionists. He's voted New Star.



MIKE MAINIERI, who, before any recorded examples of his playing were available, came second to Lem Winchester as New Star vibraharpist in last year's critics poll, swept the New Star vibes category this year on the strength of his appearances with Buddy Rich's group and one recording with Rich. Mainieri, born in the Bronx only 23 years ago, has an extraordinary technique.



COLEMAN HAWKINS, selection of the critics for the jazz Hall of Fame, the first time they have been requested to vote in this category, plays with the same superb strength as he did in the 1930s, when it was near-fatal for a tenor saxophonist *not* to sound like him. Even though he is one of the elder statesmen of jazz (he first recorded in 1923), Hawkins has remained modern.



JUNIOR MANCE was born in Chicago in 1928, and studied in that city at Roosevelt University. Later, he worked with Gene Ammons, Lester Young, Dinah Washington, and the Cannonball Adderley Quintet. His period with Dizzy Gillespie was an enriching one, and he has developed into a facile, yet blues-flavored, pianist who is modern but rooted in tradition. Last year, he formed his own trio.



MILT JACKSON, the most influential vibraharpist extant, has monopolized every jazz poll conducted in the last few years. This year's vibes award is his seventh in a row in the International Jazz Critics Poll. Bags' playing, stemming from the music of his fundamentalist church denomination, has been called the epitome of soul (positive connotation). He is one of the charter members of the Modern Jazz Quartet.



THE MODERN JAZZ QUARTET has won the Combo award in the critics poll since 1954. One of the most popular small groups in jazz, the MJQ has had only one personnel change since its formation nine years ago: Connie Kay replaced Kenny Clarke on drums about a year after the group was organized. All four members are equal partners. Besides Kay, the MJQ consists of Milt Jackson, John Lewis, and Percy Heath.



THELONIOUS MONK, so belatedly recognized, was in the formative forefront of bop with Dizzy Gillespie and Charlie Parker. A unique and highly rhythmic pianist of enormous harmonic originality, he is the composer of countless jazz standards such as *'Round Midnight*, *Well You Needn't* and *Straight, No Chaser*. He has lately been touring successfully with a quartet that features New Star Charlie Rouse on tenor.



WES MONTGOMERY was born in Indianapolis, Ind., in 1925. Brother of bassist Monk and vibraharpist Buddy Montgomery, he emerged to prominence later than his brothers. In the last two years, he has been amazing audiences nationally with his blend of single-line and chorded guitar work. Montgomery has gained national attention rapidly. Last year he won the New Star award in the critics poll; this year he wins over all guitarists.



GERRY MULLIGAN, perennial baritone saxophone poll winner, does it again in this poll and also picks up another award—for New Star band. The Mulligan band, featuring writing by himself, Bob Brookmeyer, and others, is a different-sounding band of textures varying from delicate combo effects to full big-band roar. The band has toured widely since it was formed in March of 1960.



JULIAN PRIESTER was born in Chicago in 1935, and, like many musicians, first studied piano. Later, he studied baritone horn, and then trombone, the instrument on which he is now voted a New Star. He worked with Sun-Ra, then with Lionel Hampton and Dinah Washington. He moved to New York City in 1958, and has been working with Max Roach for the past couple of years.



MAX ROACH, for many years the leading light of jazz drumming, still maintains his influence not only among drummers but critics as well. One of the first to employ 3/4 in jazz, the 36-year-old drummer continues to experiment with time signatures, much of his work the past year having been in 5/4. His resilient playing is almost always a source of musical interest.



CHARLIE ROUSE, who wins the New Star tenor award, is another musician receiving tardy recognition. He was born in Washington, D.C., in 1924. He played with Billie Eckstine in 1944, later with Dizzy Gillespie and Duke Ellington. He co-led the Jazz Modes with Julius Watkins from 1956 to 1958, worked with Buddy Rich in 1959, and later that year joined Thelonious Monk, with whom he is now.



GEORGE RUSSELL, New Star arranger/composer, was first a drummer (he worked in one of Benny Carter's big bands in the 1940s) but has made his mark as writer of some of the most original and fresh-sounding works in jazz. While hospitalized for 16 months some years ago, he formulated what he calls the Lydian Concept of Tonal Organization. A writer of musical lines, Russell reflects jazz of all schools.



LES SPANN last year won a New Star award in the International Jazz Critics Poll for flute; this year he wins another for guitar. Les was born in 1932 in Pine Bluffs, Ark. He majored in music education and flute at Tennessee State University. He joined the Dizzy Gillespie Quintet in August, 1958, and later went with the Quincy Jones band on a tour of Europe with the musical *Free and Easy*.



JULIUS WATKINS, who again wins the miscellaneous-instrument award in the critics poll, has made a difficult instrument—nigh impossible for jazz—uniquely his. French horn, in his hands, is an instrument of previously unexpected flexibility. Watkins—"the Phantom," as fellow members of the Quincy Jones band have dubbed him—was born in Detroit in 1921.



FRANK WESS, as his wide winning vote margin in this poll indicates, is the most respected of jazz flutists. Wess was a pioneer in the use of the instrument for jazz. Known equally as an arranger, composer, and tenor saxophonist, he is a mainstay of the present Count Basie band. He was born in Kansas City, Mo., in 1922. He has played with Billy Eckstine, Eddie Heywood, Lucky Millinder.



JIMMY WITHERSPOON gained his first experience as a blues singer in Calcutta, India, of all places, while he was in the Merchant Marine during World War II. Later he worked with the Jay McShann band for four years. In the early 1950s, he recorded a number of singles that were hits in the rhythm-and-blues field but came to the attention of jazz listeners only in 1958.



LEO WRIGHT joined the Dizzy Gillespie Quintet in August, 1959, and, like everyone else who has ever worked for Gillespie, is finding the master a profound stimulus to development. A forthright and virile alto saxophonist, Wright also plays flute with the group. In the past year, he has made record dates under his own name. His New Star flute award is a further advance in his career.

THE POLL'S RESULTS

Those with fewer than four points are not listed.

HALL OF FAME

Coleman Hawkins	23
Billie Holiday	19
Art Tatum	15
Charlie Christian	11
Sidney Bechet	10
Jelly-Roll Morton	10
Bix Beiderbecke	8
Earl Hines	8
Thelonious Monk	8
Bessie Smith	8
Miles Davis	7
Roy Eldridge	6
King Oliver	6
Ella Fitzgerald	5
Jimmy Blanton	4
Clifford Brown	4
Fletcher Henderson	4
Johnny Hodges	4
Django Reinhart	4
Jack Teagarden	4

BIG BAND

Duke Ellington	100
Count Basie	58
Quincy Jones	34
Gerry Mulligan	19
Maynard Ferguson	8

ARRANGER/COMPOSER

Duke Ellington	77
Gil Evans	60
John Lewis	27
Thelonious Monk	19
Charles Mingus	17
Billy Strayhorn	9
Quincy Jones	7
George Russell	7

COMBOS

Modern Jazz Quartet	60
Miles Davis	28
Cannonball Adderley	20
Charles Mingus	19
Thelonious Monk	13
Dizzy Gillespie	10
Jazztet	10
Horace Silver	10
Buck Clayton	9
Oscar Peterson	8
Art Blakey	7
Louis Armstrong	6
Dave Brubeck	6
John Coltrane	6
Al Cohn-Zoot Sims	5
Buddy Tate	4
Ornette Coleman	4

TRUMPET

Dizzy Gillespie	74
Miles Davis	73
Art Farmer	22
Louis Armstrong	21
Roy Eldridge	15
Clark Terry	9
Buck Clayton	8
Nat Adderley	4
Donald Byrd	4

TROMBONE

J.J. Johnson	75
Bob Brookmeyer	30
Jack Teagarden	28
Curtis Fuller	23

Vic Dickenson	20
Jimmy Knepper	17
Dickie Wells	13
Al Grey	12
Bennie Green	4

ALTO SAXOPHONE

Cannonball Adderley	61
Johnny Hodges	56
Sonny Stitt	29
Paul Desmond	23
Benny Carter	19
Ornette Coleman	15
Phil Woods	10
Jackie McLean	9
Lee Konitz	6

TENOR SAXOPHONE

John Coltrane	63
Coleman Hawkins	51
Ben Webster	31
Stan Getz	30
Zoot Sims	17
Sonny Rollins	10
Johnny Griffin	9
Sonny Stitt	6
Buddy Tate	5
Paul Gonsalves	4

BARITONE SAXOPHONE

Gerry Mulligan	90
Harry Carney	80
Pepper Adams	40
Ronnie Ross	7
Cecil Payne	5
Haywood Henry	4

CLARINET

Buddy DeFranco	41
Ed Hall	29
Pec Wee Russell	29
Jimmy Guiffre	27
Barney Bigard	16
Tony Scott	14
Benny Goodman	8
Pete Fountain	7
Jimmy Hamilton	7
Albert Nicholas	7
Buster Bailey	5

PIANO

Thelonious Monk	58
Bill Evans	42
Oscar Peterson	27
Erroll Garner	24
Earl Hines	20
Horace Silver	14
Duke Ellington	12
John Lewis	11
Ray Bryant	7
Red Garland	6
Wynton Kelly	5
Teddy Wilson	5

BASS

Ray Brown	68
Charles Mingus	66
Milt Hinton	12
Red Mitchell	12
Percy Heath	10
Sam Jones	8
Scott LaFaro	8
George Duvivier	7
Wilbur Ware	4

GUITAR

Wes Montgomery	78
Barney Kessel	40
Kenny Burrell	26
Jim Hall	26
Charlie Byrd	18
Freddie Green	13
Tal Farlow	10
Jimmy Raney	7
Al Casey	4
Everett Barksdale	4

DRUMS

Max Roach	49
Philly Joe Jones	43
Art Blakey	27
Buddy Rich	24
Jo Jones	19
Shelly Manne	12
Elvin Jones	10
Charlie Persip	8
Connie Kay	7
Jimmy Crawford	6
Chico Hamilton	6

VIBRAHARP

Milt Jackson	100
Lionel Hampton	35
Red Norvo	35
Teddy Charles	14
Victor Feldman	13
Terry Gibbs	12
Lem Winchester	7
Eddie Costa	6

FLUTE

Frank Wess	77
Herbie Mann	27
Jerome Richardson	18
Les Spann	13
Buddy Collette	12
Yusef Latef	11
Bobby Jaspar	7
Bud Shank	7
James Moody	5
Sam Most	5
Leo Wright	5
Paul Horn	4

MISCELLANEOUS INSTRUMENT

Julius Watkins (French horn)	42
John Coltrane (soprano saxophone) ..	32
Steve Lacy (soprano saxophone)	14
Jimmy Smith (organ)	14
Ray Nance (violin)	11
Stuff Smith (violin)	11
Yusef Latef (oboe)	9
Jean Thielemans (harmonica)	9
Eric Dolphy (bass clarinet)	7
Clark Terry (flugelhorn)	6
Ray Brown (cello)	5
Harry Lookofsky (violin)	4

MALE SINGER

Ray Charles	54
Jimmy Rushing	52
Louis Armstrong	30
Joe Turner	13
Jon Hendricks	12
Frank Sinatra	12
Mel Tormé	12
Lightnin' Hopkins	10
Joe Williams	9
Jack Teagarden	7
Bill Henderson	6
Muddy Waters	4

FEMALE SINGER

Ella Fitzgerald	69
Sarah Vaughan	40
Carmen McRae	20
Helen Humes	19
Anita O'Day	18
Mahalia Jackson	16
Peggy Lee	11
Abbey Lincoln	9
Dinah Washington	8
Ernestine Anderson	5

VOCAL GROUP

Lambert-Hendricks-Ross	72
Jackie Cain-Roy Kral	13
Raylettes	12
Hi-Lo's	11
Four Freshman	5
Mills Brothers	5

NEW STARS

BIG BAND

Gerry Mulligan	75
Gil Evans	17
Terry Gibbs	12
Johnny Dankworth	12

ARRANGER/COMPOSER

George Russell	22
Benny Golson	18
Ornette Coleman	10
Clare Fischer	10
Frank Foster	9
Randy Weston	7
Bill Mathieu	6
Bobby Timmons	6
Jimmy Heath	5
J.J. Johnson	5
Mal Waldron	5
Bob Brookmeyer	4
Hank Crawford	4
Slide Hampton	4
Bill Holman	4
Melba Liston	4
Marty Paich	4
Bill Potts	4

COMBOS

John Coltrane	24
George Russell	19
Ornette Coleman	17
Donald Byrd	9
Toshiko-Charlie Mariano	9
Montgomery Brothers	8
Ray Charles	7
Lockjaw Davis-Johnny Griffin	7
Paul Horn	7
Bill Evans	6
Junior Mance	6
MJT+3	6

TRUMPET

Freddie Hubbard	37
Blue Mitchell	18
Benny Bailey	15
Don Ellis	12
Don Goldie	12
John Letman	12
Clark Terry	12
Don Cherry	8
Ira Sullivan	7
Booker Little	6
Richard Williams	6
John Coles	5
Doc Severinsen	5

TROMBONE

Julian Priestler	37
Willie Dennis	13
Slide Hampton	13
Booty Wood	12
Dave Baker	9
Aake Persson	9
Melba Liston	8
Matthew Gee	5

ALTO SAXOPHONE

Eric Dolphy	37
Jackie McLean	23
Leo Wright	21
John Handy	19
Charlie Mariano	14
Hank Crawford	12
Frank Strozier	9

Bruce Turner	9
Lou Donaldson	9

TENOR SAXOPHONE

Charlie Rouse	26
Wayne Shorter	17
Stanley Turrentine	15
David Newman	14
Harold Land	13
Harold Ashby	9
Booker Ervin	8
Eddie Harris	8
Hank Mobley	8
Teddy Edwards	7
Dave Young	5
Ira Sullivan	4

BARITONE SAXOPHONE

Sahib Shihab	26
Cecil Payne	16
LeRoy Cooper	15
Frank Hittner	11
Jay Cameron	9
Charles Davis	7
Marvin Holaday	4
Tate Huston	4

CLARINET

Rolf Kuhn	15
Art Pepper	11
Jimmy Hamilton	8
Paul Horn	8
Raymond Burke	7
Sandy Brown	6
Vince Cattolica	6
Al Cohn	5
Eric Dolphy	5
Ed Hall	5
Zoot Sims	4
Bill Smith	4
Putte Wickman	4

PIANO

Junior Mance	31
Wynton Kelly	26
Cecil Taylor	20
Tommy Flanagan	14
McCoy Tyner	11
Bobby Timmons	10
Barry Harris	8
Bernard Peiffer	7
Victor Feldman	6
Elmo Hope	6
Toshiko Mariano	6
Paul Bley	4
Horace Parlan	4
Dick Wellstood	4

BASS

Charlie Haden	29
Art Davis	18
George Tucker	14
Ron Carter	12
George Joyner	9
Gene Ramey	8
Aaron Bell	7
Pierre Michelot	7
Doug Watkins	6
Jymie Merritt	5
Tommy Williams	5
Keter Betts	4
Major Holly	4
Gary Peacock	4

GUITAR

Les Spann	24
Ray Crawford	17
René Thomas	13
Eddie Duran	9
Grant Green	9
Attila Zoller	8
Al Casey	7
Hank Garland	6

Joe Capraro	4
Barry Galbraith	4
Joe Passalouqua	4

DRUMS

Louis Hayes	28
Mel Lewis	22
Dannie Richmond	21
Frank Butler	12
Oliver Jackson	11
Roy Haynes	9
Eddie Blackwell	8
Art Taylor	8
Albert Heath	7
Lennie McBrowne	7
Roy Brooks	6
Pete LaRoca	6
Charlie Persip	6
Ed Shaughnessy	6
Frank Dunlop	4
Connie Kay	4

VIBRAHARP

Mike Mainieri	45
Gary Burton	12
Dave Pike	11
Emil Richards	9
Bobby Hutcherson	7
Earl Griffith	6
Terry Gibbs	5
Wolfgang Schluter	5
Tommy Vig	4

FLUTE

Leo Wright	40
Eric Dolphy	29
Yusef Lateef	21
James Clay	10
Paul Horn	9
James Moody	6
Bobby Jaspar	4
Sam Most	4

MISCELLANEOUS INSTRUMENT

John Coltrane (soprano saxophone) ..	22
Eric Dolphy (bass clarinet)	20
Roland Kirk (manzello, strich)	16
Yusef Lateef (oboe)	11
Shirley Scott (organ)	6
Gene Roland (mellophonium)	5
Sam Jones (cello)	4
Red Mitchell (cello)	4
Jean Thielemans (harmonica)	4

MALE SINGER

Jimmy Witherspoon	39
Muddy Waters	15
Mel Tormé	11
Oscar Brown Jr.	8
Lightnin' Hopkins	8
Big Miller	8
B.B. King	5
Otis Spann	5
Mose Allison	4
King Pleasure	4

FEMALE VOCALIST

Aretha Franklin	30
Abbey Lincoln	25
LaVern Baker	8
Helen Humes	8
Nina Simone	8
Marjorie Hendricks	5
Gloria Lynne	5
Nancy Wilson	5
Etta Jones	4
Carol Sloane	4

VOCAL GROUP

Double Six	14
Jackie Cain-Roy Kral	5
Raylettes	5

HOW THEY VOTED

Below is a list of the critics' choices, followed by their comments, if any. In categories where there are fewer than three names, the critic had no other choices listed on his ballot. In some cases New Star choices (listed in brackets) were declared ineligible because the musician had been a previous winner in this division. Hall of Fame choices are not listed.

JOACHIM ERNST BERENDT

Critic, Germany

Big Band—Duke Ellington, Count Basie, Quincy Jones (Johnny Dankworth, Kurt Edelhagen) . . . Arranger/Composer—Duke Ellington, George Russell, Charles Mingus (George Russell, Norman Simmons, Jimmy Heath) . . . Combo—Miles Davis, Modern Jazz Quartet, Cannonball Adderley (Charles Mingus, George Russell, Ornette Coleman) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Benny Bailey, Blue Mitchell, Richard Williams) . . . Trombone—Jack Teagarden, J. J. Johnson, Bob Brookmeyer (Julian Priester, Willie Dennis, Aake Persson) . . . Alto—Johnny Hodges, Sonny Stitt, Cannonball Adderley (Eric Dolphy, Jackie McLean, Arne Domnerus) . . . Tenor—Coleman Hawkins, John Coltrane, Johnny Griffin (Hank Mobley, Charlie Rouse, Hans Kohler) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (Sahib Shihab, Michel Devillers, Tate Houston) . . . Clarinet—Buddy DeFranco, Jimmy Hamilton, Albert Nicholas (Rolf Kuhn, Eric Dolphy, Putte Wickman) . . . Piano—Thelonious Monk, Bill Evans, Horace Silver (Bobby Timmons, Wynton Kelly, Martial Solal) . . . Bass—Charles Mingus, Ray Brown, Scott LaFaro (George Joynner, Jymie Merritt, Pierre Michelot) . . . Guitar—Tal Farlow, Wes Montgomery, Kenny Burrell (Attila Zoller, Franco Cerri, René Thomas) . . . Drums—Max Roach, Kenny Clarke, Elvin Jones (Danny Richmond, Ed Blackwell, Pete LaRoca) . . . Vibraharp—Milt Jackson, Lionel Hampton, Terry Gibbs (Mike Mainieri, Wolfgang Schluter) . . . Flute—Herbie Mann, Jerome Richardson, Frank Wess (Yusef Lateef, Eric Dolphy, Leo Wright) . . . Miscellaneous Instrument—Julius Watkins, French horn; Jimmy Smith, organ; Sonny Terry, harmonica (Roland Kirk, manzello, strich; John Coltrane, soprano saxophone; Yusef Lateef oboe) . . . Male Singer—Jimmy Rushing, Ray Charles, Louis Armstrong (Jimmy Witherspoon, Muddy Waters, Lightnin' Hopkins) . . . Female Singer—Mahalia Jackson, Ella Fitzgerald, Ernestine Anderson (Abbey Lincoln, Aretha Franklin, Lodi Carr) . . . Vocal Group—Lambert-Hendricks-Ross, Jackie Cain-Roy Kral, Hi-Lo's (Jackie Cain-Roy Kral, Andy and the Bey Sisters).

Wouldn't it be better to have two separate categories for arranger and composer? Miles and Monk are among the greatest composers of themes, but they are not that important as arrangers. On the other hand, Quincy, Ernie Wilkins, Manny Albam are among the greatest arrangers, but as composers they don't rank with Monk or Miles.

I voted for musicians who are both composers and arrangers, but this is a compromise. Composition and arranging standards are very different. And don't forget the important musicians living in Europe: Kenny, Albert Nicholas, Lucky, Don Byas . . . and a few Europeans, too.

BILL COSS

Associate Editor, *Down Beat*

Big Band—Duke Ellington, Gerry Mulligan, Stan Kenton (no choice) . . . Arranger/Composer—Charles Mingus, Duke Ellington, Gil Evans (Bill Russo, Mal Waldron, George Russell) . . . Combo—Charles Mingus, Dizzy Gillespie, Al Cohn-Zoot Sims (Jimmy Giuffre, John Coltrane, Montgomery Brothers) . . . Trumpet—Dizzy Gillespie, Miles Davis, Harold Baker (Booker Little, Don Ellis, Shad Collins) . . . Trombone—Jimmy Knepper, Bob Brookmeyer, Bennie Green (Eddie Bert, Willie Dennis) . . . Alto—John LaPorta, Johnny Hodges, Benny Carter (Andy Marsala) . . . Tenor—Stan Getz, Coleman Hawkins, Zoot Sims (Booker Ervin, Jimmy Giuffre) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (no choice) . . . Clarinet—Jimmy Giuffre, John LaPorta (no choice) . . . Piano—Erroll Garner, Bill Evans, Cecil Taylor (Mal Waldron, Roland Hanna, McCoy Tyner) . . . Bass—Charles Mingus, Ray Brown, Red Mitchell (Art Davis, Richard Davis, Ben Tucker) . . . Guitar—Tal Farlow, Jim Hall, Wes Montgomery (Jimmy Raney, Turk Van Lake) . . . Drums—Shelly Manne, Buddy Rich, Max Roach (Ed Shaughnessy, Dannie Richmond, Sonny Greer) . . . Vibraharp—Teddy Charles, Milt Jackson, Red Norvo (Teddy Vig, Walt Dickerson) . . . Flute—Herbie Mann, Sam Most, Frank Wess (no choice) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone; Steve Lacy, soprano saxophone; Leon Sash, accordion (Don Butterfield, tuba) . . . Male Singer—Mel Tormé, Frank Sinatra, Jackie Paris (Jimmy Witherspoon, Norman Mapp, Gene McDaniels) . . . Female Singer—Carmen McRae, Teddi King, Anita O'Day (no choice) . . . Vocal Group—No Choice (Town Pipers).

This is the one time of the year when I am guided solely by personal prejudices.

The musicians on this list are those who do not bore me to tears. There are some others besides these, of course. I am sorry that I cannot list them in the spaces I left open. I thank them, and those I could not list, for their musicianship, and, in most cases, for their artistry.

STANLEY DANCE

Jazz Journal, London, England

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan, Lionel Hampton, Johnny Dankworth) . . . Arranger/Composer—Duke Ellington, Billy Strayhorn, Quincy Jones (Frank Foster,

Kenny Graham, Buck Clayton) . . . Combo—Louis Armstrong, Buck Clayton, Buddy Tate (Ray Bryant, Junior Mance, Lockjaw Davis) . . . Trumpet—Louis Armstrong, Roy Eldridge, Buck Clayton (Clark Terry, Harold Baker, Emmett Berry) . . . Trombone—Trummy Young, Dickie Wells, Vic Dickenson (Booty Wood, Louis Blackburn, Melba Liston) . . . Alto—Johnny Hodges, Benny Carter, Earle Warren (Bruce Turner, Tony Coe, Leo Wright) . . . Tenor—Coleman Hawkins, Paul Gonsalves, Buddy Tate (Lockjaw Davis, Harold Ashby, Eric Dixon) . . . Baritone—Harry Carney, Haywood Henry, Gerry Mulligan (Sahib Shihab, Charlie Fowlkes, Cecil Payne) . . . Clarinet—Barney Bigard, Albert Nicholas, Buster Bailey (Jimmy Hamilton, Russell Procope, Haywood Henry) . . . Piano—Earl Hines, Duke Ellington, Count Basie (Sir Charles Thompson, Nat Pierce, Junior Mance) . . . Bass—Milt Hinton, George Duvivier, Al Hall (Aaron Bell, Gene Ramey, Joe Benjamin) . . . Guitar—Al Casey, Kenny Burrell, Everett Barksdale (Ray Crawford, Paul Gonsalves, Roy Gaines) . . . Drums—Jimmie Crawford, Sam Woodyard, Oliver Jackson (Panama Francis, Frank Dunlop, Stu Martin) . . . Vibraharp—Lionel Hampton, Eddie Costa (Mike Mainieri) . . . Flute—Frank Wess, Les Spann, Jerome Richardson (no choice) . . . Miscellaneous Instrument—Stuff Smith, violin; Julius Watkins, French horn; Matthew Gee, baritone horn (Roger Ramirez, organ; Wild Bill Davis, organ; Bill Doggett, organ) . . . Male Singer—Louis Armstrong, Jimmy Rushing, Joe Turner (Memphis Slim, Muddy Waters, Lightnin' Hopkins) . . . Female Singer—Ella Fitzgerald, Helen Humes, Dinah Washington (Aretha Franklin, LaVern Baker, Abbey Lincoln) . . . Vocal Group—No Choice (no choice).

Now that it's permissible, it would be easy to fill the new-star category with names of "older musicians who have never been given their proper due." I have resisted the temptation to a degree, as witness the inclusion of Eric Dixon, Frank Dunlop, Stu Martin, and Mike Mainieri.

Unless one keeps up with the Gospel groups, as I have been unable to do, the vocal group category is superfluous. Freddie Green remains a category in himself.

BOB DAWBARN

Melody Maker, London, England

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan, Johnny Dankworth, Terry Gibbs) . . . Arranger/Composer—Duke Ellington, Gil Evans, Charles Mingus (Bobby Timmons, Benny Golson, Bill Mathieu) . . . Combo—Charles Mingus, Art Blakey, Cannonball Adderley (John Coltrane, Junior Mance, Tubby Hayes) . . . Trumpet—Miles Davis, Dizzy Gillespie, Lee Morgan (Blue Mitchell, Freddie Hubbard, Tommy Turrentine) . . . Trombone—J. J. Johnson, Jimmy Knepper, Jimmy Cleveland (Julian Priester, Willie Dennis, Aake Persson) . . . Alto—Cannonball Adderley, Sonny Stitt, Lee Konitz (Jackie McLean, John Handy, Jerome Richardson) . . . Tenor—John Coltrane, Johnny Griffin, Stan Getz (Booker Ervin, Stanley Turrentine, Tubby

Hayes) . . . Baritone—Gerry Mulligan, Harry Carney, Ronnie Ross (Sahib Shihab, Harry Klein) Clarinet—Ed Hall, Pee Wee Russell, Budd Johnson (Sandy Brown) . . . Piano—Thelonious Monk, Junior Mance, Bill Evans (Wynton Kelly, Horace Parlan, Victor Feldman) . . . Bass—Charles Mingus, Ray Brown, Paul Chambers (Charlie Haden, George Tucker, Art Davis) . . . Guitar—Wes Montgomery, Kenny Burrell, Jim Hall (Les Spann, Barry Galbraith, Joseph Reinhardt) . . . Drums—Art Blakey, Max Roach, Philly Joe Jones (Louis Hayes, Dannie Richmond, Art Taylor) . . . Vibraharp—Milt Jackson, Victor Feldman, Lionel Hampton (no choice) . . . Flute—Jerome Richardson, Frank Wess, Leo Wright (Eric Dolphy, Yusef Lateef, Johnny Scott) . . . Miscellaneous Instrument—Julius Watkins, French horn; Ray Brown, cello; Steve Lacy, soprano saxophone (John Coltrane, soprano saxophone: Sam Jones, cello; Shirley Scott, organ) . . . Male Singer—Ray Charles, Joe Turner, Jimmy Rushing (Muddy Waters, Jimmy Witherspoon) . . . Female Singer—Mahalia Jackson, Ella Fitzgerald, Sarah Vaughan (Cleo Laine, Abbey Lincoln, Dakota Staton) . . . Vocal Group—Lambert-Hendricks-Ross, Ward Singers, Sonny Terry-Brownie McGhee (Double Six, Raylettes).

I have restricted my voting to the musicians who have given me most pleasure over the last year, ignoring reputations or possible historical importance.

New stars are particularly difficult for European critics.

DON DeMICHEAL

Managing Editor, *Down Beat*

Big Band—Duke Ellington, Gerry Mulligan, Quincy Jones (Gerry Mulligan) . . . Arranger/Composer—Gil Evans, John Lewis, Duke Ellington (George Russell, Marty Paich, Norman Simmons) . . . Combo—Modern Jazz Quartet, Bill Evans, Cannonball Adderley (Donald Byrd, George Russell, John Coltrane) . . . Trumpet—Miles Davis, Dizzy Gillespie, Donald Byrd (Ira Sullivan, Freddie Hubbard, Don Goldie) . . . Trombone—Bob Brookmeyer, Curtis Fuller, Vic Dickenson (Dave Baker, Julian Priester) . . . Alto—Cannonball Adderley, Paul Desmond, Sonny Stitt (Eric Dolphy, Leo Wright, Frank Strozier) . . . Tenor—Ben Webster, Zoot Sims, John Coltrane (Charlie Rouse, Ira Sullivan, Jimmy Heath) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Frank Hittner) . . . Clarinet—Pee Wee Russell, Ed Hall, Jimmy Giuffre (Rolf Kuhn, Raymond Burke) . . . Piano—Bill Evans, Russ Freeman, Thelonious Monk (Junior Mance, Bobby Timmons, Otis Spann) . . . Bass—Ray Brown, Red Mitchell, Sam Jones (George Tucker, Art Davis, Richard Evans) . . . Guitar—Wes Montgomery, Barney Kessel, Charlie Byrd (Al Casey, Grant Green, Bill Jennings) . . . Drums—Art Blakey, Buddy Rich, Max Roach (Mel Lewis, Louis Hayes, Al Heath) . . . Vibraharp—Milt Jackson, Terry Gibbs, Red Norvo (Mike Mainieri, Gary Burton, Emil Richards) . . . Flute—Frank Wess, Herbie Mann, Yusef Lateef (Leo Wright, Eric Dolphy, Roland Kirk) . . . Miscellaneous Instrument—John Coltrane, supra-

no saxophone; Eric Dolphy, bass clarinet; Roland Kirk, manzello, strich) . . . Male Singer—Louis Armstrong, Ray Charles, Bill Henderson (Muddy Waters, Otis Spann) . . . Female Singer—Odetta, Mahalia Jackson (Abbey Lincoln, LaVern Baker) . . . Vocal Group—No Choice (no choice).

It would seem that miscellaneous instruments are coming into their own. The work of Coltrane, Dolphy, and Kirk in the last 12 months seems to me to be the first time "odd" instruments have been used to any great advantage—with the exception, of course, of Sidney Bechet.

The resurgence of Brookmeyer since his affiliation with the Mulligan band has been one of the triumphs of the year.

The choices for instrumentalists were made on the basis of individuality and ability to transcend fads. The drummers could have been in any order, as could the tenorists.

CARLOS DeRADZITZKY

Jazz Critic, Belgium

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan) . . . Arranger/Composer—Duke Ellington, Gil Evans, John Lewis (Thelonious Monk, Benny Golson, John Coltrane) . . . Combo—Modern Jazz Quartet, Cannonball Adderley, Jazztet (Art Blakey, Montgomery Brothers, Modern Jazz Disciples) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Clark Terry, Freddie Hub-



bard, Blue Mitchell) . . . Trombone—J. J. Johnson, Curtis Fuller, Kai Winding (Julian Priester, Slide Hampton, Tom McIntosh) . . . Alto—Cannonball Adderley, Sonny Stitt, Phil Woods (Jackie McLean, Zoot Sims, Eric Dolphy) . . . Tenor—John Coltrane, Coleman Hawkins, Stan Getz (Wayne Shorter, Harold Land, Booker Ervin) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Cecil Payne, Jay Cameron, Tate Houston) . . . Clarinet—Buddy DeFranco, Tony Scott, Herbie Mann (John Handy) . . . Piano—Erroll Garner, Bill Evans, Ray Bryant (Bobby Timmons, Junior Mance, Barry Harris) . . . Bass—Ray Brown, Sam Jones, Scott LaFaro (Charlie Haden, Earl May, George Duvivier) . . . Guitar—Wes Montgomery, Kenny Burrell, Barney Kessel (René Thomas, Freddie Green, Tal Farlow) . . . Drums—Philly Joe Jones, Max Roach, Art Blakey (Art Taylor, Oliver Jackson, Dannie Richmond) . . . Vibraharp—Milt Jackson, Lionel Hampton, Buddy Montgomery (Fats Sadi, Bobby Hutcherson) . . . Flute—Frank Wess, Les Spann, Bobby Jaspar (Leo Wright, Yusef Lateef, Jerome Richardson) . . . Miscellaneous Instrument—Julius Watkins, French horn; Jean Thielemans, harmonica; Clark Terry, fluegelhorn (Johnny Smith, organ; Stéphane Grappelly, violin; Lou Bennett, organ) . . . Male Singer—Louis

Armstrong, Ray Charles, Jimmy Rushing (Jimmy Witherspoon) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Dinah Washington (Gloria Smythe, LaVern Baker, Ernestine Anderson) . . . Vocal Group—Lambert-Hendricks-Ross (Double Six).

In the established-talent section, you'll find approximately the same names on my last year's ballot, with few exceptions. In their categories, Scott LaFaro and Buddy and Wes Montgomery, have definitely proved that they belong in this section.

In the new-talent section, I picked some musicians who have, I believe, proved constant quality and originality in their playing. The Modern Jazz Disciples is a very cohesive group, Wayne Shorter is one of the best coming stars in the John Coltrane direction, and Haden is, to me, the best man in Ornette Coleman's group.

Oliver Jackson will be soon recognized as one of the most swinging drummers, and Grappelly is certainly one of the most impressive jazz musicians in Europe. He's not a new name, but he's curiously underrated.

GILBERT M. ERSKINE

Critic, *Down Beat*

Big Band—Quincy Jones, Gerry Mulligan, Maynard Ferguson (no choice) . . . Arranger/Composer—John Lewis, Gil Evans, Benny Golson (Victor Feldman, Freddie Redd, Marty Paich) . . . Combo—Modern Jazz Quartet, Dave Brubeck, Cannonball Adderley (MJT+3) . . . Trumpet—Miles Davis, Dizzy Gillespie, Art Farmer (Don Goldie, Willie Thomas, Freddie Hubbard) . . . Trombone—J. J. Johnson, Jack Teagarden, Vic Dickenson (Julian Priester, Tony Studd) . . . Alto—Paul Desmond, Cannonball Adderley, Benny Carter (Jackie McLean, Frank Strozier, Gene Quill) . . . Tenor—Coleman Hawkins, Zoot Sims, John Coltrane (Charlie Rouse, Oliver Nelson, Harold Land) . . . Baritone—Gerry Mulligan, Pepper Adams, Ronnie Ross (Sahib Shihab, LeRoy Cooper, Charlie Fowlkes) . . . Clarinet—Buddy DeFranco, Pee Wee Russell, Pete Fountain (Raymond Burke, Paul Horn, Bill Smith) . . . Piano—Bill Evans, Teddy Wilson, Oscar Peterson (Wynton Kelly, Tommy Flanagan, Junior Mance) . . . Bass—Ray Brown, Paul Chambers, Scott LaFaro (Art Davis, Eddie Jones, Ron Carter) . . . Guitar—Charlie Byrd, Barney Kessel, Wes Montgomery (Ray Crawford, Joe Capraro) . . . Drums—Buddy Rich, Philly Joe Jones, Joe Morello (Louis Hayes, Charlie Persip, Gus Johnson) . . . Vibraharp—Milt Jackson, Red Norvo, Victor Feldman (Mike Mainieri) . . . Flute—Frank Wess, Herbie Mann, Bud Shank (James Clay, Sam Most, Leo Wright) . . . Miscellaneous Instrument—Yusef Lateef, oboe; John Coltrane, soprano saxophone; Don Elliott, mellophone (Clark Terry, fluegelhorn) . . . Male Singer—Louis Armstrong, Ray Charles, Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Peggy Lee (Blossom Dearie) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

I could not bring myself to vote for Duke Ellington or Count Basie in the big-band category after having been treated

to performances which, currently, are dull and routine.

Some of my new-star choices were made on the basis of a brief exposure, and I regret not having heard anyone who I felt could be included as second or third choices in the new-star vibraharp category.

I was very happy to have been able to include traditionalist Raymond Burke, who after 3½ decades of playing can still make an old tune like *Eccentric* sparkle with a sense of fresh discovery.

LEONARD FEATHER

Contributing editor, *Down Beat*

Big Band — Duke Ellington, Quincy Jones, Count Basie (Gerry Mulligan, Terry Gibbs, Gil Evans) . . . Arranger/Composer—Billy Strayhorn, George Russell, John Lewis (Gunther Schuller, Melba Liston, Lalo Schiffrin) . . . Combo—Horace Silver, Oscar Peterson, Dizzy Gillespie (Miles Davis, Paul Horn) . . . Trumpet—Dizzy Gillespie, Clark Terry, Miles Davis (Benny Bailey, Blue Mitchell, Freddie Hubbard) . . . Trombone—J. J. Johnson, Dave Baker, Curtis Fuller (Slide Hampton, Aake Persson, Melba Liston) . . . Alto—Benny Carter, Cannonball Adderley, Johnny Hodges (Paul Horn, Roy East, Gabe Baltazar) . . . Tenor—Ben Webster, Sonny Stitt, Benny Golson (Stanley Turrentine, Teddy Edwards, Harold Land) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (Marv Holaday, Sahib Shihab, Harry Klein) . . . Clarinet—Buddy DeFranco, Rolf Kuhn, Benny Goodman (Rolf Kuhn, Zoot Sims, Al Cohn) . . . Piano—Oscar Peterson, Horace Silver, Bernard Peiffer (Toshiko Mariano, Don Rand, Joe Castro) . . . Bass—Ray Brown, Charles Mingus, Red Mitchell (Major Holley, Pete Chivilly, Gene Taylor) . . . Guitar—Barney Kessel, Wes Montgomery, Herb Ellis (Grant Green, René Thomas, Attila Zoller) . . . Drums—Shelly Manne, Max Roach, Ed Thigpen (Roy Brooks, Mel Lewis, Louis Hayes) . . . Vibraharp—Terry Gibbs, Red Norvo, Milt Jackson (Mike Mainieri, Emil Richards, Dave Pike) . . . Flute—Frank Wess, Buddy Collette, Bud Shank (James Moody, Paul Horn, Leo Wright) . . . Miscellaneous Instrument—Jimmy Smith, organ; Stuff Smith, violin; Ray Brown, cello (Red Mitchell, cello; Gene Roland, mellophonium; Sam Jones, cello) . . . Male Singer—Jimmy Rushing, Joe Williams, Jack Teagarden (Big Miller, Earl Coleman, Jimmy Witherspoon) . . . Female Singer—Peggy Lee, Ella Fitzgerald, Ernestine Anderson (Nancy Wilson, Ann Richards, Joan Shaw) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

Admittedly, Gunther Schuller's (and some of John Lewis') works are not essentially jazz; possible they may even help put an end to jazz as we know it. But their work is a provocative indication of the possible future shape of music.

I agree with André Previn that the classical-jazz fusion hasn't nearly been perfected, but its course is fascinating to follow.

My Strayhorn vote means Strayhorn-Ellington; Liston means Weston-Liston.

DANIEL FILIPACCHI

Director, *Jazz Magazine*, Paris, France

Big Band—Count Basie, Duke Ellington, Quincy Jones (no choice) . . . Arranger/Composer — Thelonious Monk, Charles Mingus, John Lewis (no choice) . . . Combo—Thelonious Monk, Miles Davis, Cannonball Adderley (no choice) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (no choice) . . . Trombone—J. J. Johnson, Al Grey, Jimmy Knepper (no choice) . . . Alto—Cannonball Adderley, Johnny Hodges, Phil Woods (no choice) . . . Tenor—Stan Getz, John Coltrane, Ben Webster (no choice) . . . Baritone—Harry Carney, Cecil Payne, Gerry Mulligan (no choice) . . . Clarinet—Pee Wee Russell (no choice) . . . Piano—Oscar Peterson, Thelonious Monk, Ray Bryant (Martial Solal, René Urtreger) . . . Bass—Ray Brown, Sam Jones, Charles Mingus (Pierre Michelot) . . . Guitar—Wes Montgomery, Barney Kessel, Bill Jennings (no choice) . . . Drums—Art Blakey, Max Roach, Philly Joe Jones (no choice) . . . Vibraharp—Lionel Hampton, Milt Jackson (no choice) . . . Flute—Frank Wess (no choice) . . . Miscellaneous Instrument—Jimmy Smith, organ; Shirley Scott, organ; Lou Bennett, organ (no choice) . . . Male Singer—Ray Charles, Louis Armstrong, Jon Hendricks (no choice) . . . Female Singer—Ella Fitzgerald, Dinah Washington, Sarah Vaughan (no choice) . . . Vocal Group—No Choice (no choice).

My comments would be the same as last year with the exception that this year I put three French names in the new-star category. They deserve a lot of attention, but they can't be put in the established-talent category.

BARBARA GARDNER

Critic, *Down Beat*

Big Band—Count Basie, Maynard Ferguson, Quincy Jones (Gerry Mulligan) . . . Arranger/Composer — Duke Ellington, Quincy Jones, Benny Golson (Frank Foster, Randy Weston, Clare Fischer) . . . Combo—Jazztet, Modern Jazz Quartet, Cannonball Adderley (Donald Byrd, Slide Hampton) . . . Trumpet—Art Farmer, Dizzy Gillespie, Miles Davis (Blue Mitchell, Freddie Hubbard, Ira Sullivan) . . . Trombone—J. J. Johnson, Al Grey, Curtis Fuller (Julian Priester, Tom McIntosh) . . . Alto—Cannonball Adderley, Sonny Stitt, Paul Desmond (Hank Crawford, Leo Wright, Eric Dolphy) . . . Tenor—John Coltrane, Ben Webster, Sonny Stitt (Charlie Rouse, Eddie Harris) . . . Baritone—Gerry Mulligan, Cecil Payne, Pepper Adams (Cecil Payne) . . . Clarinet—Jimmy Giuffre, Jimmy Hamilton (no choice) . . . Piano—Thelonious Monk, Oscar Peterson, Horace Silver (Wynton Kelly, McCoy Tyner, Junior Mance) . . . Bass—Ray Brown, Paul Chambers, Sam Jones (Israel Crosby, Tommy Williams, Eddie Jones) . . . Guitar—Wes Montgomery, Freddie Green, Charlie Byrd (Les Spann) . . . Drums—Max Roach, Philly Joe Jones, Buddy Rich (Albert Heath, Louis Hayes, Charlie Persip) . . . Vibraharp—Milt Jackson, Vic Feldman, Lem Winchester (Mike Mainieri) . . . Flute—Frank Wess, Jerome Richardson, Les Spann (Leo Wright) . . . Miscellaneous

instrument—John Coltrane, soprano saxophone; Art Farmer, French horn (Yusef Lateef, oboe; Art Farmer, French horn) . . . Male Singer—Ray Charles, Bill Henderson, Frank Sinatra (no choice) . . . Female Singer—Sarah Vaughan, Abbey Lincoln (Aretha Franklin, Nancy Wilson, Loretta Alexandria) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

IRA GITLER

Critic, *Down Beat*

Big Band — Gerry Mulligan, Quincy Jones, Maynard Ferguson (Gerry Mulligan, Gil Evans) . . . Arranger/Composer—Gil Evans, Al Cohn, Thelonious Monk (George Russell, Freddie Redd, Mal Waldron) . . . Combo—Modern Jazz Quartet, Al Cohn-Zoot Sims, Horace Silver (Montgomery Brothers, John Coltrane, George Russell) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Benny Bailey, Freddie Hubbard, Don Ellis) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Curtis Fuller (Julian Priester, Willie Dennis, Bob Burgess) . . . Alto—Sonny Stitt, Jackie McLean, Phil Woods (Jackie McLean, John Handy, Eric Dolphy) . . . Tenor—John Coltrane, Zoot Sims, Al Cohn (Hank Mobley, Clifford Jordan, Walter Benton) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Jay Cameron, LeRoy Cooper, Ronnie Cuber) . . . Clarinet—Jimmy Giuffre, Buddy DeFranco, Pee Wee Russell (Al Cohn, Zoot Sims) . . . Piano—Bill Evans, Thelonious Monk, Horace Silver (Barry Harris, Tommy Flanagan, Buddy Montgomery) . . . Bass—Red Mitchell, Charles Mingus, Paul Chambers (George Tucker, Art Davis, Jimmy Garrison) . . . Guitar—Wes Montgomery, Jimmy Raney, Barney Kessel (René Thomas, Grant Green, Hank Garland) . . . Drums—Philly Joe Jones, Roy Haynes, Art Taylor (Mel Lewis, Louis Hayes, Pete LaRoca) . . . Vibraharp—Milt Jackson, Victor Feldman, Teddy Charles (Dave Pike, Mike Mainieri, Gary Burton) . . . Flute — Yusef Lateef, Bobby Jaspar, James Clay (Yusef Lateef, Bobby Jaspar, James Clay) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone; Steve Lacy, soprano saxophone; Jimmy Smith, organ (Eric Dolphy, bass clarinet; Joe Kennedy, violin; Roland Kirk, manzello) . . . Male Singer—Mel Tormé, Muddy Waters, Jimmy Rushing (Otis Spann, Mose Allison, Oscar Brown Jr.) . . . Female Singer—Anita O'Day, Carmen McRae, Helen Humes (Shirley Horne, Aretha Franklin, Carol Sloane) . . . Vocal Group—Lambert-Hendricks-Ross, Jackie Cain-Roy Kral (no choice).

I also had voting eyes for Kenny Dorham, Charlie Byrd, Dizzy Reece, Blue Mitchell, the Turrentine brothers, Hank Crawford, Charlie Mariano, Kenny Drew, Gene Quill, Walter Bishop, Clark Terry, Duke Ellington, Ira Sullivan, Budd Johnson, Tina Brooks, Frank Hittner, Charles Davis, McCoy Tyner, Junior Mance, Kenny Burrell, Jim Hall, Gus Johnson, all the Heath brothers, Tommy Williams, Ron Carter, Shelly Manne, Terry Gibbs, Jean Thielemans, Julius Watkins, Charlie Rouse, Ben Webster, Monk Montgomery, Billy Strayhorn, Tal Farlow, Elvin Jones, and Sam Jones, among many others.

A variety of reasons kept me from voting for them. This list is not mere honorable mention.

RALPH J. GLEASON

Contributing editor, *Down Beat*

Big Band—Duke Ellington, Count Basie (no choice) . . . Arranger/Composer—Duke Ellington, Gil Evans, Billy Strayhorn (Hank Crawford) . . . Combo—Modern Jazz Quartet, Miles Davis, Hank Crawford-Ray Charles (Hank Crawford, John Coltrane, James Moody) . . . Trumpet—Dizzy Gillespie, Miles Davis, Louis Armstrong (no choice) . . . Trombone—J. J. Johnson, Bill Harris, Curtis Fuller (no choice) . . . Alto—Hank Crawford, Frank Strozier, Cannonball Adderley (Hank Crawford, Frank Strozier, James Moody) . . . Tenor—John Coltrane, Sonny Rollins, Stan Getz (David Newman, James Moody) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (no choice) . . . Clarinet—No Choice (no choice) . . . Piano—Erroll Garner, Earl Hines, Thelonious Monk (Victor Feldman) . . . Bass—Ray Brown, Paul Chambers, Charles Mingus (Reggie Workman) . . . Guitar—Wes Montgomery, Barney Kessel (Eddie Duran) . . . Drums—Philly Joe Jones, Elvin Jones, Art Blakey (Roy Haynes, Louis Hayes, Lennie McBrowne) . . . Vibraharp—Milt Jackson, Lionel Hampton, Cal Tjader (no choice) . . . Miscellaneous Instrument—No Choice (no choice) . . . Male Singer—Louis Armstrong, Ray Charles, Frank Sinatra (Jimmy Witherspoon, Big Miller) . . . Female Singer—Sarah Vaughan, Carmen McRae, Ella Fitzgerald (Mary Stallings, Margie Hendricks) . . . Vocal Group—Lambert-Hendricks-Ross, Raylettes (no choice).

RICHARD B. HADLOCK

Contributor, *Metronome*

Big Band — Duke Ellington, Harry James, Count Basie (Gerry Mulligan, Jimmy Cook, Herb Pomeroy) . . . Arranger/Composer—Duke Ellington, Gil Evans, Al Cohn (Billy Strayhorn, Benny Golson, J. J. Johnson) . . . Combo—Charles Mingus, Ornette Coleman, Modern Jazz Quartet (Ray Charles, Lennie McBrowne, Vince Guaraldi) . . . Trumpet—Miles Davis, Nat Adderley, Dizzy Gillespie (Kenny Dorham, Jackie Coons, Freddie Hubbard) . . . Trombone—Jack Teagarden, Curtis Fuller, Vic Dickenson (Lou McGarity, Willie Dennis, Julian Priester) . . . Alto—Ornette Coleman, Cannonball Adderley, Paul Desmond (Eric Dolphy, Charles McPherson, Hilton Jefferson) . . . Tenor—John Coltrane, Coleman Hawkins, Zoot Sims (Harold Land, Teddy Edwards, Stanley Turrentine) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Cecil Payne, Bud Shank, Ernie Caceres) . . . Clarinet—Pee Wee Russell, Johnny Mince, Peanuts Hucko (Vince Cattolica, Tom Gwaltney, Bill Napier) . . . Piano—Bill Evans, Earl Hines, Thelonious Monk (Wynton Kelly, Ralph Sutton, Terry Trotter) . . . Bass—Charles Mingus, Ray Brown, Paul Chambers (Charlie Haden, Gary Peacock, Herbie Lewis) . . . Guitar—Wes Montgomery, Jim Hall, Freddie Green (Eddie Duran, Dennis Budimir, Marty Grosz) . . . Drums—Connie Kay,

Jo Jones, Mel Lewis (Lennie McBrowne, Dannie Richmond, Frank Butler) . . . Vibraharp—Milt Jackson, Red Norvo, Victor Feldman (Terry Gibbs, Gary Burton, Dave Pike) . . . Flute—Frank Wess, Herbie Mann, Paul Horn (Gerry Weinkopf, Rolando Lozano, Leo Wright) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone; Harry Lookofsky, violin; Joe Rushton, bass saxophone (Eric Dolphy, bass clarinet; Mongo Santamaria, conga drum; Big Joe Williams, nine-string guitar) . . . Male Singer—Jack Teagarden, Ray Charles, Lightnin' Hopkins (Big Joe Williams, King Pleasure, John Lee Hooker) . . . Female Singer—Ella Fitzgerald, Carmen McRae, Anita O'Day (Aretha Franklin, Helen Humes, Nancy Harrow) . . . Vocal Group—Lambert-Hendricks-Ross (Brownie McGhee-Sonny Terry, Double Six).

New-Star choices are divided between promising young jazzmen and older musicians currently playing as well as or better than ever. Singers and vocal groups are difficult, because many of the best operate entirely outside jazz, usually in rhythm-and-blues or Gospel fields.

Pianist Guaraldi's trio should be making I.P.s. Flutist Lozano plays only with Cuban groups.

For making the show-biz world in which jazz must exist easier to take, comics Lennie Bruce and Moms Mabley deserve honorable mentions.

MAX HARRISON

Jazz Monthly, England

Big Band—Duke Ellington (no choice) . . . Arranger/Composer—Duke Ellington, Thelonious Monk, John Lewis (George Russell, Gil Evans, Charles Mingus) . . . Combo—Modern Jazz Quartet, Thelonious Monk, Miles Davis (George Russell) . . . Trumpet—Miles Davis, Louis Armstrong, Dizzy Gillespie (Freddie Hubbard, Dizzy Reece, Clarence Shaw) . . . Trombone—J. J. Johnson, Jimmy Knepper, Britt Woodman (no choice) . . . Alto—Ornette Coleman, Benny Carter, Jackie McLean (Lou Donaldson, John Handy, Shafti Hadi) . . . Tenor—John Coltrane, Coleman Hawkins, Johnny Griffin (Wayne Shorter, Dave Young, Booker Ervin) . . . Baritone—Harry Carney, Ronnie Ross (no choice) . . . Clarinet—Barney Bigard, Russell Procope (no choice) . . . Piano—Thelonious Monk, Duke Ellington, Earl Hines (Cecil Taylor) . . . Bass—Charles Mingus, Milt Hinton, Percy Heath (no choice) . . . Drums—Max Roach, Philly Joe Jones, Art Blakey (Dannie Richmond, Louis Hayes, Pete LaRoca) . . . Vibraharp—Milt Jackson (Earl Griffith) . . . Flute—Yusef Lateef (no choice) . . . Miscellaneous Instrument—Julius Watkins, French horn: John Coltrane, soprano saxophone; Steve Lacy, soprano saxophone (Eric Dolphy, bass clarinet; Lizzie Walter, harmonica; Sonny Terry, harmonica) . . . Male Singer—Louis Armstrong, Jimmy Rushing, Muddy Waters (Lightnin' Hopkins, Howlin' Wolf, John Lee Hooker) . . . Female Singer—Sarah Vaughan (no choice) . . . Vocal Group—No Choice (no choice).

My arranger/composer votes are mainly for compositional activities—or recompositional in Evans' case—rather than arranging. Russell, Evans, and Mingus are

by no means new talent in this section, but there was no room for them in the established division.

A similar remark applies to my new-talent vocal selections. Inclusion of the Monk and Davis units under the combo heading represents further votes for these leaders—emphatically not for the groups as wholes.

GEORGE HOEFER

Contributor, *Down Beat*

Big Band—Quincy Jones, Count Basie, Maynard Ferguson (Gerry Mulligan, Gil Evans, Sal Salvador) . . . Arranger/Composer—Gil Evans, Quincy Jones, J. J. Johnson (Benny Golson, Bob Brookmeyer, Larry Wilcox) . . . Combo—Dizzy Gillespie, Cannonball Adderley, Zoot Sims-Al Cohn (George Russell, Toshiko-Charlie Mariano, Ornette Coleman) . . . Trumpet—Miles Davis, Dizzy Gillespie, Roy Eldridge (Benny Bailey, Freddie Hubbard, Don Ellis) . . . Trombone—Jimmy Knepper, Jack Teagarden, Al Grey (Quentin Jackson, Dickie Wells, Slide Hampton) . . . Alto—Sonny Sitt, Cannonball Adderley, Ornette Coleman (Charlie Mariano, Leo Wright, John Handy) . . . Tenor—Coleman Hawkins, Stan Getz, Budd Johnson (Charlie Rouse, Wayne Shorter, Tommy Newsom) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Sahib Shihab, Cecil Payne) . . . Clarinet—Buddy DeFranco, Jimmy Giuffre, Pete Fountain (Jimmy Hamilton, Ed Hall, Hank D'Amico) . . . Piano—Bill Evans, Thelonious Monk, Horace Silver (Junior Mance, Wynton Kelly, John Bunch) . . . Bass—Charles Mingus, Ray Brown, Scott LaFaro (Jack Lesberg, Henry Grimes, Whitey Mitchell) . . . Guitar—Barney Kessel, Kenny Burrell, Jim Hall (Ray Crawford, George Barnes, Attila Zoller) . . . Drums—Buddy Rich, Max Roach, Joe Morello (Mel Lewis, Connie Kay, Dannie Richmond) . . . Vibraharp—Milt Jackson, Red Norvo, Teddy Charles (Mike Mainieri, Tom Gwaltney) . . . Flute—Les Spann, Frank Wess, Herbie Mann (Leo Wright, Paul Horn, Eric Dolphy) . . . Miscellaneous Instrument—Julius Watkins, French horn: Steve Lacy, soprano saxophone; John Coltrane, soprano saxophone (Yusef Lateef, oboe; Eric Dolphy, bass clarinet) . . . Male Singer—Jimmy Rushing, Bill Henderson, Mel Tormé (Mark Murphy, Lightnin' Hopkins) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Peggy Lee (Gloria Lynne, Abbey Lincoln, Miriam Makeba) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

The annual compilation of how each jazz critic voted has made interesting reading, while, for the most part, his reasons for so voting have been vague and sometimes meaningless.

Why not assign an explanatory article to the critic who casts a surprising or startling vote (including new discoveries)? Maybe the readers of the poll results would like to participate in the selection of the critics who should expand their evaluations.

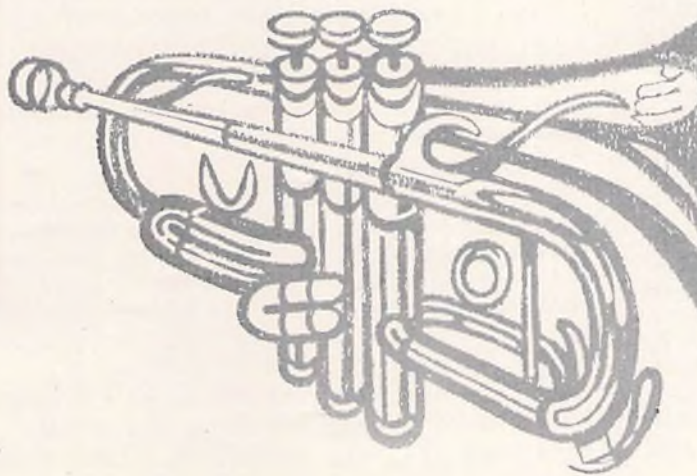
No jazz authority can validate a non-obvious vote in 75 words or fewer.

(Continued on page 44)

Miles Davis SECOND

Dizzy Gillespie FIRST

Art Farmer THIRD



poll winners
Down Beat
Jazz Critics Poll

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OUT OF MY HEAD



By GEORGE CRATER

This is the weirdest. It's a Sunday morning, it's 7:30 a.m., and I'm sitting in my work room *writing a column*. Usually, if it's 7:30 a.m. Sunday morning, and I'm still awake, I'm eating chili on 8th Ave., wandering out of somebody's pad trying to figure out where I am; sitting in the Ham 'n' Eggs discussing the pros and cons of war with Alabama; sitting on the edge of the bed trying to force down some V-8 juice and vitamin pills; nodding out in the corner of a friend's room while the Sonny Rollins record keeps replaying, or sitting in the back of a cab telling the driver that I can't stand *them* moving into *my* neighborhood either and would he please put out his cigar, open the window, and drive faster.

But . . . for some scary reason, it's Sunday morning; it's 7:30 a.m.; the sun is coming through the window, burning my arm; Art Farmer's playing *That Ol' Devil Called Love*; birds outside are making odd noises; a cat just walked by with his dog and looked at me like I'm *out* of my bird; Keely Smith is leaving Louis Prima, and I'm sitting in my work room writing a column. If this is an indication of anything, I guess my next step will be volunteering for the paratroops. Or drinking buttermilk.

This early-hour rambling just reminded me of something I've been thinking about for weeks—Jacqueline Kennedy. Or at least, the Jacqueline Kennedy *we* know. I've got reason to believe that we're dealing with a ringer. Look at it this way: have we ever had a first lady who was groovy looking? As a matter of fact, up until this election, I thought not to be was one of requirements for getting the gig. *A candidate for the office of President of the United States of America must be at least thirty-five years of age, a native-born American citizen and have a nowhere-looking old lady.* But I see now I was wrong. Still, even though it's not a definite requirement, I'm sure it's sort of an unwritten law. That is, until this last election.

Now we've already established that, for some reason, the President's old lady is good looking, and the real Jacqueline Kennedy is no exception. What's really shaking is that we're the unknowing victims of a huge public-relations hoax. After all, what could be more effective as a campaign device than a candidate with a groovy wife? I mean, that's a lot stronger than being an ex-general or having a cute little Scottie dog. I know groovy chicks swing *me* a lot faster than cute little Scottie dogs, and I think that holds true for a great majority of our population, not counting Scottie-dog freaks, of course. Anyway, I think the PR people got a hold of Kennedy just before the Democratic national convention and laid the plot on him.

PR MAN: Listen, Jack, here's the story: the guys are ready to nominate you, it looks like everybody's falling into line, you shouldn't have any problems, you're a nice-looking kid, but there's *one* hang-up—*your old lady's the lowest!*

JFK: But . . . well, I thought that was the scene.

PR MAN: Well, that's *it*, Jack! When was the last time you saw a President with a groovy-looking old lady?

JFK: Well, I don't know, I'm not that old, and . . . well . . . my father told me that Fillmore's second wife. . . .

PR MAN: Take it from me, Jack, she was a dog. Now look, Jack, you want the gig, right?

JFK: Yeah, but . . .

PR MAN: No but, Jack. That's the scene—if you want the gig, the old lady's gotta split for a while. Now we've got this groovy model. She's crazy-looking, she's hip to art and things like that, she speaks French, and all we do is tell everybody she's your old lady! I'm telling you, Jack, she'll gas the world. *You* won't have to do a thing, just goof down in Virginia, let *her* travel around the world.

JFK: All right, she's good looking, but I *love* my wife. Can't I use my *real* wife? Let me use my *real* wife

PR MAN: I'm telling you, Jack, She'll blow the election for you.

JFK: But I can't just leave her like that. I mean, all right she's a dog, but . . . well . . . she's still my wife and she's a good cook and

PR MAN: Well you don't have to *leave her*. Jack. Look, tell you what . . . we'll send her to Miami for four years. We'll get her a nice room, with TV, give her some spending money. And everything'll be cool!

JFK: I don't know, man, she's such a sweet chick . . . and what happens if I'm re-elected?

PR MAN: All right, tell you what, Jack—if you make it, we're going to get you a little place down in Middlesburg, Va. Tell you what—we'll make her an upstairs maid down there . . . Just don't *kiss* her in front of the townspeople. That'd be very uncool for the image. Now how's that, boy?

JFK: Well, I don't know, it's kinda shady and . . . well . . . what happens if this model doesn't go through with it and . . .

PR MAN: Don't worry about it, we've got her for four years with options . . . Joe Glaser swears by her . . . she used to do Clairol commercials. . . .

JFK: I don't know, it seems kinda rotten and . . . well, are you sure she's *groovy-looking*?

But Mr. Kennedy, I wrote it at 7:30 on a Sunday morning and. . . .



SID MARK —FRIEND TO JAZZ



By DAVE BITTAN

Blame for much of the plague of the music business today must be laid to the rock-and-roll disc jockeys.

Big Sid Mark and a handful of disc jockeys like him are out to fight the system. Mark says he feels that broadcasters have an obligation to the public to program better music. In four years on Philadelphia's all-jazz FM station, WHAT, he has done just that.

Mark, who thinks as big as he is (6 feet, 4 inches and 225 pounds) has proved that jazz *can* be commercial by stretching out one hour of jazz daily (from 2 to 3 a.m.) in 1957 to 24 hours a day.

Thanks to Mark, Philadelphia jazz fans have rediscovered radio. In doctors' and dentists' offices, taverns, stores, factories, and thousands of homes in the area, the dial setting remains at 96.5 as a guarantee that only jazz will be heard.

The integrity of a musical viewpoint that prompted Mark to fight for jazz on WHAT-FM has led to a situation that is losing him listeners. Even in such a tight in-group as the jazz-buff crowd, there are deviations. Mark, sticking to strictly modern programming, has lost some of the swing era and traditionalist set.

"I am familiar only with the music of the '50s and '60s—that's my school, so that's what I play," said Mark. "I know little or nothing about traditional or swing music so I don't program it."

He tells the story of how a listener called and said, "Surely, you remember the early Charlie Barnets."

Mark answered, "Man, I was 7 years old (he's 28 now) when Barnet was playing."

He was a radio-struck youngster with what he was told was a "very nice voice—you ought to be in radio." That was it. But his first attempt at the age of 17, on WHAT, ended with him being fired. During a two-year stint in the Army, he was told he didn't have it when he auditioned for radio work.

Mark picked up most of his radio savvy hanging around for five years with Harvey Husten, Philadelphia area jazz jockey who died in 1957 after making a success of the Jazz in Jersey sessions at the Red Hill Inn in Camden.

"Harvey is my Charlie Parker," says Mark, whose idolatry of Husten remains. "He taught me everything I know."

Strangely, Mark has a radio audience many times larger than Husten's was when the latter aired an hour-a-day jazz show over a Camden station.

Before last year's Newport Jazz Festival riots broke his streak, Mark was riding on a string of concert successes in the area. Much of the credit for the financial success of the Atlantic City jazz festival and other concert ventures must go to him.

Maynard Ferguson and Mark have a mutual admiration society, with Slide Hampton's *Mark of Jazz*, written for Ferguson's band honoring the disc jockey.

And the trumpeter credits Mark with the fact that Philadelphia is probably the best town for the Ferguson band, with more records being sold in that city than any other. And the band is consistently a good draw at the Red Hill and other jazz rooms and at concerts.

Mark's interviews with jazz stars perhaps attract as many listeners as his music. He has several each week and manages to inject himself into the interviews but to good advantage.

"Sid is opinionated, but not so much that he can't be changed," Ferguson has said. "He is always honest."

Mark's frank on-the-air remarks during an interview with Bobby Darin resulted in a near fight.

Of the jazz greats, only Miles Davis has evaded the WHAT-FM mike. One week, Mark had this lineup of guests for in-person interviews: Tuesday, Joe Williams; Wednesday, Gil Evans and Creed Taylor; Thursday, Harry Edison; Friday, Gunther Schuller; Saturday, Anita O'Day. Evans and Schuller went over from New York just to be interviewed.

Record promoters credit Mark and the station with being directly responsible for the success of Ramsey Lewis, Ahmad Jamal, Gloria Lynne, and Nina Simone in the Philadelphia area. And the Eddie Harris album *Exodus to Jazz* first caught on in Philadelphia.

Mark is annoyed with pseudo-hippies.


"It used to be hip to say 'like,' but now it's hip to say dislike," he noted.

He dislikes those who insist on "putting everyone and everything down."

"People should just listen and enjoy jazz instead of trying to analyze it," he said. "Let's leave that to the musicians."

Mark practices what he preaches. He makes no attempt to analyze and talks little about the technical aspects of the music.

Mark and his three fellow jockeys, Gene Shay, Chuck Sherman, and Ted Arnold, accent the low-pressure approach during the 19 hours the station is on the air. The jazz programming was on 24 hours a day for two years but was cut recently because of a conflict with the parent AM station, which features rhythm and blues.

One of the first men Mark hired after WHAT-FM expanded its jazz programming quit soon after to take a rock-and-roll job at a huge salary increase. Mark knows that he probably could take the same route. But he said, "I have not had to sell my soul. If God wills it this way, I'll be content to stay where I am for the rest of my life." 



in review

● RECORDS

● JAZZ RECORD BUYERS GUIDE

● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Ralph J. Gleason, Don Henahan, Frank Kofsky, Bill Mathieu, Marshall Stearns, John A. Tynan, Pete Welding, and John S. Wilson. Reviews are initiated by the writers.

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

CLASSICS

Beethoven/Hindemith

BEEHOVEN AND HINDEMITH QUARTETS—Epic LC-3690 and BC-1081: *String Quartet No. 11 in F Minor, Op. 95*, by Beethoven; *String Quartet No. 3, Op. 22*, by Hindemith.

Personnel: Kroll Quartet (William Kroll, William Stone, violins; David Mankovitz, viola; Avron Twerdowsky, cello).

Rating: ★ ★ ★

Sympathetic and well-played Hindemith redeems this disc, particularly since all previous records devoted to Hindemith's quartets have dropped out of the catalogs.

Beethoven, however, has been better served, and often. The Kroll foursome takes every movement at a tempo that gets over the ground nicely but leaves no time for anyone to bring out nuances of interpretation. Or perhaps they don't exist in this work? (D.H.)

Brahms/Schubert

CHAMBER MUSIC FROM MARLBORO—Columbia ML-5636 and MS-6236: *Liebesslieder Walzer, Op. 52*, by Brahms; *Das Hirn auf dem Felser*, by Schubert.

Personnel: In Brahms, Rudolf Serkin, Leon Fleisher, pianos; Benita Valente, soprano; Marlana Kleinman, alto; Wayne Connor, tenor; Martial Singher, bass. In Schubert, Serkin, piano; Harold Wright, clarinet; Miss Valente, soprano.

Rating: ★ ★ ★ ★

Serkin's Marlboro festival in Marlboro, Vt., is a mecca for those who take their serious music seriously, and this recording shows something of what goes on there.

These Brahms songs are cozy and pleasant, typical "house music" of the last century. The disc does not include the second series of waltzes, *Op. 65*. The pianists, Serkin and Fleisher, would be difficult to improve upon, and though the vocal quartet is uneven, it warms up and does well, especially in the lively pieces.

The Schubert song, with its famous clarinet obbligato, was his last, and many would say his best. Harold Wright, first clarinetist with the National Symphony Orchestra of Washington, plays with the utmost grace and sensitivity, and the young soprano, Benita Valente, warbles the little tale of the shepherd on the rock with a pretty, if somewhat, tremulous voice.

The long introductory andantino is taken at a faster tempo than usual, which somewhat detracts from the finale's contrasting mood. (D.H.)

Schubert

SCHUBERT OCTET—Concert-Disc CS-220: *Octet in F Major for Strings and Winds, Op. 166*, by Schubert.

Personnel: Fine Arts Quartet; members of New York Woodwind Quintet; Harold Siegel, bass.

Rating: ★ ★ ★ ★ ★

This one is easy: one of Schubert's best and most listenable pieces, played by eight

of America's finest chamber musicians, recorded to perfection. The *Octet* is ingratiating music, after the fashion of the "Trout" *Quintet* and the Mozart *Serenades*, and though six movements long, would make a matchless introduction to chamber music for the neophyte.

This label's sound is always superior, closely miked but far enough away to keep from picking up breathing and page turning, and discreetly reverberant. The strings are exceptionally lifelike, and someone has balanced the winds with a delicate ear. This is a disc that may be recommended on every count. (D.H.)

Schumann/Munch

SCHUMANN SPRING SYMPHONY—RCA Victor LM-2474: *Symphony No. 1 in B Flat, Op. 38: Manfred Overture*.

Personnel: Boston Symphony Orchestra, conducted by Charles Munch.

Rating: ★ ★ ★

Spring comes but once a year, meteorologically speaking, but it turns up a good deal more often in recorded form.

Munch's entry is on a par with the best, especially since there are not too many Boston Symphonys around to play Schumann with such richness of string tone. Still, I prefer a judicious use of pastels in this work, such as Fricsay manages on Decca. Munch is a primary-color man. (D.H.)

Debussy/Franck/Faure

DEBUSSY AND FAURE SONATAS—RCA Victor LM-2488: *Sonata in G Minor for Violin and Piano*, by Debussy; *Sonata No. 1 in A, Op. 13, for Violin and Piano*, by Faure.

Personnel: Gary Graffman, piano, and Berl Senofsky, violin.

Rating: ★ ★ ★

DEBUSSY AND FRANCK SONATAS—Columbia ML-5470 and MS-6139: *Sonata in G Minor for Violin and Piano*, by Debussy; *Sonata in A Major for Violin and Piano*, by Franck.

Personnel: Isaac Stern, violin; Alexander Zakin, piano.

Rating: ★ ★ ★ ★

Casual listeners to music sometimes question the possibility of legitimately different interpretations ("after all, aren't they following the notes—how can they play differently if they are both following the notes?"). Such doubters might investigate these two discs with profit, concentrating on the brief Debussy sonata, his last work.

Graffman and Senofsky, both young men of intellectual bent, are concerned mostly with formal structure and with giving the music a detached, ironic, and unsentimental meaning. Since Debussy was moving rapidly toward formalism at the time of his death, this is certainly a legitimate interpretation and the usual one.

Stern and Zakin, however, play the Debussy to the hilt, almost suggesting the "eloquence" that the composer inveighed

against in his attacks on romanticism.

Expression markings and dynamics are stressed, even exaggerated; the violin tone is richer (though without schmaltz). The effect is more emotional than in the Graffman-Senofsky version, though both follow the printed score with regard to note values quite carefully.

It is in the area of expression and dynamics that grounds for arguments arise, and here I find Stern more interesting by far. (D.H.)

Toscanini/Wagner

WAGNER EXCERPTS—RCA Victor LM-2452: *Die Walkure*, Act I, Scene 3; excerpts from *Die Goetterdaemmerung*, by Wagner.

Personnel: NBC Symphony Orchestra, Arturo Toscanini, conductor; Helen Traubel, soprano; Lauritz Melchior, tenor.

Rating: ★ ★ ★

Much of this disc, recorded from a broadcast Feb. 22, 1941—especially the latter parts of the side devoted to *Die Goetterdaemmerung* excerpts—never would have passed Toscanini's gimlet scrutiny. But there is enough heroic singing elsewhere to justify its release and then some.

Traubel, despite a vocal break or two, is in magnificent voice, this being early in her Metropolitan career. Melchior sings the taxing music of Sigmund with the ease of the mine-run tenor attacking *Matinata*.

The sound is up to off-the-air standards from the era but will not please those who cannot tolerate records that predate the advent of stereo. (D.H.)

JAZZ

Cannonball Adderley

CANNONBALL EN ROUTE—Mercury 20616: *A Foggy Day; Hoppin' John; 18th Century Ballroom; That Funky Train; Lover Man; I'll Remember April; Porky; The Way You Look Tonight*.

Personnel: Adderley, alto saxophone; Nat Adderley, cornet; Junior Mance, piano; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★ ★ ★ ★

The inevitable price of jazz fame is that any records you may have made in your early years that were neglected by the company to which you were then under contract will be resurrected and released without any indication of their age. Now that this has happened to Cannonball he can be thankful that his past, in creeping up on him, has done him virtually no damage at all.

The personnel would appear to indicate that these sides were cut in 1957, quite possibly under the leadership of Nat, who had a deal of his own at that time with Wing, a Mercury subsidiary.

Though the quintet has the same instrumentation as the present Cannonball group,

its sound is slightly less impressive, partly because the present recording is more live, partly because the writing and playing are more mature and eloquent now.

Nevertheless, this was an excellent group, and the performances indicate that although Nat has made great strides since then, Cannonball wasn't far short of his present stature. And even at this stage Nat was capable of impressive work both as soloist (dig his muted work on *Funky Train*) and as composer. However, of the four originals, *18th Century Ballroom*, by Ray Bryant and Nat, is the only one with distinction; the other three, all Nat's, are blues at various tempos. *Porky* has an amusing pseudo-Dixie coda.

The ensemble work is a little ragged on *The Way You Look Tonight*, but the group sound in general is spirited and convincing. Cannonball's best moments are his unpretentious and soulful delivery of *Lover Man* and his up blues blowing.

The rhythm section cooks competently throughout; Jones' solo on *Train* is admirable. (L.G.F.)

Frankie Brown

BASS-VIBES-DRUMS—Musicor 3000: *Downbeat*; *Autumn Leaves*; *Round about Midnight*; *Willow*; *Weep for Me*; *B. V. D.*; *Blue at Twilight*; *Pow*; *Well, You Needn't*.

Personnel: Brown, drums; Fred McCoy, vibraharp; Martin Rivera, bass.

Rating: ★ ★

A vibraharpist has got to be of the caliber of Lionel Hampton to hold interest through an entire LP such as this, drummer Brown's first album. McCoy isn't that good.

With such limiting instrumentation, in fact, all three musicians share a heavy burden of responsibility for maintaining interest, much less a high level of jazz quality. They fail to live up to that responsibility. Hence, this album is monotonous.

Possibly because of overconsciousness of the instrumentation, drummer Brown overplays his role continuously. Rivera fails to sustain interest in his many bass solos though he is obviously a competent instrumentalist.

Finally, isn't it the height of engineering asininity to record bass, drums, and vibes in stereo? This is carrying the binauralism almost to its ultimate absurdity. (J.A.T.)

Al Casey

AL CASEY — Prestige/Moodsville 12: *Blue Moon*; *These Foolish Things*; *All Alone*; *Don't Worry 'Bout Me*; *Dancing in the Dark*; *I'm Beginning to See the Light*; *A Case of Blues*.

Personnel: Casey, guitar; Lee Anderson, piano; Jimmy Lewis, bass; Belton Evans, drums.

Rating: ★ ★ ★

After Casey's impressive return to recording on *Buck Jumpin'*, (Prestige/Swingsville 2007), the work of the onetime Fats Waller guitarist on this follow-up is something of a letdown.

Here he is more concerned with bal-ladic material than with the essentially rhythmic approach he took before. And where he was content to let his lines be simple, direct, and swinging in that context, he is now overly concerned with prettiness and decoration. His playing is generally pleasant but scarcely compelling until he gets down to some relatively meaty basics on *See the Light* and *Case of Blues*.

Pianist Anderson was going through a

strong case of Erroll Garner influence at the time of this recording, which is all right if you have a taste for pseudo-Garner. (J.S.W.)

Joyce Collins

GIRL HERE PLAYS MEAN PIANO—Jazzland 24: *I Let a Song Go out of My Heart*; *Just in Time*; *Walkin'*; *I Get Along without You Very Well*; *The End of a Love Affair*; *Day in, Day Out*; *Something's Gotta Give*; *Ah, Moore*; *Blue Jay*.

Personnel: Miss Collins, piano; Ray Brown (alias Roy Green), bass; Frank Butler, drums.

Rating: ★ ★ ★ ½

The inevitable cliché for any new girl pianist is that she doesn't just "play good for a girl," she "plays good." In Miss Collins' case, despite the use of this tack in the liner notes, I'll go one step further and venture to say this: she plays well.

She also plays cleanly, with an incisive articulation and an even beat that's used to especially fine advantage in the unusual treatment of *I Let a Song*.

Erroll Garner and Bud Powell are listed as her influences, but it's obvious that she's been listening to some newer, younger sounds, too. Her blues groove, on *Walkin'* and *Blue Jay* (the latter built around a 16-bar theme a la *Doxy*), is particularly effective. The out-of-tempo passages on Al Cohn's *Ah, Moore*, with Brown bowing, are impressively mood-evoking. *I Get Along without You Very Well* presumably was her message to the rhythm section; she plays this track solo.

It need hardly be added that Miss Collins is given a tremendous lift on all the other tracks by the presence of a perfect rhythm backing. Brown has some solo spots of interest in addition to lending the kind of firm and supple support for which any pianist would be lastingly grateful. And he has a couple of introductory lines skillfully worked out in conjunction with the pianist. Butler is a valuably propulsive factor at any tempo.

Here is one girl driver with two firm hands on the wheel. With the help of her two back-seat drivers, she has completed a smooth trip to her first destination.

(L.G.F.)

Ted Curson

PLENTY OF HORN—Old Town 2003: *Caravan*; *Nosruc*; *The Things We Did Last Summer*; *Dem's Blues*; *Ahma* (See Ya); *Flatted Fifth*; *Bali H'ai*; *Antibes*; *Mr. Teddy*.

Personnel: Curson, trumpet; Bill Barron, tenor saxophone or Eric Dolphy, flute; Kenny Drew, piano; Jimmy Garrison, bass; Roy Haynes or Dannie Richmond or Pete LaRoca, drums.

Rating: ★ ★ ★ ★ ½

Curson, formerly with Charles Mingus, has put together a finely wrought and evenly balanced album for his debut as a leader. Basically it is a blowing album, but it is evident that the young trumpeter applied much forethought to his maiden effort: the originals are more than just frames for solos; he chose different men for the strength they could add to specific effects he wanted; there is just enough of the experimental to pique the listener's interest but not so much that he is repelled; the soloists are not allowed to blow till exhaustion.

But the most remarkable aspect of the album is Curson. His playing has qualities that mark him as a musician of above-average stature. That does not mean he is "promising" or that he "has potential"—

it means he stands above the herd now.

The cornerstone of his excellence is the emotion in his playing, a positive emotional quality, not the negative sort prevalent in these protestful days.

Although it is the most important single ingredient in anyone's music, emotion alone is not enough to raise a musician above average. Other qualities are needed, among them logical and climactic conception, rhythmic astuteness, and sufficient technical mastery of an instrument to get out that which is inside.

Curson lacks none of these qualities. He has one in abundance—perhaps too great an abundance—technique. It would be an easy thing for him to slip into dependence on his prodigious facility instead of ideas. He doesn't on this album, but he does display his technique on each track, usually holding to a minimum any pyrotechnics. The only time when things get the least out of hand is during some of the high-note passages of *Bali H'ai*.

Curson can, by turn, be charging (*Caravan*), flowing (*Nosruc*), earthy (*Dem's*), dancing (*Ahma*), or reflective (the out-of-tempo section of his *Teddy* solo). On some of the tracks he combines these qualities, and his playing drives heatedly but never becomes heavy handed. On only one track, *Fifth*, is his playing predictable.

His writing, while not as intriguing as his playing, is something to contend with also. He wrote all the originals. Each is attractive in a different way, ranging from the bloos feeling of *Dem's* to the mixing of 4/4, 3/4, and ad lib sections in *Teddy*. An awesome talent Ted Curson.

Drew and Garrison catch the spirit of the trumpeter and turn in excellent performances. Drew's solos have a sparkle not heard too often. Garrison is strong and imaginative in section.

Barron doesn't have much solo room. On *Ahma* he seems to have trouble getting his ideas together, but on *Fifth* he has a fine, dry solo. Dolphy, who plays only on *Bali* and *Summer*, does not solo but is excellent playing obligatos to Curson.

The three drummers play well. Each was chosen for his forte: Richmond for his adept 3/4 work, LaRoca for his command of Latin rhythms, and Haynes because he's one of the best drummers around, no matter what you want played.

Although it falls short of an ultimate rating, this is the most impressive debut album by any of the young bloods since Dolphy's *Outward Bound* was issued a year ago. (D.DeM.)

Kenny Drew

UNDERCURRENT—Blue Note 4059: *Undercurrent*; *Funk-Cosity*; *Lion's Den*; *The Pot's On*; *Groovin' the Blues*; *Ballade*.

Personnel: Freddie Hubbard, trumpet; Hank Mobley, tenor saxophone; Drew, piano; Sam Jones, bass; Louis Hayes, drums.

Rating: ★ ★ ½

A lot of steam is generated in the course of this set, largely through the efforts of Drew, Jones, and Hayes. They keep the tunes boiling and even project so much pulsation at times that one tends to overlook the fact that Mobley and Hubbard are doing relatively little. Their empty runs are in contrast to Drew's

digging, driving forays that almost always get somewhere.

But the main problem with this disc is that it is quite anonymous. It sounds like any number of collections that have come out in the last year or so and, lacking distinction in its two horn men, it is of even less interest than many of the other sound-alikes. With a little deviation from formula and some slight shred of original thinking, Drew ought to be able to make some interesting records.

There is one effort at deviation here—*Ballade*, a lush piece of romanticism that at least shows that Drew is not limited to one style even though neither Hubbard nor Mobley seems to have much comprehension of how to handle a slow ballad. (J.S.W.)

Don Ellis

HOW TIME PASSES—Candid 8004: *How Time Passes*; *Sallie*; *A Simplex One*; *Waste*; *Improvisational Suite No. 1*.

Personnel: Ellis, trumpet; Jaki Byard, alto saxophone, piano; Ron Carter, bass; Charlie Persip, drums.

Rating: See below

Sooner or later, it appears generally agreed, jazz must "burst its boundaries" and find a new freedom outside the confines and present strictures of form. As in any vital and developing art form, jazz today is undergoing much seeking and experimentation by forward-looking musicians frustrated by the status quo. This discontent produces a John Coltrane or Sonny Rollins at one end of the scale and a Don Ellis at the other. Ornette Coleman falls somewhere in between, I suppose.

Basically, it seems to me, the difference between Rollins and Coltrane and Ellis in their explorations is that the former approach the problem from a fully subjective, personal standpoint while Ellis applies a group discipline and the established 12-tone row toward the search for new areas of expression in the jazz idiom.

Obviously, such experimentation defies a rating, just as its evaluation demands new criteria.

Is it jazz in the established sense? Sometimes, yes; sometimes, not at all. The title track employs varying time relationships as well as accelerandi and retardandi.

Shifting tempos in jazz is nothing new; the Modern Jazz Quartet employed the device previously in some Third Stream efforts. Insofar as Ellis *et freres* use it, it is quite effective and valid in establishing tension and release. What its employment means, in a basic sense, is freedom for jazz forever from the dance-music concept that has dominated the idiom for so many years.

Melodically and harmonically, Ellis' use of the 12-tone row is sure to prove an obstacle for many listeners. Its austerity and apparent coldness will force many listeners to shy at first hearing, just as its initial employment in "classical music" caused howls of outrage from the melodists and romanticists in the early days of Arnold Schoenberg's and Alban Berg's ventures. Certainly in Ellis' thematic lines there is a harshness and utter lack of sentimentality that puts his music far outside the pale of the unsophisticated.

The entire second side is taken up with

the *Improvisational Suite No. 1*. To describe this work as disjointed in the conventional sense is understatement indeed. At times it becomes chaotic and quite incomprehensible. The alto and trumpet sputter and stutler, the bass is scratched rather than bowed, the drums rak-a-tak like intermittent rifle fire in the distance, as the horns squawk and yowl sundry animal noises.

There are sections in the suite, however, when trumpet and rhythm slip into ordinary 4/4 time for relatively orthodox cooking. True, the basis is still the 12-tone row, but it swings. Byard, moreover, slides onto the piano bench from time to time and reveals himself as a jazzman of undoubted strength and appeal more in the feeling he imparts than in the basis of his improvisations.

The question here, it seems, is how free is free. Too often the efforts of these gentlemen degenerate into a sort of musical Dadaism that has little or nothing to do with what jazz claims as its heritage. Also, is experimentation-for-its-own-sake (which much of this seems to suggest) justified?

Clearly, we won't get the answers tomorrow or the day after. Perhaps this concept of music reflects in part the face of the future; perhaps it is a manifestation of a deteriorating culture. (J.A.T.)

Red Garland

ROJO—Prestige 7193: *Rojo*; *We Kiss in a Shadow*; *Darling, je vous aime beaucoup*; *Ralph J. Gleason Blues*; *You Better Go Now*; *Mr. Wonderful*.

Personnel: Garland, piano; George Joyner, bass; Charlie Persip, drums; Ray Barretto, conga drum.

Rating: ★ ★

Garland is more than this release indicates, just as Erroll Garner is more than most of his records lead one to believe. The parallel with Garner is drawn purposely; like Garner, Garland seems to have settled for an easily recognized—and digested—facade at the expense of musical challenge.

Garland's music is becoming formulaized: the full-bodied treatment of standards with riffy interludes (*Darling*), Bill Evansisms (*Shadow*), or single-fingered, almost-cocktail passages (*Go Now*, *Mr. Wonderful*). This dependence on formula in place of invention gives Garland's playing on this album a sameness and a one-level drone.

Formula is not to be confused with style. A style—Teddy Wilson has a style—while giving the player's work identity, does not restrict him as formula does; style allows wide variation of interpretation, but formula restricts and strait-jackets. The emotional range is narrowed.

JAZZ RECORD BUYER'S GUIDE

For the benefit of record buyers, *Down Beat* provides a listing of jazz, reissue, 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.

★ ★ ★ ★ ★

Charles Bell *Contemporary Jazz Quartet* (Columbia 1582)
Berklee School Students, *Jazz in the Classroom, Vol. V* (Berklee Records 5)
John Coltrane, *My Favorite Things* (Atlantic 1361)
Art Farmer, *Art* (Argo 678)
Lester Flatt-Earl Scruggs, *Foggy Mountain Band* (Columbia 8364)
Lem Winchester, *Another Opus* (Prestige/New Jazz 8244)

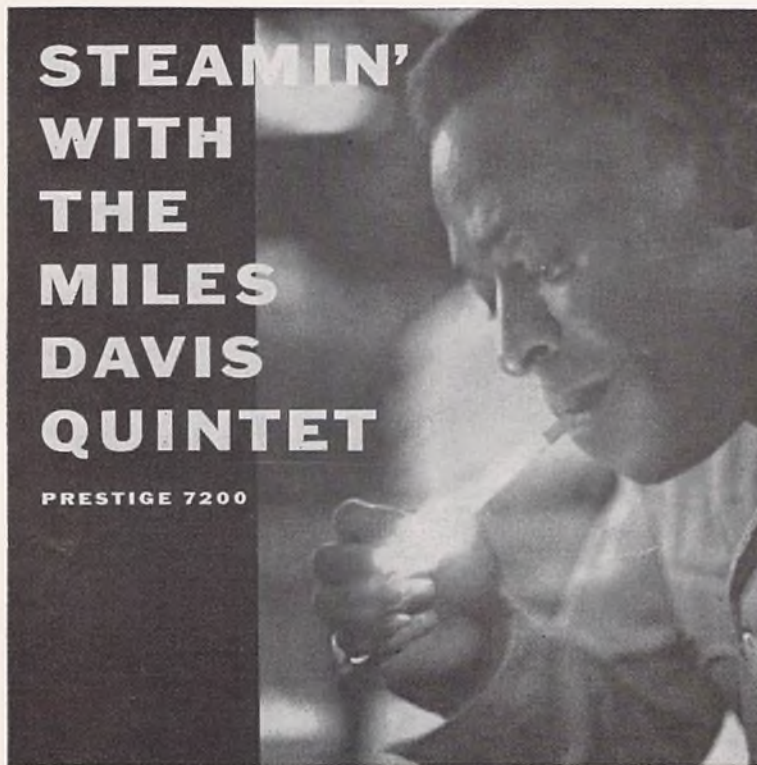
★ ★ ★ ★ ½

Louis Armstrong, (reissue) *A Rare Batch of Satch* (RCA Victor 2322)
The Big Beiderbecke Legend (reissue) (RCA Victor 2323)
The Bill Broonzy Story (vocal) (Verve 3000-5)
Jon Hendricks, (vocal) *Evolution of the Blues Song* (Columbia 8393 and 1583)
George Russell, *Jazz in the Space Age* (Decca 9219)

★ ★ ★ ★

Ida Cox (vocal reissue) *The Moanin' Groanin' Blues* (Riverside 147)
Rev. Gary Davis-Pink Anderson, (vocal reissue) *Gospel, Blues and Street Songs* (Riverside 148)
Teddy Edwards, *Sunset Eyes* (Pacific Jazz 14)
Duke Ellington, *Piano in the Background* (Columbia 1546)
Don Ewell, *Man Here Plays Fine Piano* (Good Time Jazz 12043)
Aretha Franklin, (vocal) *Aretha* (Columbia 1612 and 8412)
Curtis Fuller, *Boss of the Soul-Stream Trombone* (Warwick 2038)
Benny Golson, *Take a Number from 1 to 10* (Argo 681)
Benny Green, *Hornful of Soul* (Bethlehem 6054)
Tommy Gwaltney, *Goin' to Kansas City* (Riverside 353)
Lightnin' Hopkins, (vocal) "Lightnin'" (Prestige/Bluesville 1019)
Lightnin' Hopkins, (vocal) *Lightning Strikes Again* (Dart 8000)
J. J. Johnson, *J.J., Inc.* (Columbia 1606)
Duke Jordan, *Flight to Jordan* (Blue Note 4046)
Toshiko Mariano *Quartet* (Candid 8012)
James Moody with Strings (Argo 679)
George Russell *Sextet at the Five Spot* (Decca 9220)
Pete Seeger, (vocal) *Indian Summer* (Folkways 3851)
Pete Seeger in Concert (vocal) (Folklore 1)
Various Artists, (vocal) *The Newport Folk Festival 1960, Vol. 1* (Vanguard 2087)
Big Joe Williams, (vocal) *Hard Times* (Arhoolie 1002)

PRESTIGE FIRST WITH THE GREAT JAZZMEN



MILES DAVIS

PRLP 7200

There is little question that the magnificent quintet led by Miles Davis from 1955 to 1957 as the greatest small group in modern jazz. With the assistance of John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones, Miles created some of the most exciting and indelible music of his era. In two historic sessions held in 1956, the Miles Davis Quintet created a permanent record of their repertoire. The three albums previously released from these sessions (*Cookin'*, 7094; *Relaxin'*, 7129; and *Workin'*, 7166) are now considered to be classics. We feel that in many ways, this last release, *Steamin' With The Miles Davis Quintet*, will be the most enduring of the series. It contains everything that epitomized the greatness of the group. There are two inimitable ballad performances by Miles, *When I Fall In Love* and *Something I Dreamed Last Night*. Two tracks, *Surrey With The Fringe On Top* and *Diane*, are in the medium tempo groove that the quintet used to reach a wider audience than any jazz group in history. And the final two tracks are the bop classics which formed the basis of the book—*Well You Needn't* and *Salt Peanuts*. This album, already a historical necessity, will be indispensable to any collection. It is also the most delightful jazz record of the year.

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Formula does not produce art. It produces pap.

Even on the blues track, Garland fails to shake loose. Instead of invention, he offers only a series of more-or-less common blues riffs, mixed with inanities. It might be good drinking music, but it is not jazz of a very high order, unless you subscribe to the concept of jazz as good-time music functioning as a backdrop to escape.

Most of Garland's playing on this album, though pleasant enough, is too much like a toothsome smile, pleasant in certain circumstances but empty and lacking in emotional involvement.

Garland has shown on other occasions that he is capable of plumbing depths greater than he does on this record. I hope his performance here is not indicative of the road he intends to travel. (D.DeM.)

Gigi Gryce

THE HAP'NIN'S—Prestige/New Jazz 8246: *Frankie and Johnny*; *Lover Man*; *Minority*; *Summertime*; *Nica's Tempo*; *Don't Worry 'Bout Me*.

Personnel: Gryce, alto saxophone; Richard Williams, trumpet; Richard Wyands, piano; Julian Euell, bass; Granville Roker, drums.

Rating: ★ ★ ★ ½

Whatever Gryce lacks as a player, he certainly makes up for as a writer and organizer. The taste and good sense evidenced in this album's arrangements—not scores or orchestrations but arrangements of theme statement, solo order, and motifs—give each track a sense of direction, balance, and, yes, character.

Most of his touches are the more telling

because of their simplicity. The melody of *Frankie and Johnny*, played with few frills by Gryce, takes on a different character by being contrasted with a descending bass line in the first chorus. The key change on this track leading into Williams' entrance is simple, but it raises the listener's ears.

Another device Gryce uses on *Frankie* is a two-horn, held-note motif leading into the solos. All are simple devices, but how often do five-piece groups offer more than theme and variation without a bit of dressing?

There are other subtle touches enhancing the album: the melody-hinting intro to *Lover Man* and the *In a Country Garden* ending of the same track, an obvious bow in the direction of Charlie Parker; the incorporation of *It Ain't Necessarily So* into *Summertime's* introduction; the avoidance of spilling all the beans in the first chorus—Gryce uses the obvious two-horn first-chorus approach judiciously and plays the opening chorus without Williams on all but *Nica* and *Minority*.

By voicing the piano with the horns, Gryce gets a group sound that gives the illusion of there being more than five men on the date. And the chord voicings are not haphazard but serve definite purposes and effects.

In a word, this is a *group*.

Although Gryce is the strongest asset, he is also the one negative factor on the record: his playing lacks warmth, and his are the weakest solos. Almost antiseptically clean, his solos lack the spark of Williams'

or Wyands'. But these two make up somewhat for Gryce's shortcomings as a soloist. Both have fire and life—and a sophisticated primitiveness—in their playing that demands listener attention.

Williams especially is exciting. He has the scope and sweep, the conception and the technique to become even more exciting. What he lacks in maturity—some self-editing is needed at times—is overshadowed by his virility.

With Gryce's organizing skill and Williams' and Wyands' solos, this record is a strong one. It stands up under repeated listenings. (D.DeM.)

Barry Harris

PREMINADO—Riverside 354: *My Heart Stood Still*; *Preminado*; *I Should Care*; *There's No One but You*; *One Down*; *It's the Talk of the Town*; *Play, Carol, Play*; *What Is This Thing Called Love?*

Personnel: Harris, piano; Joe Benjamin, bass; Elvin Jones, drums.

Rating: ★ ★ ★ ½

Perhaps the change in bassist and drummer on this new album was to create a different sound and a different effect. The change was somewhat successful in gaining this end. Unfortunately, the altered sound and effect is no major improvement.

In the first place, on the previous Riverside album, Harris was in the company of section mates from the Cannonball Adderley Quintet. Sam Jones and Louis Hayes are not only excellent rhythm men but they also had worked long enough with Harris to know his strength and biggest weakness. They emphasized the former and covered the lat-

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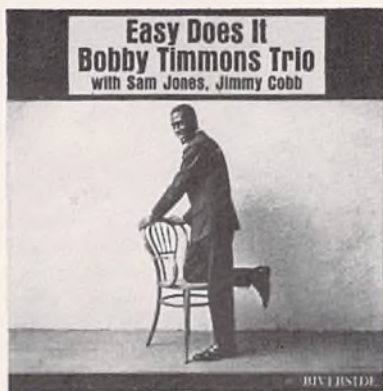
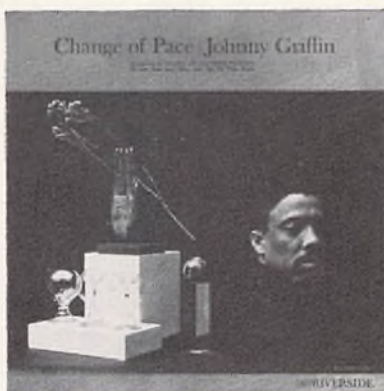
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ter. While Benjamin and Jones are also excellent sidemen, Jones continues to stand out in bas relief as a driving drummer, and nothing he and Benjamin do can conceal the fact that Harris is predominantly a remote, dispassionate pianist.

Do not misunderstand. Harris is a top-notch pianist, and this album is a good one. Some listeners will prefer it to his previous one. The playing is so typically Harris on both albums that it is mainly a question of preference of tunes and sidemen that will tip the scale.

This album's major attraction for me was in the three Harris original compositions. He shows all the promise of becoming a fine and distinctive writer. He imposes on his work his characteristic individuality and imagination. There is not a weak tunc among the three.

For some typical, fine Harris piano and some unusually interesting writing, this album is recommended. (B.G.)

Richard (Groove) Holmes

GROOVE—Pacific Jazz 23: *Them That's Got; That Healin' Feelin'; Seven Come Eleven; Deep Purple; Good Groove.*

Personnel: Lawrence (Tricky) Lofton, trombone; Ben Webster, tenor saxophone; Les McCann, piano; Holmes, organ; George Freeman, guitar; Ron Jefferson, drums.

Rating: ★ ★ ★

There's a real man at work with the boys on this disc. Why Webster should choose to record with as ordinary a group as this is not apparent, but his presence raises what would otherwise be watery performances to a listenable level.

In this he gets some help from Lofton, a trombonist with a rough tone who makes good use of slashing smears and, on a swinging piece like *Seven Come Eleven*, shows a J. J. Johnson foundation on which he has built a looser, rougher and more simplified style than Johnson customarily uses.

McCann's piano solos are free of his normal dependence on clichés but his playing is thin and without individuality. Freeman on guitar and Holmes on organ are even blander.

So, aside from Lofton, the whole thing depends on Webster. He is not in his most inspired form, understandably, but he plays with authority and meaning and, incidentally, makes it all seem so simple. He gives the disc almost all of its positive values and enables Lofton to be introduced under more auspicious circumstances than if he had been left with the rest of this desultory company. (J.S.W.)

Marv Jenkins

MARV JENKINS ARRIVES—Orovox 1001: *Bluesology; A Foggy Day; Duet; I've Never Been in Love Before; One Mint Julep; Stella by Starlight; Cubano Chant; Fugue for Lulu; Marv's Blues.*

Personnel: Jenkins, piano; Bob Martin, bass; Jack Dean, drums.

Rating: ★ ★ ★

Jenkins is the 28-year-old musician from Ohio who distinguished himself on both piano and flute with the recent Barney Kessel Quartet and who also plays tenor saxophone, organ, and a few other axes.

On his first LP as a leader he confines himself to piano and is revealed as one of those rare newcomers capable of sustaining the interest throughout two long sides.

(Don't you sometimes wish 10-inch LPs would come back?)

Jenkins is remarkable in that though his style often involves heavily chorded passages in the right hand rather than single-note lines and despite his naming Erroll Garner and Oscar Peterson as influences, he sounds like neither, nor like Dave Brubeck, Red Garland, or any other "name" pianist.

His touch is heavy, and he overemphasizes at times, but generally he swings, and on the three blues tracks he succeeds for the most part in achieving funk without triteness.

It would be interesting to hear more of Jenkins the composer. His *Duet* here is harmonically attractive, though a little more togetherness with bassist Martin would have helped. The rhythm section, though, is barely adequate; on the very fast closing blues, the tempo seemingly was too demanding.

In general, the album stands up well, after several hearings, as a reflection of one man's ability to carve out a distinctive style for himself at a juncture in jazz where originality is unprecedentedly hard to achieve. Clearly, Jenkins is a man with a future. (L.G.F.)

Carmen Leggio

THE CARMEN LEGGIO GROUP—Jazz, Unlimited 1000: *What a Difference a Day Makes; Swing with SML; Okay, Bug; Club Six; Lonesome Road; Will You Still Be Mine?; Body and Soul; Cy's Tune; Bring on the Blues.*

Personnel: Leggio, tenor saxophone; John Bunch, piano; Henry Grimes, bass; Ray Mosca, drums.

Rating: ★ ★ ★ ★

Limbs are grown for going out on, so make room for me (I'm even bringing my own little hatchet). Carmen Leggio is here to stay!

The album package is deceptively plain and uninviting. There are no pictures, no superlatives, no hip title, nothing—just a plain, white cover with big, black, and medium-size red print. The whole thing looks too unpretentious and honest. Right away I suspected it.

The album is a gas. Leggio is no newcomer, but he is not so nearly well known to jazz fans as he seems destined to become. The maturity and confidence he demonstrates here are welcome signs that he has come of age among the tenor terrers.

He lets you know immediately that the horn is in capable hands by working over the changes of a common little number—*What a Difference*. After a swinging opening chorus, he tackles the chords in the second chorus and runs through them with a fury.

Technique is one of Leggio's strong points. He proceeds to romp swiftly and articulately through *SML*, *Club Six*, *Be Mine*. *Six* really has no other function than to show off the saxophonist's speed. It is impressive, but it has as much artistic impact as Lionel Hampton jumping on the tom-tom. For this listener, he is much more meaningful on *Be Mine*. Here his entrance following Bunch's solo is magnificent and beautifully executed.

There were hangups. Leggio is not at all comfortable in the blues idiom. *Bug*, the most honest sounding of the two blues, was self-conscious, and *Bring on*

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Blues was interpreted more as a ballad than as a real blues tune.

In spite of instructions, Leggio remains a swinging tenor player. For several minutes of enjoyable, exciting tenor, played in the style of pre-Coltrane saxophone, please place this antiseptic cover aside and settle back to enjoy some of the most fertile jazz produced so far this season.

(B.G.)

Oliver Nelson

NOCTURNE—Prestige/Moodsville 13: *Nocturne; Bob's Blues; Man with a Horn; Early Morning; In a Sentimental Mood; Azur'te; Time After Time.*

Personnel: Nelson, alto, tenor saxophones; Lem Winchester, vibraharp; Richard Wyands, piano; George Duvivier, bass; Roy Haynes, drums.

Rating: ★ ★ ★

Now, it would appear, we have mood jazz. What is mood jazz? It's jazz on which one doesn't bother to concentrate. And, tailoring the product to fit the function, Nelson and company (worthy gentlemen, all) retire to a discreet distance, like 18th-century court musicians supplying musical divertissement for the patron's dining.

With trends in jazz recording gone completely haywire these days, the question arises: Does one evaluate the performances strictly on the basis of musical accomplishment, or by accepted standards applied to jazz?

The point here is that Nelson, Winchester, et al., deliver a good, that is, a three-star musical product with ample jazz flavoring. Everything is played straight, mostly on alto or tenor by Nelson with occasional Winchester sallies. The musicians were not supposed to extend themselves into a true jazz framework; they were called upon to provide what is essentially background music for hipsters. So it is not fair or valid to low-rate the album by jazz critical criteria because these are not the terms on which it was recorded.

More than anything else, I believe, this album (and others of the ilk to follow, no doubt) indicates the extent to which U. S. musical taste is being influenced by jazz music. The public may not go for John Coltrane or even Lester Young, yet this Nelson LP undoubtedly will find a listening public—mostly via radio, I suspect—greater than is generally supposed exists.

In keeping with the background motif, the arrangements are modest, understated, and, indeed, quite routine. Nelson on alto tends to shrillness at times in the upper register.

The late vibist, Winchester, adds a mellow quality to some of the ensembles, and his brief solo work is simple and direct.

Wyands is heard in some subdued and sophisticated piano passages. The rhythm is good, as might be expected from the caliber of the musicians.

(J.A.T.)

Kid Ory

KID ORY FAVORITES!—Good Time Jazz 12041/2: *High Society; Do What Ory Say; Down Home Rag; Careless Love; Jazz Me Blues; Weary Blues; Original Dixieland One-Stop; Bourbon Street Parade; Panama; Toot, Toot, Tootsie!; Oh, Didn't He Ramble; Beale Street Blues; Maryland, My Maryland; 1919 Rag; Eh La Bas; Mood Indigo; Bugle Call Rag.*

Personnel: Alvin Alcorn, trumpet; Ory, trombone, vocals; Phil Gomez, clarinet; Cedric Haywood, piano; Julian Davidson, guitar; Wellman Braud, bass; Minor Hall, drums.

Rating: ★ ★ ★ ½

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Starting with Lester Young, continuing through Charlie Parker, and coming down to the present day by way of Sonny Rollins and John Coltrane, there is a tradition that the lasting innovations in jazz always appear first on the saxophone. The latest proof of that tradition is Eric Dolphy. He plays alto, flute, and bass clarinet—there are more, but he will only record on those three—but versatility is the least of his accomplishments. He has been acclaimed as one of the great jazzmen of the future by such esteemed critics as Nat Hentoff and Martin Williams. He has been called the bridge between Coltrane and Ornette Coleman, but he sounds like no-one but Eric Dolphy, and that means daring, depth and power. His first album, appropriately called *OUTWARD BOUND*, adds one more name to the impressive roster of those greats who were first recognized by Prestige. It has created the greatest critical stir in recent years.

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ERIC DOLPHY

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Several years ago, we had the idea of getting together several excellent musicians who did not ordinarily play together, and see what would happen in a casual session. It was the kind of "blowing date" that is usually deplored by critics, and the musicians were not as well known as they might have been, but we were very pleased with the results. Time justified the judgment, and the records that resulted from the unplanned playing of Miles Davis, Milt Jackson, Thelonious Monk, Percy Heath, have been called classics. (They are collected, by the way, on Prestige LPs 7109 and 7150.)

Recently, we recorded an album called *Screamin' the Blues*, with Oliver Nelson, Eric Dolphy and Richard Williams. If the careers of those three gentlemen go as they should, some day *Screamin' the Blues* will have the same status of *classic* that the Miles Davis sessions enjoy. There is no reason for you to wait for that to happen. The music is as exciting today as it will be three or four years from now.

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These performances were recorded when Ory, who will be 75 come Christmas, was a mere tad of 69, so one can understand the youthful exuberance with which he plays through the two discs. His lusty, gusty huffing has remained remarkably potent all through the years, and he is in fine form in this set.

The band he leads is an up-and-down thing, however. Alcorn is a good lead trumpet and plays some well-placed accompaniments to Ory's singing (which is, fortunately, infrequent). But the unadorned, straight-ahead playing that makes Alcorn a good lead and an effective accompanist also makes him a bland soloist.

All the solo honors are taken by clarinetist Gomez, who flows smoothly along, singing his lines with occasional suggestions of an appropriately rough edge and embellishing the ensembles with a welcome airiness.

Haywood, at the piano, seems to have only a single solo idea and he faithfully trots it out whenever he is required to take off alone.

The rhythm section has that heaviness that is common to Ory groups, but Braud gives it a lighter, more elastic, beat than Ed Garland did.

Since part of the pitch on this set is that it offers "17 famous selections associated with" Ory, one probably can't logically complain that the program is made up of rather well-worn material. However, one can justly object to the steady similarity of texture and approach, a similarity that is broken only by *Mood Indigo*, which would probably be difficult to do in ump-cha style. (J.S.W.)

Pee Wee Russell

SWINGIN' WITH PEE WEE — Prestige/Swingville 2008: *What Can I Say Dear? Midnight Blue; The Very Thought of You; Lulu's Back in Town; Wrap Your Troubles in Dreams; I Would Do 'Most Anything for You; Englewood.*

Personnel: Buck Clayton, trumpet; Russell, clarinet; Tommy Flanagan, piano; Wendell Marshall, bass; Osie Johnson, drums.

Rating: ★ ★ ★ ★

As the years pass, one can only wonder when the optimum Pee Wee Russell period is ever going to be reached. He continues to mellow and season, adding layer on layer of further luster to a clarinet style that always has been remarkably perceptive and expressive.

This is an especially good set of Russell performances, flowingly easy with edgy overtones and a range that moves readily and rationally from intimate, subdued conversation to exultant declamation. In Clayton, he has a front-line colleague who moves with similar lithe grace and obviously feels things much as Russell does.

The rhythm section is a particularly noteworthy factor, not only because of Flanagan's solo contributions, which are tinged with suggestions of both Teddy Wilson and Jess Stacy, but because it supports Russell and Clayton closely without ever forcing them into tight corners. The result is admirable, unostentatious, thoroughly nourishing jazz.

Although it scarcely breaks any new ground, there is a lot in this album that could be highly instructive to some of those contemporary jazzmen who are ignorant of the work of such musicians as

these because, as Nat Hentoff puts it in his affectionate liner notes, they are considered "prehistoric." (J.S.W.)

Les Spann

GEMINI: LES SPANN—Jazzland 35: *Smile; Con Alma; Q's Dues Blues; It Might as Well Be Spring; Stockholm Sweetnin'; Blues for Gemini; Afterthought; There Is No Greater Love.*

Personnel: Spann, flute, guitar; Tommy Flanagan, piano; Julius Watkins, French horn; Sam Jones, bass; Albert Heath or Louis Hayes, drums.

Rating: ★ ★ ★ ★

This album sounds extremely well planned. Even the inclusion of the jazz stepchild, the French horn, is incorporated and well integrated into the flow.

There is a comfortable blend of new and familiar tunes. The originals are of the highest quality and include contributions from Dizzy Gillespie and Quincy Jones as well as Watkins and Spann. While each of the writers create in different directions, the album has a singleminded purpose about it. That purpose seems to be the presentation of Les Spann as an important, emerging spokesman.

Spann the guitarist and Spann the flutist are two separate performers for this listener. As a single voice out front, I am much more intrigued by the flutist.

No Greater Love is perhaps the most effective guitar tune. Spann treats the standard with moody reflection and gentle understanding. On the other hand, all the tunes featuring Spann on flute are interesting, even captivating. For exceptionally good work, hear *Smile* and *Spring*.

Watkins must be commended for his amazing control of the French horn. Aside from his well-constructed solos, particularly on *Stockholm*, he manages to blend his tone expertly into the feel of each tune. Hear his flutelike entrance on *Q's Dues*. Listen to his contribution to the body of *Afterthought*.

Spann obviously prefers the guitar, yet it is fortunate that he chose to include the flute here, for it is this instrument that seems destined to place him in the forefront as a soloist. Each sideman performs at almost peak ability, and the inclusion of drummers Hayes and Heath makes for interesting comparison of the front-running drummers among newcomers.

This is a good date, not screaming but quietly exciting. (B.G.)

Larry (Wild) Wrice

WILD!—Pacific Jazz 24: *Husky; Church Seat; Sandra's Dream; Travelin'; Swingin' and Things; Sanctifism; Antler Rock; Nocturne; Unholy Four; Wild Wrice.*

Personnel: Bob Bryant, trumpet; Jim Spaulding, tenor, alto saxophones, flute; Bobby Blivins, organ; Wrice, drums.

Rating: ★ ★ ★

There is a surging potential in the Wrice quartet that doesn't ever quite live in this collection. They work in a hard, driving, slightly Gospelish groove, propelled by Wrice's burly, muscular drumming and sparked occasionally by Bryant's flaring trumpet.

Bryant plays in the supercharged manner of Freddie Hubbard and Richard Williams, but he manages to match their electricity only on one piece, *Wild Wrice*, which, after his solo, bogs down in a long, dull drum foofaraw.

Spaulding has plenty of spirit but practically no ideas, while Blivins, on organ, stays in the background most of the time

contributing a muddy bottom to the group that is not very helpful.

Only one piece has any real character, and surprisingly (or maybe not so surprisingly) it is completely different from the somewhat repetitive pieces that make up the rest of the disc—*Nocturne*, a mood piece that uses an unusual harmonic teaming of trumpet and flute. It stands out in these run-of-the-mill surroundings like a sparkling little gem. (J.S.W.)

Roosevelt Wardell

THE REVELATION — Riverside 350: *Like Someone in Love; Lazarus; Autumn in New York; Max the Maximum; Elijah Is Here; Willow; Weep for Me; Cherokee; The Revelation.*

Personnel: Wardell, piano; Sam Jones, bass; Louis Hayes, drums.

Rating: ★ ★ ★

Wardell is an unusually gifted pianist and certainly is capable of producing better performances than most of those recorded here. He has great sensitivity and a true feeling for ballads. *Like Someone* and *Autumn* are highlights of the album.

His style is not yet defined; but he seems headed in the general direction of giants Tatum or Powell. He is not imitative but is suggestive of other artists.

Aside from being a more than adequate pianist, Wardell shows promise of becoming a writer of some importance. Each of the three tunes he has contributed here has merit for a particular reason above its over-all worth. *Lazarus* has a beautiful, unusual line. *Max* has fire and dash, and *Elijah* is truly infectious.

He is not perfect. Wardell has the rather commonplace habit of inserting lines and fragments of other tunes into unrelated spots of his work. *Ol' Man River* and the *Kerry Dancers* crop up throughout the album.

He made a wise selection in Jones and Hayes as sidemen. While Jones always has been solid and firm in section, Hayes has displayed a little trouble with his drum breaks. On this album, he seems to have overcome this problem. He is especially effective with swift, flashing brushes on *Max* and rapid-fire punches on *Cherokee*.

A good beginning for an artist who should develop into a genuine contributor in the jazz idiom. (B.G.)



VOCAL

Snooks Eaglin

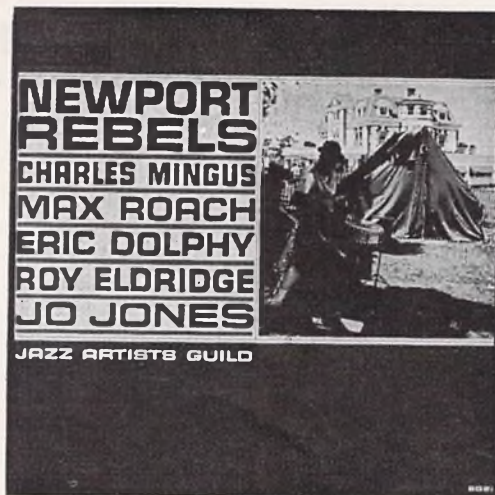
MESSAGE FROM NEW ORLEANS—Heritage 1002: *Mamma, Don't You Tear My Clothes; Walkin' Blues; Mean Old World; Give Me the Good Old Boxcar; Every Day Blues; I Had My Fun; Blue Shadows Blues; She's a Black Kat; Who's Been Fooling You?; I Must See Jesus; Fly Right, Baby; That's All Right; Bottle Up and Go; Who Can Your Good Man Be?; Don't You Lie to Me; Malaguena.*

Personnel: Eaglin, vocals, guitar.

Rating: ★ ★ ★ 1/2

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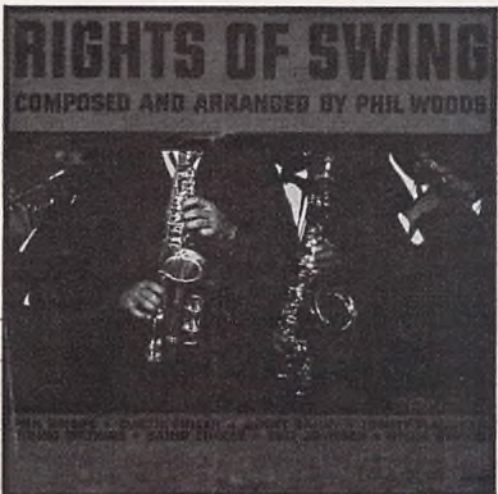


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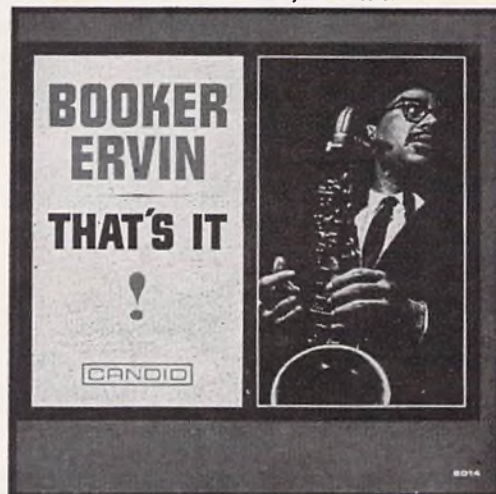
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F.I.B.

(Festival Information Bulletin)

Volume 2, No. 2

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F.I.B. is revised every two weeks by the Down Beat staff from information received from all the jazz festivals throughout the world.

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Eaglin is a young (24) New Orleans blues singer and guitarist, a street minstrel in the direct tradition of such blind wanderers as Joel Taggart, Lemon Jefferson, and Willie Johnson.

As the result of glaucoma and a brain tumor, Eaglin has been blind since early childhood. He taught himself to play the guitar at the age of 6, and for the last several years has earned his livelihood by singing the blues on the sidewalks of his native city.

Only a small part of his vast repertoire has been learned through oral transmission, the traditional manner in which folk songs are passed on and perpetuated; rather, Eaglin has picked up his songs from what might be called aural sources—the mass communications media, mostly radio and records.

Eaglin has made this material completely his own, for no matter how disparate the original source models of these songs, each sounds as though it were original with him. All are suffused with the same aura of ardent ingenuousness and earnest, understated intensity.

Eaglin's gift is his ability to transfigure his models, remaking them in his own image, supplying them with conviction and intensity so that they become wholly viable and believable (and he does occasionally pick some inane tunes to rework).

He is a stunning guitarist who accompanies his pure, clear singing with a full, orchestral manner of playing, which mixes chording and treble and bass runs in a complex polyphonic style.

This collection, recorded in New Orleans by folklorist Harry Oster, has been issued on British jazz critic Tony Standish's label, Heritage. It is obtainable from him at 36a Brook Green, London W. 6, England, for \$6.85 (personal check or international money order). (P.W.)

Big Miller

REVELATIONS AND THE BLUES—Columbia 1611, 8411: *About My Baby; I Know; Lament to Love; The Monterey Story; I Never Had a Woman; Wanna See My Baby; When You're Not Around; It's a Hard Life; Sweet Slumber; If You Don't Love Me.*

Personnel: Miller, vocals; Ernie Freeman or Gildo Mahones, piano; Red Mitchell or Ike Isaacs, bass; Frank Butler or Jimmy Wormworth, drums; Plas Johnson or Ben Webster, tenor saxophone; Jim Hall and/or Bob Gibbons, guitar.

Rating: ★ ★ ½

If you enjoy hearing a man constantly griping about women, or more specifically, a woman, then sit right down. After the first couple of tunes you get the idea; by the end of the first side, you're sure. Miller has but one story to tell on this record. A woman has done, is doing, or is being asked to do him wrong.

The sameness does not end with the story line. It continues into the music itself. The liner notes say Miller wrote the tunes just before the recording session.

While it may be fine for the artist to create instantaneously at the date, it is extremely restrictive as far as the accompanying musicians are concerned. They must necessarily "create" on the spot. Since Miller's creations run usually in the traditional blues vein, the instrumentalists must improvise dozens of choruses

(Continued on Page 42)

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THE BLINDFOLD TEST JIMMY SMITH

By LEONARD FEATHER

It is one of the clichés of all music that you can judge a man's personality by the way he plays. Through the years, I have found this to be a fallacious and almost completely unreliable bromide.

Jimmy Smith is a striking example. He formed his trio in September, 1955, not long after a period of woodshedding during which he made the definitive switch from piano, which had been his means of livelihood for more than a decade, to the organ.

The most obvious quality of Smith's work is its positive, declarative nature. His astonishing technique and fanatical drive put him in an entirely different class from any organist who had preceded him in jazz. His many albums have illustrated his aggressive and exciting musical character.

On his first *Blindfold Test*, he revealed a completely unexpected manner of listening to music. He liked almost everything I played and had very few aggressive or emphatic statements to offer.

Smith was given no information about the records played. His comments are edited from the tape of the broadcast during which this interview took place.

The Records

1. Wild Bill Davis. *I've Got the World on a String* (from *Flying High*, Everest).

Real swingin' sound. That's a very old friend of mine and a very good organist, I think—Jackie Davis. Sounds very good. Jackie has the old swingin' type of organ playing, like Bill Doggett, Wild Bill Davis, and that vein. Three stars.

2. Coleman Hawkins. *For You, for Me, for Evermore* (from *Moodville*, Prestige). Hawkins, tenor saxophone; Tommy Flanagan, piano; Wendell Marshall, bass; Osie Johnson, drums.

I got an idea. I think that was Ben Webster . . . It's definitely the old school. I feel . . . I can tell that sound, you know, because I had the pleasure of playing with Ben about '55. It just sounds like him to me.

It's very good. It had a nice, happy medium going on. Piano and rhythm section were very nice. I wonder who the piano player was, because I thought I heard him play before. I can't think of the name. I'm trying to think of the touch, because that's how I distinguish the different artists, because there's so many pianists. Three stars.

3. The Mangione Brothers Sextet. *Struttin' with Sandra* (from *The Jazz Brothers*, Riverside). Chuck Mangione, trumpet; Larry Combs, alto saxophone; Sal Nistico, tenor saxophone; Gap Mangione, piano; Bill Saunders, bass; Roy McCurdy, drums.

Very good swinging thing. I thought

I heard Lee Morgan in there. Wonderful composition. The trumpet really stood out, and that third solo—the tenor player—sounded as if he'd had time, he was getting warmed up to say a few swinging things. Three stars.

4. Les McCann. *I'll Remember April* (from *Les McCann Plays the Truth*, Pacific Jazz). McCann, piano; Leroy Vinnegar, bass; Ron Jefferson, drums.

Very, very, very good. I think that was the Ramsey Lewis Trio. I'm pretty sure. If not, it was the Three Sounds. Three stars.

It was put together well, but the introduction sounded as though it were going into something else, and then they run into the swinging bit, then back into the original ballad thing they had going at first. Nice form.

5. Jo Stafford. *What Can I Say after I Say I'm Sorry?* (from *Jo + Jazz*, Columbia). Stafford, vocal; Ben Webster, tenor saxophone; Johnny Mandel, arranger, conductor.

I think that tenor was Hawk in the background. I like the singing and the arrangement. I know that singer. She's not a jazz singer, but she fits well here. Three stars.

6. Fats Waller. *Water Boy* (from *Fats Waller in London*, Capitol). Waller, pipe organ.

I've never heard that organ sound before. Sounded like pipes. This record is not quite so interesting to me. It lacked melodic interest, and that beat in the left

hand . . . just left-hand chords . . . was kind of monotonous.

I just didn't get anything from it. I can hear so much more being done with the tune. A rhythm section would have helped. One star.

7. Curtis Counce. *Pink Lady* (from *Carl's Blues*, Contemporary). Counce, bass; Jack Sheldon, trumpet, composer; Frank Butler, drums.

Be dah! Sounds like Dizzy's group. Kind of sounded like Fats Navarro there for a while. Very swinging. I'm trying to distinguish the drummer—with this little ting-ting-ting on the sticks. You can hear the sticks very clearly. Three good stars. Sounded very cast coast.

8. Curtis Amy-Paul Bryant. *Come Rain or Come Shine* (from *The Blues Message*, Pacific Jazz). Amy, tenor saxophone; Bryant, organ; Clarence S. Jones, bass.

You really got me on that one. Good sound, but the bass player sounded a little heavy—overloaded. Organ's very good, but the record's only fair. The organist far better than any of the other soloists. Two stars. The tenor player just didn't seem to have a chance to stretch out.

9. Sam Taylor-Dick Hyman. *Blues in My Heart* (from *Rockin' Sax and Rollin' Organ*, M-G-M). Taylor, tenor saxophone; Hyman, organ.

And the fadeout . . . of the Bill Doggett Quintet—or Quartet. I haven't heard Bill in a long time. He sounds very good. Three stars.

around the same basic lines. Apparently these two groups did not feel it worth the bother.

Of the two groups, the Isaacs one offered more cohesion and color, though the inclusion of saxophonist Webster is only an exploitation of his name, for he is permitted no space to create anything worthy of the use of his name.

Miller alone could get away with this date. It comes off rather well. He is a compelling artist, even with trite lyrics.

The songs he composes are not really songs in the strictest sense of the word. That is to say, they do not have the accepted pattern of rhyme and regular meter. They do tell a story, usually the same story, but Miller makes the story live. Perhaps herein lies his greatness.

I am confident that he is capable of much, much better work, but for those who know already of his talents, this album will not be offensive. (B.G.)

Frank Sinatra

RING-A-DING-DING!—Reprise 1001: *Ring-a-Ding-Ding*; *Let's Fall in Love*; *Be Careful, It's My Heart*; *A Fine Romance*; *A Foggy Day*; *In the Still of the Night*; *The Coffee Song*; *When I Take My Sugar to Tea*; *Let's Face the Music and Dance*; *You'd Be So Easy to Love*; *You and the Night and the Music*; *I've Got My Love to Keep Me Warm*.

Personnel: Sinatra, vocals; orchestra directed by Johnny Mandel.

Rating: ★ ★ ★ ★ ★

In Hollywood, trade talk has it that in the making of his most recent LPs for Capitol, Sinatra was holding back, saving his best for his own record label, Reprise (some say it should be called Reprisal).

I'm inclined to doubt that. In the *No One Cares* album, Sinatra sounded as if he had nothing more to hold back: he was terribly closely miked, as if he had no carrying power, and the short, uncertain phrases on some tunes seemed the product not of discontent but of short-windedness.

Whatever the reason for it, *Ring-a-Ding-Ding* is a departure from Sinatra's last batch of Capitol releases, which sounded tired and worn. This LP, by contrast, is vibrantly alive, a punching, shouting delight in which Sinatra belts. In some ways, it is the best LP he has ever made. In all ways, it is in a class with that small group of his very best works—the original *Songs for Young Lovers* (first issued as a 10-inch LP), *In the Wee Small Hours, Close to You* (done with a string quartet), and that almost forgotten album of 78s he made with Axel Stordahl and a small orchestra for Columbia.

Ring-a-Ding-Ding finds Sinatra's voice in marvelous condition. It has the rich, woody timbre that Nelson Riddle once justly likened to that of a viola. Further, the singer has air and to spare. The phrases are sustained and controlled, free of those drop-outs that so many singers (including, on some past occasions, Sinatra) use to fake up an ending for a phrase when they are simply out of breath. Sinatra's chops are really up on this album. Listen to the beautifully timed and sustained five-bar phrase in the release of *You and the Night and the Music*.

His phrasing, of course, is the *ne plus ultra*. A few words on the nature of Sinatra's phrasing are perhaps in order.

Sinatra alters tunes, both the intervals and the note values, to approximate the cadences of normal speech. This is the trick that gives his work such naturalism, such credibility. Other singers, of course, have learned the trick from him. But no one does it as well, probably because it is closely tied up with his ability as an actor. Sinatra is the living demonstration that singing is as closely related to the actor's art as to the musician's and probably more so.

But the most striking thing in this album

is Sinatra's time. In recent years, he has always been able to swing with the band. But here, it sounds as if he's kicking the band along, as Joe Williams used to kick the Basie band. Here, Sinatra sings *out*, straight out, and when he goes into his upper register, it is with an assurance and unstrained clarity that have not always been evident in his work lately. At the same time, his low register is rich and all there.

Sinatra has always shown exceptional discernment about arrangers if those occasional excursions into the marshmallow backgrounds of Gordon Jenkins are overlooked. Stordahl and Riddle have been the most noted associations, and with them Sinatra not only influenced countless singers but also set the style for the arrangers working with other singers.

For this album, Sinatra used Johnny Mandel, and the association turns out to be another fruitful one. Mandel wrote a fine set of no-nonsense big-band swingers (with strings added on some tracks) that support the singer handsomely without getting in his way. Everyone plays well, but the rhythm section does its duty with particular distinction.

There will be those who will be undecided on whether this is a jazz or pop album. Personally, I am indifferent to this categorization, being convinced that the term "jazz singer" is a snob term by which those who think themselves in the in-group approve or disapprove of a given performer. If they dig you, you're a jazz singer; if they don't, you're a pop singer. It is a very arbitrary term.

However you classify it, *Ring-a-Ding-Ding* offers a good deal of belting, hairy-chested singing that reaffirms, unmistakably, that Sinatra is still a boss in his field. Sinatra fans, both laymen and musicians, shouldn't miss it. —Lees

EVANSVILLE

than a valid musical device. It sounded like a leaky mellophone solo.

The Adderley group, with Joe Zawinul in the piano slot, was in cooking form. Though Cannon moved the crowd mightily, brother Nat and Zawinul were the best soloists that night. The Vienna-born pianist fits well in the group, perhaps even better than Victor Feldman did.

There was an abundance of vocal talent—perhaps too much—on display during the festival. Mel Tormé closed the Saturday evening performance with an entertaining and musical performance, climaxed by his sitting in on drums with the Ellington band. Tormé's control and facility—and jazz feeling—brought standing ovations.

Sunday night's second half—the first half was all Ellington's—was given over to vocal music, except for the Al Hirt debacle, mentioned previously. Pianist-vocalist Johnny Vieth played and sang his way through several standards, and then he and bassist Al Cato and drummer George Hughes remained on stand to play for Lurlean Hunter, who sounds better in an intimate, supperclub setting than at large gatherings such as this one.


Also better suited to smaller environs are Jackie Cain and Roy Kral. But where Miss Hunter failed to get across, Cain and Kral were successful in moving the audience, by turn titillating with duets and rousing with Kral's piano.

Vocal music of another kind was the feature of Sunday afternoon. Gary Kramer premiered his *Gospel Roots of Jazz* program. The program was divided into four segments:

slavery time, post-Civil War (when itinerant guitarist-singers sang religious music and blues), brass band religious music as played at New Orleans funerals, and today's urbanized Gospel music. The Staple Singers, a father-children group, and Paul Barbarin's New Orleans band were the musical highlights of the afternoon.

The Staples demonstrated post-Civil War religious music. The combination of the country blues guitar of Roebuck Staple, the father and the rich, vibrant voice of Mavis Staple, was one of the most moving experiences of the festival. Miss Staple is almost the equal of Mahalia Jackson.

Barbarin's band marched through the auditorium to the stage, supposedly re-creating a New Orleans funeral parade. Clarinetist Willie Humphrey, who played with King Oliver in Chicago before Johnny Dodds and Louis Armstrong came north, was excellent. He is one of the New Orleans veterans who, like Barbarin, prefers to stay in the South and is still able to play well.

It is not known at this writing whether there will be an Evansville next year. If not, it is regrettable—all the more so in light of the excellence of this year's programs. Perhaps the telecasting in the South of portions of the festival had something to do with the light turnout; perhaps lack of good public relations at certain local levels hurt; and perhaps fewer press releases (reportedly 30,000) and more advertising would have sweetened the till. Whatever the underlying reasons for the disappointing crowds, the promoters of the Indiana Jazz Festival can be proud of the music they offered. Few festivals can. 

Caught in the Act

RED ALLEN

London House, Chicago

Personnel: Allen, trumpet; Sammy Price, piano; Franklin Skeete, bass; Jerry Potter, drums.

Chicago's London House is, like the Embers and the Roundtable in New York, one of those places where the talk is usually louder than the music. Most musicians react to such surroundings with different degrees of detachment. But Allen, somewhere along the way, has learned to cope successfully with this, and he does so without compromising his music and without going into a gaudy vaudeville act.

Physically, Allen is a massive man. On the bandstand, towering over everyone, he leans over and pelts the audience with rhythmic shouts and roars, compelling attention and making conversation all but impossible. The net effect is that the crowd is drawn into each performance and is constrained to make a response.

Of all the recent trumpet quartets, this is easily the most interesting. Allen's trumpet lines, played usually with cloth-draped bell or with mute, are warm, flowing, and tasty. He restricts himself almost entirely to the middle and low registers; his trumpet conception, in fact, may be described as the antithesis of his flamboyant stage manner.

Price was an excellent choice for this group. Whether he is soloing or accompanying, he plays in a remarkable chordal style: thick clusters of notes bolting up in his swinging, almost stomp-like, approach to the piano.

One of the numbers the group features is *The Price Is Right*, a tune with a Tin Pan Alley title, but which is really an old Kansas City boogie woogie. In Price's hands it became something of a tour de force that transformed the room into a down-home camp meeting.

Skeete and Potter are strong and alert rhythm men, and both solo with good sense and good taste. Skeete has a big, vibrant sound that cuts through everything.

The quartet features a variety of tunes from the back years of jazz and will play almost anything from traditional and mainstream schools. A lot of it is swinging fun. —Gilbert M. Erskine



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Watch for the Aug. 17 issue, on newsstands Aug. 3, with stories on Bix Beiderbecke, the move toward modernity in New Orleans' jazz today, Gene Ammons . . . and John Tynan's amusing report on what happened when a Russian ballet troupe met the denizens of the jazz world in Los Angeles

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POLL

(from page 24)

LeROI JONES

Critic, *Metronome*

Big Band—Dizzy Gillespie, Duke Ellington, Quincy Jones (Gerry Mulligan) . . . Arranger/Composer—Thelonious Monk, Jackie McLean, Duke Ellington (Ornette Coleman, Wayne Shorter, Eric Dolphy) . . . Combo—John Coltrane, Miles Davis, Thelonious Monk (Ornette Coleman, Cecil Taylor, Jazz Statesmen) . . . Trumpet—Miles Davis, Art Farmer, Dizzy Gillespie (Don Cherry, Freddie Hubbard, Richard Williams) . . . Trombone—J. J. Johnson, Curtis Fuller, Dickie Wells (no choice) . . . Alto—Ornette Coleman, Jackie McLean, Lee Konitz (Eric Dolphy, Oliver Nelson, Leo Wright) . . . Tenor—John Coltrane, Charlie Rouse, Lucky Thompson (Wayne Shorter, Oliver Nelson, Archie Shepp) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (no choice) . . . Clarinet—No Choice (no choice) . . . Piano—Thelonious Monk, John Lewis, Horace Silver (Cecil Taylor, McCoy Tyner, Jaki Byard) . . . Bass—Wilbur Ware, Paul Chambers, Percy Heath (Charlie Haden, Buell Neidlinger, George Tucker) . . . Guitar—Wes Montgomery, Jim Hall, Kenny Burrell (no choice) . . . Drums—Elvin Jones, Billy Higgins, Philly Joe Jones (Ed Blackwell, Dennis Charles, Clifford Jarvis) . . . Vibraharp—Milt Jackson, Lem Winchester (Earl Griffith) . . . Flute—Frank Wess, Yusef Lateef (Leo Wright, Eric Dolphy) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone; Eric Dolphy, bass clarinet . . . Male Singer—Lightnin' Hopkins, Ray Charles, Muddy Waters (Snooks Eaglin) . . . Female Singer—Sarah Vaughan, Ella Fitzgerald, Anita O'Day (Etta Jones, Gloria Lynne, Betty Carter) . . . Vocal Group—No Choice (no choice).

Where there are blanks it indicates that either I haven't heard anyone in that particular category whom I like or that I haven't heard anyone in that category at all, at least recently (e.g., new-talent trombone, baritone saxophone, clarinet, guitar, etc.).

John Coltrane has been, for me, the biggest thrill of the year. I voted for Elvin Jones on the strength of his work with Coltrane. Charlie Rouse has finally got himself together.

MAX JONES

Melody Maker, England

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan, Johnny Dankworth) . . . Arranger/Composer—Duke Ellington, Billy Strayhorn, Thelonious Monk (Benny Golson, Ray Charles, Bill Mathieu) . . . Combo—Buck Clayton, Ray Charles, Dizzy Gillespie (Lockjaw Davis, Junior Mance) . . . Trumpet—Louis Armstrong, Roy Eldridge, Buck Clayton (John Letman, Don Goldie, Joe Gordon) . . . Trombone—Vic Dickenson, Al Grey, Dickie Wells (Booty Wood, Aake Persson) . . . Alto—Johnny Hodges, Sonny Stitt, Cannonball Adderley (Jackie McLean, Leo Wright, Bruce Turner) . . . Tenor—Ben Webster, Coleman Hawkins, Paul Gonsalves (Charlie Rouse, Harold Ashby, David Newman) . . . Baritone—Harry Carney, Gerry Mulligan, Ronnie Ross (no

choice) . . . Clarinet—Ed Hall, Barney Bigard, Pee Wee Russell (Sandy Brown) . . . Piano—Erroll Garner, Earl Hines, Duke Ellington (Junior Mance, Wynton Kelly, Walter Bishop) . . . Bass—Ray Brown, George Duvivier, Milton Hinton (Aaron Bell, Art Davis, Wilfred Middlebrooks) . . . Guitar—Wes Montgomery, Kenny Burrell, Freddie Green (Skeeter Best, Barry Galbraith, Joe Puma) . . . Drums—Charlie Persip, Oliver Jackson, Sam Woodyard (Mel Lewis, Eddie Locke, Art Taylor) . . . Vibraharp—Lionel Hampton, Milt Jackson, Victor Feldman (no choice) . . . Flute—Frank Wess, Jerome Richardson, Leo Wright (Leo Wright, Yusef Lateef, Eric Dolphy) . . . Miscellaneous Instrument—Clark Terry, flugelhorn; Stuff Smith, violin; Sir Charles Thompson, organ (no choice) . . . Male Singer—Jimmy Rushing, Joe Turner, Ray Charles (Jimmy Witherspoon, Muddy Waters) . . . Female Singer—Sarah Vaughan, Mahalia Jackson, Ella Fitzgerald (Abbey Lincoln) . . . Vocal Group—Lambert-Hendricks-Ross, Sonny Terry-Brownie McGhee, Raylettes (no choice).

I have tried to vote, where possible, for musicians I have heard in person quite recently. In many cases, though, the new talent is not known to me over here at all—on records or from in-person performances.

GENE LEES

Editor, *Down Beat*

Big Band—Duke Ellington, Gerry Mulligan, Quincy Jones (Gerry Mulligan, Terry Gibbs) . . . Arranger/Composer—Gil Evans, Duke Ellington, Quincy Jones (Clare Fischer, Bob Brookmeyer, Marty Paich) . . . Combo—Horace Silver, Dave Brubeck, Miles Davis (Donald Byrd, Paul Horn, John Coltrane) . . . Trumpet—Dizzy Gillespie, Miles Davis, Donald Byrd (Ira Sullivan, Freddie Hubbard, Don Goldie) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jack Teagarden (Dave Baker) . . . Alto—Paul Desmond, Sonny Stitt, Paul Horn (Eric Dolphy, Leo Wright, Frank Strozier) . . . Tenor—John Coltrane, Stan Getz, Ben Webster (Eddie Harris, Ira Sullivan, Jimmy Heath) . . . Baritone—Pepper Adams, Gerry Mulligan, Harry Carney (Frank Hittner, Sahib Shihab, Jay Cameron) . . . Clarinet—Pete Fountain, Buddy DeFranco, Jimmy Giuffre (Paul Horn) . . . Piano—Oscar Peterson, Bill Evans, Ray Bryant (Junior Mance, Wynton Kelly, Herbie Hancock) . . . Bass—Ray Brown, Red Mitchell, George Duvivier (Art Davis, Gary Peacock, Tommy Williams) . . . Guitar—Jimmy Raney, Barney Kessel, Wes Montgomery (Les Spann, Joe Diorio, Joe Passaloquia) . . . Drums—Buddy Rich, Jo Jones, Ed Thigpen (Mel Lewis, Louis Hayes, Al Heath) . . . Vibraharp—Milt Jackson, Red Norvo, Teddy Charles (Mike Mainieri, Emil Richards, Dave Pike) . . . Flute—Paul Horn, Frank Wess, Bud Shank (Paul Horn, Leo Wright, Eric Dolphy) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone; Phil Woods, bass clarinet; Julius Watkins, French horn (John Coltrane, soprano saxophone; Phil Woods, bass clarinet; Harry Lookofsky, violin) . . . Male Singer—Mel Tormé, Ray Charles, Frank Sinatra (Mel Tormé, Jimmy Witherspoon)

. . . Female Singer—Carmen McRae, Peggy Lee, Anita O'Day (Carol Sloane, Abbey Lincoln, Joanne Sommers) . . . Vocal Group—Hi-Lo's, Jackie Cain-Roy Kral (Double Six, Jackie Cain-Roy Kral).

FRANK KOFSKY

Critic, *Down Beat*

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gil Evans, Gerry Mulligan, Terry Gibbs) . . . Arranger/Composer—Gil Evans, Duke Ellington, Billy Strayhorn (Frank Foster, Jimmy Heath, Benny Crawford) . . . Combo—John Coltrane, Miles Davis, Thelonious Monk (John Coltrane, Ray Charles, MJT+3) . . . Trumpet—Miles Davis, Dizzy Gillespie, Nat Adderley (Phil Guilbeau, Freddie Hubbard, Blue Mitchell) . . . Trombone—J. J. Johnson, Curtis Fuller, Julian Priester (Julian Priester, Slide Hampton) . . . Alto—Cannonball Adderley, Phil Woods, Jackie McLean (John Handy, Frank Strozier, Hank Crawford) . . . Tenor—John Coltrane (Harold Land, David Newman, Wayne Shorter) . . . Baritone—Harry Carney, Pepper Adams, Gerry Mulligan (LeRoy Cooper) . . . Clarinet—No Choice (no choice) . . . Piano—Thelonious Monk, Wynton Kelly, Bill Evans (McCoy Tyner, Tommy Flanagan, Junior Mance) . . . Bass—Ray Brown, Paul Chambers, Charlie Mingus (James Bond, Steve Davis) . . . Guitar—Wes Montgomery, Kenny Burrell, Barney Kessel (Ray Crawford) . . . Philly Joe Jones, Elvin Jones, Max Roach (Louis Hayes, Lennie McBrowne, Pete LaRoca) . . . Vibraharp—Milt Jackson, Lem Winchester, Victor Feldman (no choice) . . . Flute—Frank Wess, James Moody, Bobby Jaspar (Yusef Lateef, James Clay) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone; Jimmy Smith, organ; Julius Watkins, French horn (John Coltrane, soprano saxophone; Yusef Lateef, oboe) . . . Male Singer—Ray Charles, Frank Sinatra, Jimmy Rushing (Jimmy Witherspoon, Big Miller) . . . Female Singer—Helen Humes, Abbey Lincoln, Ernestine Anderson (Marjorie Hendricks, Aretha Franklin, Hanna Dean) . . . Vocal Group—Lambert-Hendricks-Ross (Raylettes, Bessie Griffin-Gospel Pearls).

My selections were made on the basis of artists and groups heard in person, whenever possible, during the last 12 months. Hank Crawford, LeRoy Cooper, Phil Guilbeau, and Marjorie Hendricks are all members of the Ray Charles Band, as, of course, are David Newman and the Raylettes. Anyone who has a chance to hear John Coltrane and the amazing McCoy Tyner in Coltrane's present quartet should not fail to do so. To my mind, it is the most exciting small group now playing. The primary flaw in this or any other poll is the artificial element of selectivity introduced. After all, there is no necessity for choosing between Miles and Dizzy; both are required for a balanced view of jazz. And how many young trumpeters can you think of to fill the third-place slot behind Miles and Dizzy? Still, I believe that, taken over-all, the critics' poll is of significance.

BURT KORALL

Contributor, *Melody Maker*

Big Band—Duke Ellington, Gerry-Mul-

ligan, Quincy Jones (Gerry Mulligan, Gil Evans) . . . Arranger/Composer—Duke Ellington, Gil Evans, Al Cohn (George Russell, Bill Holman, Bill Potts) . . . Combo—Miles Davis, Modern Jazz Quartet, Al Cohn-Zoot Sims (Bill Evans, Buddy Rich, George Russell) . . . Trumpet—Art Farmer, Miles Davis, Dizzy Gillespie (Clark Terry, Freddie Hubbard, Don Ellis) . . . Trombone—Bob Brookmeyer, J. J. Johnson, Jimmy Knepper (no choice) . . . Alto—Paul Desmond, Phil Woods, Johnny Hodges (Leo Wright, Eric Dolphy) . . . Tenor—Zoot Sims, Ben Webster, John Coltrane (Charlie Rouse, Al Cohn, Budd Johnson) . . . Baritone—Gerry Mulligan, Harry Carney, Ronnie Ross (no choice) . . . Clarinet—Tony Scott, Pee Wee Russell, Jimmy Giuffre (Art Pepper, Gene Quill) . . . Piano—Bill Evans, Erroll Garner, Hank Jones (Tommy Flanagan, Bernard Peffer, Wynton Kelly) . . . Bass—Charles Mingus, Ray Brown, Scott LaFaro (Buddy Clark, George Tucker, Ron Carter) . . . Guitar—Jim Hall, Kenny Burrell, Wes Montgomery (Les Spann, Hank Garland) . . . Drums—Shelly Manne, Buddy Rich, Jo Jones (Mel Lewis, Albert Heath, Charlie Persip) . . . Vibraharp—Milt Jackson, Red Norvo, Victor Feldman (Gary Burton) . . . Flute—Sam Most, Jerome Richardson (no choice) . . . Miscellaneous Instrument—Julius Watkins, French horn; Clark Terry, fluegelhorn; Don Butterfield, tuba (no choice) . . . Male Singer—Frank Sinatra, Mel Tormé, Jimmy Rushing (Jimmy Witherspoon, Mose Allison) . . . Female Singer—Helen Humes, Carmen McRae, Peggy Lee (Aretha Franklin) . . . Vocal Group—Four Freshmen, Hi-Lo's, Lambert-Hendricks-Ross (no choice).

KIYOSHI KOYAMA

Critic, Japanese *Down Beat*

Big Band—Count Basie, Gerry Mulligan, Quincy Jones (Gerry Mulligan, Woody Herman, Herb Pomeroy) . . . Arranger/Composer—Gil Evans, John Lewis, Thelonious Monk (J. J. Johnson, Jimmy Heath, George Russell) . . . Combo—Miles Davis, Modern Jazz Quartet, Oscar Peterson (John Coltrane, Mal Waldron, George Russell) . . . Trumpet—Miles Davis, Dizzy Gillespie, Art Farmer (Blue Mitchell, Johnny Coles, Richard Williams) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Curtis Fuller (Willie Dennis, Julian Priester, Slide Hampton) . . . Alto—Sonny Stitt, Cannonball Adderley, Art Pepper (Jackie McLean, Eric Dolphy, John Handy) . . . Tenor—Sonny Stitt, Stan Getz, John Coltrane (Stanley Turrentine, Hank Mobley, Charlie Rouse) . . . Baritone—Gerry Mulligan, Sahib Shihab, Pepper Adams (Sahib Shihab, Cecil Paine, Charles Davis) . . . Clarinet—Buddy DeFranco, Tony Scott, Jimmy Giuffre (Art Pepper, Paul Horn, Bill Smith) . . . Piano—Oscar Peterson, Thelonious Monk, Horace Silver (Wynton Kelly, Junior Mance, Barry Harris) . . . Bass—Ray Brown, Charles Mingus, Percy Heath (George Tucker, Ron Carter, Jimmy Garrison) . . . Guitar—Wes Montgomery, Kenny Burrell, Barney Kessel (Les Spann, Ray Crawford, René Thomas) . . . Drums—Max Roach, Philly Joe Jones, Art Blakey (Jimmy Cobb, Frank Butler, Pete LaRoca)

. . . Vibraharp—Milt Jackson, Teddy Charles, Terry Gibbs (Mike Mainieri, Dave Pike, Seijo Hiraoka) . . . Flute—Frank Wess, Herbie Mann, Jerome Richardson (Leo Wright, Sam Most, James Clay) . . . Miscellaneous Instrument—Julius Watkins, French horn; Jimmy Smith, organ (John Coltrane, soprano saxophone; Eric Dolphy, bass clarinet; Sam Jones, cello) . . . Male Singer—Joe Williams, Ray Charles, Jon Hendricks (Oscar Brown Jr.) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Sarah Vaughan (Abbey Lincoln, Nina Simone, Etta Jones) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

I have voted only through recorded performances. About the new talent, I have paid much attention to those who have shown great progress in the last year.

Hiraoka, for whom I voted in the vibraharp category, is a representative musician and composer in Japan. I would like to see the world's critics recognize that Japan has many good musicians who are deserving of attention.

ALBERT J. MCCARTHY

Editor, *Jazz Monthly*, England

Big Band—Duke Ellington (no choice) . . . Arranger/Composer—Duke Ellington, Sy Oliver, Budd Johnson (Claude Bolling, Bill Mathieu) . . . Combo—Buddy Tate, Buck Clayton, Charles Mingus (no choice) . . . Trumpet—Roy Eldridge, Buck Clayton, Henry Allen (John Letman) . . . Trombone—Dickie Wells, Vic Dickenson, Bennie Green (no choice) . . . Alto—Johnny Hodges, Willie Smith, Buster Smith (Bruce Turner) . . . Tenor—Ben Webster, Coleman Hawkins, Paul Gonsalves (Harold Ashby) . . . Baritone—Harry Carney, Haywood Henry, LeRoy Cooper (LeRoy Cooper) . . . Clarinet—Ed Hall, Buster Bailey, George Lewis (no choice) . . . Piano—Earl Hines, Erroll Garner, Duke Ellington (no choice) . . . Bass—Milt Hinton, Red Callender, Gene Ramey (no choice) . . . Guitar—Everett Barksdale, Danny Barker, Roy Gaines (no choice) . . . Drums—Jimmy Crawford, Jo Jones, Panama Francis (Oliver Jackson, Dannie Richmond, Herbie Lovelle) . . . Vibraharp—Lionel Hampton (no choice) . . . Flute—No Choice (no choice) . . . Miscellaneous Instrument: Stuff Smith, violin; Ray Nance, violin; Harry Carney, bass clarinet (no choice) . . . Male Singer—John Lee Hooker, Lightnin' Hopkins, Jimmy Rushing (no choice) . . . Female Singer—No Choice (no choice) . . . Vocal Group—No Choice (no choice).

I have kept my list, with odd exceptions, strictly in the fields in which I am most interested—mainstream and the blues. The result has inevitably been a restricting in voting in the new-talent field and in a few cases in both the available categories.

In the case of big bands, the situation seems to me to be so dreary compared with the 1930s that Duke Ellington is the only outstanding one left.

JOHN McLELLAN

Jazz Critic, Boston *Traveller*

Big Band—Duke Ellington, Count Basie, Herb Pomeroy (no choice) . . . Arranger/Composer—Duke Ellington, John Lewis,

Charles Mingus (Jaki Byard, Ornette Coleman, Arif Mardin) . . . Combo—Modern Jazz Quartet, Dizzy Gillespie, Cannonball Adderley (Ornette Coleman, Ken McIntyre) . . . Trumpet—Dizzy Gillespie, Louis Armstrong, Clark Terry (Herb Pomeroy, Snooky Young, Ray Nance) . . . Trombone—Vic Dickenson, Lawrence Brown, Jack Teagarden (Matthew Gee) . . . Alto—Cannonball Adderley, Johnny Hodges, Paul Desmond (Charlie Mariano, Eric Dolphy) . . . Tenor—Zoot Sims, Coleman Hawkins, Ben Webster (Sam Rivers, Paul Gonsalves, Sam Margolis) . . . Baritone—Gerry Mulligan, Harry Carney (no choice) . . . Clarinet—Pee Wee Russell, Benny Goodman (no choice) . . . Piano—Horace Silver, Red Garland, John Lewis (Junior Mance, Ray Santisi, Herman Chittison) . . . Bass—Percy Heath, Charles Mingus, Al McKibbin (John Neves, Charlie Haden, Jimmy Woode) . . . Guitar—Jim Hall, Charlie Byrd (no choice) . . . Drums—Philly Joe Jones, Charlie Persip, Connie Kay (Roy Haynes, Jake Hanna, Frank Dunlop) . . . Vibraharp—Milt Jackson, Red Norvo (Gary McFarland) . . . Flute—No Choice (Eric Dolphy, Ken McIntyre) . . . Miscellaneous Instrument—Ray Nance, violin; Armando Peraza, conga drum; Dick Wetmore, baritone horn) . . . Male Singer—Jimmy Rushing, Joe Turner, Lightnin' Hopkins (Jimmy Witherspoon) . . . Female Singer—Helen Humes, Juanita Hall, Peggy Lee (Terry Spoo) . . . Vocal Group—Lambert-Hendricks-Ross, Mills Brothers (no choice).

In making my annual audit, there are several thoughts that only can be touched on in this brief appendix. First, a lament for the disappearing jazz singer. Next, a word of praise for a few exciting moments of recorded jazz—Ornette Coleman's *Rambelin'* and Charles Mingus' *Candid* album. And, finally, an explanation that my "unknown" new-talent names are local men. Byard and Neves may garner a few other votes this year by virtue of their travels with Maynard Ferguson.

HELEN McNAMARA

Writer, Toronto *Telegram*
Canada

Big Band—Duke Ellington, Count Basie (Ron Collier) . . . Arranger/Composer—Duke Ellington, Gil Evans, Quincy Jones (no choice) . . . Combo—Modern Jazz Quartet, Oscar Peterson, Dave Brubeck (no choice) . . . Trumpet—Dizzy Gillespie, Buck Clayton, Harold Baker (no choice) . . . Trombone—Jack Teagarden, Bob Brookmeyer, Vic Dickenson (no choice) . . . Alto—Johnny Hodges, Cannonball Adderley, Paul Desmond (P. J. Perry) . . . Tenor—Ben Webster, Zoot Sims, Stan Getz (no choice) . . . Baritone—Harry Carney, Gerry Mulligan (no choice) . . . Clarinet—Ed Hall, Jimmy Hamilton (no choice) . . . Piano—Oscar Peterson, John Lewis, Earl Hines (no choice) . . . Bass—Ray Brown, Charles Mingus (no choice) . . . Guitar—Barney Kessel, Jim Hall, Charlie Byrd (no choice) . . . Drums—Jo Jones, Chico Hamilton, Ed Thigpen (no choice) . . . Vibes—Red Norvo, Milt Jackson, Lionel Hampton (no choice) . . . Flute—No Choice (no choice) . . . Miscellaneous Instrument—

Ray Nance, violin (no choice) . . . Male Singer—Jimmy Rushing, Jon Hendricks, Joe Williams (no choice) . . . Female Singer—Sarah Vaughan, Dinah Washington, Ella Fitzgerald (no choice) . . . Vocal Group—No Choice (no choice).

DAN MORGENSTERN

Associate Editor, *Meironome*

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan, Dan Terry) . . . Arranger/Composer—Duke Ellington, Gil Evans, Horace Silver (Randy Weston, Dick Wellstood, Slide Hampton) . . . Combo—Thelonious Monk, Buck Clayton, Dizzy Gillespie (Lockjaw Davis, Ray Charles, Ornette Coleman) . . . Trumpet—Louis Armstrong, Roy Eldridge, Dizzy Gillespie (John Lettman, Ted Curson, Freddie Hubbard) . . . Trombone—Dickie Wells, Vic Dickenson, Curtis Fuller (Britt Woodman, Jimmy Buxton, Matthew Gee) . . . Alto—Johnny Hodges, Phil Woods, Benny Carter (Leo Wright, Bennie Crawford, Eric Dolphy) . . . Tenor—Coleman Hawkins, Buddy Tate, Ben Webster (George Kelly, Charlie Rouse, Paul Gonsalves) . . . Baritone—Harry Carney, Gerry Mulligan, Russell Procope (Jay Cameron, LeRoy Cooper, Rudy Williams) . . . Clarinet—Ed Hall, Buster Bailey, Buddy DeFranco (Kenny Davern, Earle Warren, Henry Cuesta) . . . Piano—Earl Hines, Ray Bryant, Al Williams (Junior Mance, Dick Wellstood, Horace Parlan) . . . Bass—Charles Mingus, Aaron Bell, Buddy Cattlet (Gene Ramey, Ron Carter, John Ore) . . . Guitar—Wes Montgomery, Charlie Byrd, Freddie Green (Al Casey, Les Spann, Roy Gaines) . . . Drums—Jo Jones, Zutty Singleton, Panama Francis (Oliver Jackson, Eddie Locke, Paul Gusman) . . . Vibraharp—Lionel Hampton, Red Norvo, Milt Jackson (Mike Mainieri, Harry Shephard, Tommy Vig) . . . Flute—Frank Wess, David Newman, Les Spann (Leo Wright) . . . Miscellaneous Instrument—Julius Watkins, French horn; Yusef Lateef, oboe; Steve Lacy, soprano sax (Stuff Smith, violin; Eric Dolphy, bass clarinet; Candido, conga drum) . . . Male Singer—Ray Charles, Jimmy Rushing, Jack Teagarden (Muddy Waters, B. B. King, Joe Carroll) . . . Female Singer—Anita O'Day, Dinah Washington, Etta Jones (Marilyn Moore, Mae Mercer, Betty Carter) . . . Vocal Group—Raylettes, Lambert-Hendricks-Ross (Davis Sisters).

The masters are and remain just that. Much talent, new and established, resides within organized groups: Wells, Ramey, Warren, and Jackson (a comer) with Clayton's fine band; Crawford, Newman, and Cooper with Ray Charles; Hubbard and Cameron with Slide Hampton; Woods, Cattlet, and Spann with Quincy Jones; Rouse and Ore with Monk; Wright with Gillespie. Lettman, Kelly, Buxton, and Al Williams have waited in the wings long enough. Wellstood's a man to watch. Marilyn sings jazz.

FRANCIS NEWTON

Author, *The Jazz Scene*

Big Band—Duke Ellington, Count Basie, Quincy Jones (no choice) . . . Arranger/Composer—Duke Ellington, John Lewis, Thelonious Monk (no choice) . . . Combo

—Modern Jazz Quartet, Miles Davis, Art Blakey (no choice) . . . Trumpet—Dizzy Gillespie, Miles Davis, Louis Armstrong (no choice) . . . Trombone—J. J. Johnson, Vic Dickenson, Curtis Fuller (no choice) . . . Alto—Johnny Hodges, Ornette Coleman, Sonny Stitt (no choice) . . . Tenor—Coleman Hawkins, John Coltrane, Johnny Griffin (no choice) . . . Baritone—Harry Carney, Gerry Mulligan (no choice) . . . Clarinet—No Choice (no choice) . . . Piano—Erroll Garner, Thelonious Monk, Horace Silver (no choice) . . . Bass—Charles Mingus, Ray Brown, Paul Chambers (no choice) . . . Guitar—Wes Montgomery, Freddie Green, Kenny Burrell (no choice) . . . Drums—Philly Joe Jones, Max Roach, Osie Johnson (no choice) . . . Flute—No Choice (no choice) . . . Miscellaneous Instrument—No Choice (no choice) . . . Male Singer—Ray Charles (no choice) . . . Female Singer—Mahalia Jackson, Ella Fitzgerald, Annie Ross (no choice) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

As a British critic, I am too out of touch with current developments to nominate more than one or two new stars, and I have, therefore, made no choices.

I have also made no choices either where the instrument seems to me to be at present poorly represented (clarinet) or where I regard it as an aberration (flute) or where the choice is so small that winning the category doesn't mean much (miscellaneous instruments). For similar reasons, I have not always nominated a full roster of choices.

HARRY NICOLAUSON

Orkester Journalen, Stockholm

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan, Johnny Dankworth) . . . Arranger/Composer—Duke Ellington, Gil Evans, John Lewis (Bill Potts, Bill Mathieu, Tadd Dameron) . . . Combo—Modern Jazz Quartet, Miles Davis, Jazz Messengers (Thelonious Monk, Slide Hampton, John Coltrane) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Benny Bailey, Blue Mitchell, Freddie Hubbard) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jack Teagarden (Aake Persson, Julian Priester, Vic Dickenson) . . . Alto—Johnny Hodges, Lee Konitz, Paul Desmond (Jackie McLean, Charlie Mariano, Lou Donaldson) . . . Tenor—Stan Getz, Sonny Rollins, Coleman Hawkins (Eddie Harris, Zoot Sims, Sonny Stitt) . . . Baritone—Gerry Mulligan, Harry Carney, Cecil Payne (Sahib Shihab, Frank Hittner) . . . Clarinet—Buddy DeFranco, Putte Wickman, Ed Hall (Putte Wickman, Art Pepper, Paul Horn) . . . Piano—Thelonious Monk, Bill Evans, Horace Silver (Barry Harris, Tommy Flanagan, Vic Feldman) . . . Bass—Ray Brown, Charles Mingus, Percy Heath (Doug Watkins, Jymie Merritt, Charlie Haden) . . . Guitar—Wes Montgomery, Jimmy Raney, Jim Hall (René Thomas, Jean Thielemans, Jimmy Gourley) . . . Drums—Philly Joe Jones, Art Blakey, Max Roach (Art Taylor, Connie Kay, Frank Butler) . . . Vibraharp—Milt Jackson, Red Norvo, Teddy Charles (no choice) . . . Flute—Frank Wess, Jerome Richardson, Bobby Jasper (Eric Dolphy, Paul Horn, Leo Wright) . . . Miscellanc-

ous Instrument—Jean Thielemans, harmonica; Julius Watkins, French horn, Roland Kirk, manzello (Jean Thielemans, harmonica; Roland Kirk, manzello; Harry Lookofsky, violin) . . . Male Singer—Jimmy Rushing, Ray Charles, Jon Hendricks (B. B. King, Jimmy Witherspoon, Oscar Brown Jr.) . . . Female Singer—Ella Fitzgerald, Helen Humes, Mahalia Jackson (Helen Humes, Mahalia Jackson, Abbey Lincoln) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

ARRIGO POLILLO

Musica Jazz, Milan, Italy

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan) . . . Arranger/Composer—Gil Evans, John Lewis, Charles Mingus (Bobby Timmons) . . . Combo—Modern Jazz Quartet, Cannonball Adderley, Miles Davis (Ornette Coleman) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Don Cherry, Freddie Hubbard) . . . Trombone—J. J. Johnson, Jimmy Cleveland, Curtis Fuller (no choice) . . . Alto—Cannonball Adderley, Lee Konitz, Ornette Coleman (Eric Dolphy) . . . Tenor—Sonny Rollins, Stan Getz, John Coltrane (Charlie Rouse, David Newman, Curtis Amy) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Charles Davis) . . . Clarinet—Tony Scott, Buddy DeFranco, Jimmy Giuffre (no choice) . . . Piano—Oscar Peterson, Thelonious Monk, Horace Silver (Cecil Taylor, Bobby Timmons, Les McCann) . . . Bass—Ray Brown (George Joyner) . . . Guitar—Tal Farlow, Wes Montgomery, Barney Kessel (no choice) . . . Drums—Max Roach, Art Blakey, Philly Joe Jones (Louis Hayes, Charlie Persip) . . . Vibraharp—Milt Jackson, Lionel Hampton (Bobby Hutcherson) . . . Flute—Frank Wess, Buddy Collette, Bud Shank (Leo Wright) . . . Miscellaneous Instrument—Julius Watkins, French horn; Ray Brown, cello; Jean Thielemans, harmonica (Barney Wilen, soprano saxophone; Paul Bryant, organ) . . . Male Singer—Frank Sinatra, Louis Armstrong, Ray Charles (no choice) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Anita O'Day (Nina Simone) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

Difficult for anybody, the new-star selection is nearly impossible for a European. I'm sure, as a matter of fact, that I didn't hear a lot of cats who would deserve a laurel. That's why, in many cases, I did not want to take the risk of making a choice. On the contrary, some guys appear in my ballot just because I live in Europe; such is the case of Barney Wilen, who works in Paris and is probably best known for his tenor, and of George Joyner, who spent the last three years far from the states and is now in Milan.

As for my choices in the main category, I think they don't need any comment, provided it is clear that when I left some blank spots after the first or the second name, it is because I couldn't decide among many musicians whom I consider more or less on the same standard.

FRANK TENOT

Director, *Jazz Magazine*, Paris

Big Band—Count Basie, Duke Ellington, Quincy Jones (Gerry Mulligan) . . .

Arranger/Composer—Thelonious Monk, Duke Ellington, John Lewis (no choice) . . . Combo—Thelonious Monk, Art Blakey, Cannonball Adderley (John Coltrane) . . . Trumpet—Louis Armstrong, Dizzy Gillespie, Miles Davis (Freddie Hubbard) . . . Trombone—J. J. Johnson, Al Grey, Curtis Fuller (Slide Hampton) . . . Alto—Cannonball Adderley, Johnny Hodges, Phil Woods (Hank Crawford) . . . Tenor—John Coltrane, Stan Getz, Ben Webster (David Newman, Barney Wilen) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (no choice) . . . Clarinet—Barney Bigard, Jimmy Giuffre, Jimmy Hamilton (no choice) . . . Piano—Erroll Garner, Thelonious Monk, John Lewis (Cecil Taylor, Martial Solal) . . . Bass—Ray Brown, Charles Mingus, Sam Jones (Les Spann) . . . Drums—Max Roach, Art Blakey, Elvin Jones (Louis Hayes) . . . Vibraharp—Lionel Hampton, Milt Jackson (no choice) . . . Flute—Frank Wess, Bobby Jaspar (Les Spann) . . . Miscellaneous Instrument—Stéphane Grappelly, violin: Julius Watkins, French horn: Jimmy Smith, organ (John Coltrane, soprano saxophone) . . . Male Singer—Ray Charles, Louis Armstrong, Jon Hendricks (no choice) . . . Female Singer—Ella Fitzgerald, Mahalia Jackson, Sarah Vaughan (Aretha Franklin) . . . Vocal Group—Raylettes, Drifters, Coasters (Top Notes).

The disc companies, particularly Prestige, Blue Note, Riverside, and Roulette, are killing musicians by recording too much.

One wonders these days about artists such as Donald Byrd, Benny Golson, Oscar Peterson, Jimmy Smith, and even Basie, Monk, and Coltrane, who are making two, three, or four LPs a year. That's more than Beethoven or Bach turned out in five years. It is inevitable that the median quality of jazz recordings is lowered.

SINCLAIR TRAILL

Jazz Journal, England

Big Band—Duke Ellington, Count Basie, Quincy Jones (Harry James, Johnny Dankworth, Terry Gibbs) . . . Arranger/Composer—Duke Ellington, Gil Evans, Ernie Wilkins (Jerry Valentine, Benny Golson, George Williams) . . . Combo—Louis Armstrong, Art Blakey, Ray Charles (Jack Teagarden, Buddy Tate, Franz Jackson) . . . Trumpet—Roy Eldridge, Ray Nance, Harold Baker (John Letman, Don Goldie, Tommy Turrentine) . . . Trombone—Dickie Wells, Vic Dickenson, Jack Teagarden (Booty Wood, Buster Cooper, Slide Hampton) . . . Alto—Johnny Hodges, Benny Carter, Russell Procope (Clifford Scott, Bruce Turner, Leo Wright) . . . Tenor—Coleman Hawkins, Ben Webster, Lockjaw Davis (David Newman, Harold Ashby, Hal Singer) . . . Baritone—Harry Carney, Charlie Fowlkes, Pepper Adams (Leroy Copeland, Hank Crawford, Joe Temperley) . . . Clarinet—Barney Bigard, Albert Nicholas, Pee Wee Russell (Ed Hall, Jimmy Hamilton, Buster Bailey) . . . Piano—Earl Hines, Ray Bryant, Erroll Garner (Hank Jones, Junior Mance, Don Ewell) . . . Bass—Ray Brown, Milt Hinton, Wendell Marshall (Gene Ramey, Aaron Bell, Jymie Merritt) . . . Guitar—Barney Kessel, Herb Ellis, Wes

Montgomery (George Van Eps, Snooks Eaglin) . . . Drums—Buddy Rich, Max Roach, Cozy Cole (Oliver Jackson, Herbie Lovelle, Frank Dunlop) . . . Vibraharp—Lionel Hampton, Milt Jackson, Victor Feldman (Peter Appleyard, Terry Gibbs, Emil Richards) . . . Flute—Les Spann, Frank Wess, Jerome Richardson (Danny Bank, Eric Dolphy, Herbie Mann) . . . Miscellaneous Instrument—Ray Nance, violin; Ernie Royal, fluegelhorn; Bill Doggett, organ (Snub Mosely, slide saxophone; Shirley Scott, organ) . . . Male Singer—Louis Armstrong, Jimmy Rushing, Joe Turner (Jimmy Witherspoon, King Pleasure, Lightnin' Hopkins) . . . Female Singer—Sarah Vaughan, Helen Humes, Ella Fitzgerald (Peggy Lee, Aretha Franklin, LaVern Baker) . . . Vocal Group—Lambert-Hendricks-Ross, Ward Singers, Four Freshmen (Drinkard Singers, Spirits of Memphis, Golden Gate Quartet).

Voting so far away from the home of jazz means one's judgment is based to a great extent on what one hears on record. Many young musicians, so far unrecorded, may, therefore, be unknown to us, which is why my listings contain the names of so many of the more mature musicians.

Nevertheless, I feel that none of them has ever received the recognition he deserves.

JOHN TYNAN

Associate Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Stan Kenton (Terry Gibbs, Sal Salvador, Bob Florence) . . . Arranger/Composer—Gil Evans, Duke Ellington, Ernie Wilkins (Bob Florence, Bill Holman, Clare Fischer) . . . Combo—Horace Silver, Jazztet (Paul Horn, Bud Shank) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Dupree Bolton, Jack Sheldon, Blue Mitchell) . . . Trombone—J. J. Johnson, Kai Winding, Al Grey (Julian Priester, Bob Edmondson, Bob Houtz) . . . Alto—Sonny Stitt, Art Pepper, Cannonball Adderley (Lanny Morgan, Joe Maini, Charlie Kennedy) . . . Tenor—Sonny Rollins, John Coltrane, Coleman Hawkins (Harold Land, Wayne Shorter, Junior Cooke) . . . Baritone—Pepper Adams, Gerry Mulligan, Harry Carney (Jack Nimitz, Bill Hood, Marvin Holaday) . . . Clarinet—Buddy DeFranco, Tony Scott, Pete Fountain (Rolf Kuhn) . . . Piano—Bill Evans, Oscar Peterson, Red Garland (Elmo Hope, Wynton Kelly, Victor Feldman) . . . Bass—Ray Brown, Charles Mingus, Red Mitchell (Jimmy Bond, El Dee Young, Herbie Lewis) . . . Guitar—Barney Kessel, Kenny Burrell, Tal Farlow (Joe Passalacqua, Dennis Budimir, Herb Ellis) . . . Drums—Buddy Rich, Philly Joe Jones, Max Roach (Frank Butler, Mel Lewis, Roy Brooks) . . . Vibraharp—Milt Jackson, Red Norvo, Lionel Hampton (Emil Richards, Bobby Hutcherson, Dave Pike) . . . Flute—Buddy Collette, Herbie Mann, Frank Wess (Yusef Lateef, Charlie Lloyd, Bud Shank) . . . Miscellaneous Instrument—Miles Davis, fluegelhorn; Emil Richards, marimba; Steve Lacy, soprano saxophone (Gene Roland, mellophonium; Tommy Gumina, accordion; Gabe Baltazar, bassoon) . . . Male Singer—Ray Charles, Joe Turner, Jackie Paris (Mel Tormé, Jimmy Witherspoon, Big Miller) . . . Female Singer—



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TOM SCANLAN
Critic, *Army Times*

Big Band—Duke Ellington, Count Basie, Woody Herman (Airman of Note-U. S. Air Force Dance Band) . . . Arranger/Composer—Duke Ellington, Manny Albam, Ralph Burns (no choice) . . . Combo—Jack Teagarden, Red Norvo (Charlie Byrd, Harry Edison) . . . Trumpet—Ruby Braff, Buck Clayton, Billy Butterfield (Don Goldie, Doc Severinson, Tommy Simms) . . . Trombone—Jack Teagarden, Urbie Green, Bob Brookmeyer (no choice) . . . Alto—Benny Carter, Johnny Hodges, Paul Desmond (no choice) . . . Tenor—Ben Webster, Bud Freeman, Zoot Sims (Bob Wilber, Buddy Collette) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (no choice) . . . Clarinet—Benny Goodman, Ed Hall, Peanuts Hucko (Jerry Fuller, Joe Rinaldi, Wally Garner) . . . Piano—Teddy Wilson, Oscar Peterson, Erroll Garner (Jimmy Rowles, Dave McKenna, John Malachi) . . . Bass—Ray Brown, George Duvivier, Milt Hinton (Keter Betts, Art Davis, Major Holley) . . . Guitar—Freddie Green, Barney Kessel, Charlie Byrd (Hank Garland, Bill Leonhart, Jimmy Wyble) . . . Drums—Jo Jones, Buddy Rich, J. C. Heard (Alvin Stoller, Vernel Fournier, Buddy Deppenschmidt) . . . Vibraharp—Lionel Hampton, Terry Gibbs, Red Norvo (Gary Burton, Mike Mainieri) . . . Flute—Frank Wess, Bud Shank, Buddy Collette (Leo Wright) . . . Miscellaneous Instrument—Jean Thielemans, harmonica; Joe Mooney, organ; Stuff Smith, violin (Dick Bailey, accordion; Bill Leonhart, banjo; Joe Kennedy, violin) . . . Male Singer—Louis Armstrong, Jack Teagarden, Joe Mooney (no choice) . . . Female Singer—Ella Fitzgerald, Peggy Lee, Anita O'Day (no choice) . . . Vocal Group—No Choice (no choice).

Washington's Dick Bailey is the best jazz accordion player I have ever heard, and he should be recorded. Washington's Bill Leonhart is a versatile guitarist and one of the few younger ones who can play rhythm properly. Philadelphia's Tommy Simms is superior to many trumpet players with national reputations.

I wonder if there are any "jazz" vocal groups, and I cannot work up great enthusiasm for any of the new "jazz" singers I've heard.

CHARLES EDWARD SMITH
Critic and author

Big Band—Count Basie, Gerry Mulligan, Duke Ellington (no choice) . . . Arranger/Composer—Charles Mingus, Gil Evans, Jimmy Giuffre (no choice) . . . Combo—Cannonball Adderley, Jazztet, Modern Jazz Quartet (no choice) . . . Trumpet—Miles Davis, Art Farmer, Nat Adderley (no choice) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jack Teagarden (no choice) . . . Alto—Cannonball Adderley, Paul Desmond (no choice) . . . Tenor—Benny Golson, Coleman Hawkins, Bud Freeman (no choice) . . . Baritone—Gerry Mulligan, Harry

Carney (no choice) . . . Clarinet—Pee Wee Russell, Jimmy Giuffre, Ed Hall (no choice) . . . Piano—Thelonious Monk, Red Garland, Bill Evans (no choice) . . . Bass—Charles Mingus, Paul Chambers (no choice) . . . Guitar—Jim Hall, Wes Montgomery (no choice) . . . Drums—Max Roach, Joe Morello, Chico Hamilton (no choice) . . . Vibraharp—Milt Jackson, Red Norvo (no choice) . . . Flute—Herbie Mann, Frank Wess (no choice) . . . Miscellaneous Instrument—Steve Lacy, soprano saxophone (no choice) . . . Male Singer—Jimmy Rushing, Louis Armstrong (no choice) . . . Female Singer—Ella Fitzgerald, Abbey Lincoln, Anita O'Day (no choice) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

One of the anomalies of almost all jazz polls is the inclusion of popular singers. I have tried to limit my choices to jazz vocalists.

Jimmy Giuffre's arrangements for Lurlean Hunter (*Blue and Sentimental*, Atlantic) confirms his capability. I could sort out the new talent, but I'd have to spend some time at it. With apologies to Chuck Mangione and others, I'll leave that to another time.

JINICHI UEKUSA

Critic, *Japanese Down Beat*

Big Band—Duke Ellington, Count Basie, Quincy Jones (Johnny Griffin, Nat Adderley) . . . Arranger/Composer—Gil Evans, Charles Mingus, John Lewis (Mal Waldron, Randy Weston, Benny Golson) . . . Combo—Charles Mingus, Modern Jazz Quartet, Cannonball Adderley (Bill Evans, Toshiko-Charlie Mariano, MJT+3) . . . Trumpet—Miles Davis, Donald Byrd, Blue Mitchell (Dave Burns, Richard Williams, Ted Curson) . . . Trombone—J. J. Johnson, Curtis Fuller, Jimmy Knepper (Julian Priester, Melba Liston, Matthew Gee) . . . Alto—Cannonball Adderley, Jackie McLean, Sonny Stitt (John Handy, Sonny Red, Frank Strozier) . . . Tenor—John Coltrane, Coleman Hawkins, Johnny Griffin (Wayne Shorter, Stanley Turrentine, Oliver Nelson) . . . Baritone—Gerry Mulligan, Pepper Adams, Sahib Shihab (Charles Davis, Tate Huston) . . . Clarinet—Jimmy Giuffre, Tony Scott, Buddy DeFranco (Art Pepper, Bill Smith) . . . Piano—Thelonious Monk, Wynton Kelly, Red Garland (Bernard Peiffer, Cecil Taylor, Horace Parlan) . . . Bass—Charles Mingus, Paul Chambers, Sam Jones (George Joyner, Charlie Haden, Keter Betts) . . . Guitar—Wes Montgomery, Kenny Burrell, Jim Hall (Les Spann) . . . Drums—Philly Joe Jones, Max Roach, Chico Hamilton (Dannie Richmond, Lex Humphries, Eddie Marshall) . . . Vibraharp—Milt Jackson, Teddy Charles, Eddie Costa (Mike Mainieri, Larry Bunker) . . . Flute—Herbie Mann, Eric Dolphy, Buddy Colette (James Clay, Yusef Lateef) . . . Miscellaneous Instrument—Eric Dolphy, bass clarinet; Yusef Lateef, oboe; Harry Lookofsky, violin (Shirley Scott) . . . Male Singer—Ray Charles, Jon Hendricks, Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Sarah Vaughan (Nina Simone, Abbey Lincoln) . . . Vocal Group—Lambert-Hendricks-Ross, Jackie Cain-Roy Kral, Four Freshmen (no choice).

ERIC T. VOGEL

U.S. Editor, *Jazz Podium*, Germany

Big Band—Maynard Ferguson, Quincy Jones, Duke Ellington (Gerry Mulligan, Gil Evans, Slide Hampton) . . . Arranger/Composer—George Russell, Thelonious Monk, Gil Evans (Slide Hampton, Melba Liston, Carla Bley) . . . Combo—Modern Jazz Quartet, Charles Mingus, Cannonball Adderley (George Russell, Ornette Coleman, Mangione Brothers)...Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Don Ellis, Al Kiger, Freddie Hubbard) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jimmy Knepper (Dave Baker, Melba Liston, Julian Priester) . . . Alto—Cannonball Adderley, Paul Desmond, Ornette Coleman (Eric Dolphy, John Handy, Jaki Byard) . . . Tenor—Johnny Griffin, John Coltrane, Harold Land (Dave Young, Stanley Turrentine, Booker Ervin) . . . Baritone—Gerry Mulligan, Pepper Adams, Ronnie Ross (Frank Hittner, Cecil Payne, Sahib Shihab) . . . Clarinet—Buddy DeFranco, Benny Goodman, Pete Fountain (Rolf Kuhn, Karel Krautgartner, Al Cohn) . . . Piano—Bill Evans, Thelonious Monk, John Lewis (Elmo Hope, Paul Bley, Tommy Flanagan) . . . Bass—Charles Mingus, Scott LaFaro, Ray Brown (Charlie Haden, Ahmed Abdul Malik, Chuck Israel) . . . Guitar—Wes Montgomery, Jim Hall, Kenny Burrell (Attila Zoller, Grant Green, Les Spann) . . . Drums—Philly Joe Jones, Max Roach, Art Blakey (Frank Butler, Dannie Richmond, Pete LaRoca) . . . Vibraharp—Milt Jackson, Red Norvo, Terry Gibbs (Wolfgang Schluter, Mike Mainieri) . . . Flute—Frank Wess, Jerome Richardson, Bud Shank (Eric Dolphy, Bobby Jasper, Yusef Lateef) . . . Miscellaneous Instrument—Julius Watkins, French horn; Eric Dolphy, bass clarinet; Steve Lacy, soprano saxophone (Roland Kirk, manzello; Yusef Lateef, oboe; Jean Thielemans, harmonica) . . . Male Singer—Jon Hendricks, Bill Henderson, Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald, Ernestine Anderson, Carmen McRae (Abbey Lincoln, Aretha Franklin, LaVern Baker) . . . Vocal Group—Lambert-Hendricks-Ross, Jackie Cain-Roy Kral (no choice).

I voted for Slide Hampton in the new big band group, even though the group is only an octet, for the sound is a big-band sound.

After many years of stagnation and imitation of Charlie Parker, the "new" jazz music was born, and my votes go to the creative musicians of the new jazz, such as Mingus, Russell, Ellis, Dolphy.

GIL WAHLQUIST

Sunday Sun-Herald, Sidney, Australia

Big Band—Gil Evans, Duke Ellington, Count Basie (Gerry Mulligan) . . . Arranger/Composer—Gil Evans, John Lewis, Bill Russo (George Russell, Teddy Charles, Manny Albam) . . . Combo—Modern Jazz Quartet, Miles Davis, Dave Brubeck (Ornette Coleman, Ahmad Jamal, Australian All-Stars) . . . Trumpet—Miles Davis, Dizzy Gillespie, Art Farmer (John Coles, Don Cherry) . . . Trombone—Bob Brookmeyer, J. J. Johnson, Frank Rehak (no choice) . . . Alto—Cannonball Adderley, Johnny Hodges, Ornette Coleman

(no choice) . . . Tenor—Stan Getz, John Coltrane, Coleman Hawkins (Dave Rutledge) . . . Baritone—Gerry Mulligan, Harry Carney (no choice) . . . Clarinet—Buddy DeFranco, Jimmy Giuffre (no choice) . . . Piano—Thelonious Monk, John Lewis, Dave Brubeck (Bryce Rohde, Bernard Peiffer, Terry Wilkinson) . . . Bass—Ray Brown, Paul Chambers, Wilbur Ware (Freddy Logan, Charlie Haden, Ed Gaston) . . . Guitar—Barney Kessel (George Golla) . . . Drums—Shelly Manne, Philly Joe Jones (Eddie Shaughnessy) . . . Vibraharp—Milt Jackson, Vic Feldman (no choice) . . . Flute—Frank Wess, Herbie Mann, Les Spann (no choice) . . . Miscellaneous Instrument—Harvey Phillips, tuba (no choice) . . . Male Singer—Ray Charles, Jimmy Rushing (Mel Tormé) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Annie Ross (Nina Simone) . . . Vocal Group—Lambert-Hendricks-Ross (no choice).

Ornette Coleman is the exciting innovation of the year. His wholehearted improvisation, in disobedience of style and prejudice, makes him a genuine primitive, the Grandma Moses of jazz.

In more legitimate fields, Gil Evans' arrangements have lifted big-band music from the post-bop slough. Miles Davis and Julian Adderley have made solo listening worthwhile. Davis for his compassion, Adderley for thrills.

I've named some Australians, Rohde, Rutledge, and Gaston. Please pardon my nationalism, but familiarity breeds respect.

PETER J. WELDING

Critic, *Down Beat*, *Hi-Fi Stereo*

Big Band—Duke Ellington, Count Basie (Gerry Mulligan) . . . Arranger/Composer—Gil Evans, Duke Ellington (Clare Fischer, Ornette Coleman) . . . Combo—Modern Jazz Quartet, Miles Davis (Toshiko-Charlie Mariano) . . . Trumpet—Miles Davis, Art Farmer (Don Ellis) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Vic Dickenson (no choice) . . . Alto—Johnny Hodges, Cannonball Adderley, Jackie McLean (Charlie Mariano) . . . Tenor—John Coltrane, Coleman Hawkins (no choice) . . . Baritone—Gerry Mulligan, Pepper Adams (no choice) . . . Clarinet—Ed Hall, Pee Wee Russell (no choice) . . . Piano—Thelonious Monk, Bill Evans (Toshiko Mariano) . . . Bass—Charles Mingus (no choice) . . . Guitar—Wes Montgomery, Barney Kessel, Charlie Byrd (no choice) . . . Drums—Art Blakey, Max Roach, Elvin Jones (no choice) . . . Vibraharp—Milt Jackson, Lem Winchester (no choice) . . . Flute—Frank Wess (no choice) . . . Miscellaneous Instrument—John Coltrane, soprano saxophone (no choice) . . . Male Singer—Jimmy Rushing (no choice) . . . Female Singer—Ella Fitzgerald (Aretha Franklin) . . . Vocal Group—No Choice (no choice).

TED WHITE

Critic, *Metronome*

Big Band—Duke Ellington (Gil Evans, Bill Russo, Gerry Mulligan) . . . Arranger/Composer—Charles Mingus, Bill Russo, John Lewis (Teo Macero, George Russell, John Handy) . . . Combo—Charles Mingus, Jimmy Giuffre, George Russell (John Handy, Toshiko-Charlie Mariano) . . . Trumpet—Dizzy Gillespie, Miles

Davis, Art Farmer (Freddie Hubbard, Tony Fruscella) . . . Trombone—J. J. Johnson, Jimmy Knepper, Bob Brookmeyer (no choice) . . . Alto—Johnny Hodges, Benny Carter, Gigi Gryce (Eric Dolphy, John Handy, Teo Macero) . . . Tenor—John Coltrane, Coleman Hawkins, Walter Benton (Roland Kirk) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (no choice) . . . Clarinet—Bill Smith, Jimmy Giuffre, Eric Dolphy (Eric Dolphy) . . . Piano—Bill Evans, Mal Waldron, Duke Ellington (Cecil Taylor, Jaki Byard, Herbie Nichols) . . . Bass—Charles Mingus (Julian Euel) . . . Guitar—Charlie Byrd (no choice) . . . Drums—Max Roach, Chico Hamilton, Art Blakey (no choice) . . . Vibraharp—Teddy Charles, Milt Jackson, Eddie Costa (no choice) . . . Flute—Buddy Collette, Yusef Lateef (Eric Dolphy) . . . Miscellaneous Instrument—Fred Katz, cello; Julius Watkins, French horn (Roland Kirk, manzello, strich) . . . Male Singer—King Pleasure (Oscar Brown Jr.) . . . Female Singer—Abbey Lincoln (no choice) . . . Vocal Groups—No Choice (no choice).

There was some question in my mind over whether to vote certain of the newer arrangers, composers, and soloists into established talent or new talent, and my decisions were actually rather arbitrary.

I also wondered at voting for a musician in *both* categories, but in the case of Dolphy, I decided it was justifiable.

My vote for Miss Lincoln as a jazz singer is based solely upon her work in the *Freedom Now* suite; on the whole I don't believe that much if any jazz singing is being done, and my votes reflect this.

MARTIN WILLIAMS

Critic and editor

Big Band—Duke Ellington (no choice) . . . Arranger/Composer—Duke Ellington, Thelonious Monk, John Lewis (Ornette Coleman, Booker Little, Oliver Nelson) . . . Combo—Modern Jazz Quartet, Ornette Coleman, Charles Mingus (George Russell) . . . Trumpet—Louis Armstrong, Roy Eldridge, Miles Davis (no choice) . . . Trombone—Jack Teagarden, Benny Morton (no choice) . . . Alto—Johnny Hodges, Benny Carter, Paul Desmond (Eric Dolphy) . . . Tenor—Coleman Hawkins, Ben Webster (no choice) . . . Baritone—Harry Carney (no choice) . . . Clarinet—Pee Wee Russell, Ed Hall (no choice) . . . Piano—Thelonious Monk, Duke Ellington (Cecil Taylor, Paul Bley) . . . Bass—Ray Brown, Charles Mingus, Red Mitchell (Charlie Haden, Ron Carter) . . . Guitar—Freddie Green, Jim Hall, Lonnie Johnson (no choice) . . . Drums—Jo Jones, Art Blakey, Roy Haynes (Ed Blackwell) . . . Vibraharp—Milt Jackson, Eddie Costa (no choice) . . . Flute—No Choice (no choice) . . . Miscellaneous Instrument—Elmer Snowden, banjo (no choice) . . . Male Singer—Joe Turner, Jimmy Rushing, Ray Charles (no choice) . . . Female Singer—Sarah Vaughan, Ella Fitzgerald, Helen Humes (Ida Cox, Aretha Franklin) . . . Vocal Group—Mills Brothers (no choice).

I have frankly been influenced by records in some of my choices. I don't

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think I could avoid that if I wanted to, so I have not tried. The reason for my blanks is that I have not heard anyone this year whose work seemed to me on a level with that of the men I have voted for.

JOHN S. WILSON

Critic, *Down Beat*, N.Y. Times

Big Band—Duke Ellington, Gerry Mulligan, Quincy Jones (Gerry Mulligan, Gil Evans) . . . Arranger/Composer—Duke Ellington, Gil Evans, John Lewis (Budd Johnson, Clare Fischer) . . . Combo—Modern Jazz Quartet, Billy Maxted, Buddy DeFranco-Tommy Gumina (no choice) . . . Trumpet—Clark Terry, Dede Pierce, Benny Bailey (Doc Severinsen, Bob Shoffner, Richard Williams) . . . Trombone—Jack Teagarden, Al Grey, Jimmy Knupper (Louis Nelson, Bob Havens) . . . Alto—Johnny Hodges, Hilton Jefferson, Paul Desmond (Charlie Mariano) . . . Tenor—Stan Getz, Buddy Tate, John Coltrane (Oliver Nelson) . . . Baritone—Gerry Mulligan, Harry Carney (no choice) . . . Clarinet—Ed Hall, Albert Nichols, Bob Wilbur (Albert Burbank, Raymond Burke, Louis Cottrell) . . . Piano—Duke Ellington, John Lewis, Junior Mance (Junior Mance, Dick Wellstood, George Wein) . . . Bass—Percy Heath, Charles Mingus, Scott La Faro (Ron Carter) . . . Guitar—Charlie Byrd, Wes Montgomery, Al Casey (Ray Crawford, Joe Capraro) . . . Drums—Connie Kay, Louis Hayes, Joe Morello (Rufus Jones, Roy Brooks) . . . Vibraharp—Red Norvo, Milt Jackson, (Mike Mainieri) . . . Flute—No Choice (no choice) . . . Miscellaneous Instrument—Jackie Coan, mellophone; Julius Watkins, French horn; Lawrence Dixon, banjo (Jackie Coan, mellophone; John Coltrane, soprano saxophone; Lawrence Dixon, banjo) . . . Male Singer—Lightnin' Hopkins, Jimmy Rushing (no choice) . . . Female Singer—Helen Humes, Pearl Bailey, Blossom Dearie (no choice) . . . Vocal Group—No Choice (no choice).

RUSS WILSON

Critic, Oakland, (Calif.) *Tribune*, Disc Jockey, KJAZ, Alameda, Calif.

AD LIB

(Continued from page 10)

Promoter **Sid Bernstein** had solemn words to say at Newport during his Music at Newport weekend: "I only came here for one year. I hope **George Wein** and **Louis Lorillard** will build a bigger and better festival here next year." He insisted that he has other plans for next year at that time. Before then, he said he hopes to produce jazz at Fort Lauderdale, Fla., where the boys and girls go in the spring.

Gil Evans will be the music director at the festival at Monterey, Calif., this year, Sept. 22-24. **John Lewis**, who has had that position at Monterey for two years, will be in Europe during the festival . . . Erroll Garner will appear at the Hyannis Tent in Massachusetts on July 30 . . . Jazz festivals and concerts are coming to the help of various parties this year. Last month **Randy**

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerry Mulligan, Terry Gibbs, Grover Mitchell) . . . Arranger/Composer—Duke Ellington, John Lewis, Gil Evans (Benny Golson, Horace Silver, J. J. Johnson) . . . Combo—Oscar Peterson, Jazztet, Modern Jazz Quartet (Horace Silver, Montgomery Brothers, John Coltrane) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Clark Terry, Allen Smith, Don Ellis) . . . Trombone—J. J. Johnson, Curtis Fuller, Jack Teagarden (Booty Wood, Julian Priestler) . . . Alto—Johnny Hodges, Sonny Stitt, Cannonball Adderley (Benny Carter, Leo Wright, John Handy) . . . Tenor—John Coltrane, Coleman Hawkins, Stan Getz (Teddy Edwards, Stanley Turrentine, Zoot Sims) . . . Baritone—Pepper Adams, Gerry Mulligan, Harry Carney (LeRoy Cooper, Harold Wylie, Virgil Gonsalves) . . . Clarinet—Buddy DeFranco, Barney Bigard, Peanuts Hucko (Vince Cattolica, Darnell Howard, Pee Wee Russell) . . . Piano—Thelonious Monk, Oscar Peterson, Wynton Kelly (McCoy Tyner, Tommy Flanagan, Junior Mance) . . . Bass—Ray Brown, Red Mitchell, Charles Mingus (Tommy Potter, Tommy Williams, Monty Budwig) . . . Guitar—Wes Montgomery, Kenny Burrell, Barney Kessel (Eddie Duran, Junius Simmons, Al Casey) . . . Drums—Charlie Persip, Mel Lewis, Art Blakey (Roy Haynes, Frank Butler, Lennie McBrowne) . . . Vibraharp—Milt Jackson, Cal Tjader, Terry Gibbs (Mike Mainieri, Dave Pike, Gary Burton) . . . Flute—Frank Wess, Herbie Mann, Eric Dolphy (James Moody, Jerry Dodgion, Bud Shank) . . . Miscellaneous Instrument—Charlie Byrd, unamplified guitar; Yusef Lateef, oboe; Harry Lookofsky, violin (Roland Kirk, manzello; Tony Argo, accordion; Red Mitchell, cello) . . . Male Singer—Joe Williams, Jimmy Rushing, Ray Charles (Jimmy Witherspoon, Mel Tormé, Jack Teagarden) . . . Female Singer—Ella Fitzgerald, Carmen McRae, Sarah Vaughan (Barbara Dane, Helen Humes, Dinah Washington) . . . Vocal Group—Hi-Lo's, Jackie Cain-Roy Kral, Raylettes (Double Six, Signatures). **DB**

Weston, Ted Curson, Paul Bley, John Handy, Joe Carroll, and Clark Terry played a benefit at the Jazz Gallery for the Village Aid and Service Center, a guidance and treatment service for narcotics addicts . . . The East Harlem Democrats entertained with **Max Roach, Gerry Mulligan, Mal Waldron, Teddy Charles, Ed Shaughnessy, Addison Farmer, and Booker Little** . . . Cerebral palsy fund people plan a "monster jazz rally" in September.

Randall's Island's first jazz concert of the summer, featuring **Louis Armstrong, Cannonball Adderley, and Gerry Mulligan**, saluted the freedom riders. All profits from the performance were given to the Congress of Racial Equality. CORE also benefited from the first of several telethons planned for various cities. WNTA-TV was the first co-operating station. On July 7, it was to broadcast 5½ hours of entertainment, promi-

ment personalities answering the phones while such as **Nina Simone**, **Art Blakey**, **Billy Taylor**, **Orson Bean**, **Horace Silver**, **Oscar Brown Jr.**, **Theodore Bikel**, and **Joey Bishop** performed . . . **Blossom Dearie** and **Count Basie** will appear on an NBC special Oct. 22, *Music of the Thirties*.

Mel Tormé and **Herbie Mann** talked about African music on CBS' **Doug Arthur** show, *Once Over Lightly* . . . **André Previn** discussed jazz from a musician's point of view, again on CBS *Accent* was the program . . . **Billy Taylor**, pianist and disc jockey (WLIB), whose show has run for some time on Saturdays for four hours, has been appointed music co-ordinator for the station and will broadcast jazz 25 hours a week, each evening except Sunday from 5 p.m. until signoff. He is enthusiastic about bringing "FM quality to AM listeners" and insists that "on my show, we'll be talking about everything from what the critics are saying about music to what we think they should have said. We hope to inform, educate, and, of course, entertain the listeners with tasteful and imaginative musical programing." . . . CBS' local *Ed Joyce Show* Monday through Friday evenings broadcasts live from Freedomland on Mondays and Thursdays. Joyce uses two groups. Dixieland is represented by **Pee Wee Irwin**, trumpet; **Morty Bullman**, trombone; **Phil Olivella**, clarinet; **Hank Jones**, piano; **Sonny Igoo** drums. The modern ensemble includes **Jimmy Nottingham**, trumpet; **Wayne Andre** and **Frank Rehak**, trombones; **Hal McKusick**, reeds; **Chuck Wayne**, guitar; and **Trigger Alpert**, bass.

CHICAGO

Buddy Rich, in town for a two-week stand at Birdhouse last month, said that his group (which includes vibist **Mike Mainieri** and flutist **Sam Most**) will make a six-month world tour with the **Step Brothers**, emcee **Joey Adams**, and possibly vocalist **Fran Warren**. The drummer said the tour, sponsored by the State Department, will include Asia, the Middle East, and Russia. The tour is to start in mid-August.

The National Association of Music Merchants held its annual convention at the Palmer House earlier this month, but all was not new lines and the future of instrument selling. Many jazz groups were heard at the NAMM convention, among them: **Benny Goodman**, the **Northwestern University Jazz Lab Band**, **Art Van Damme**, and **Leon Sash**. Sash unveiled an all-accordion jazz group that included bass, tenor, and cello accordions. Other music groups at the convention were **Richard Schory's** drum ensemble, **Les Paul** and **Mary Ford**, an 11-year-old drummer **Frankie Chavez**. **Al Hirt** also performed.

Pianist **John Wright's** "soul" group has been working at Evanston's It's Here club . . . Vocalist **Lurlean Hunter** has left the Pigalle. **Toni Lee Scott** is now singing there, along with **Jane Darwin** . . . Birdhouse finally got its alcoholic beverage license. The room, which had not served liquor, is now divided down the middle, one side selling liquor, the other reserved for non-drinkers and under-age listeners.

Wisconsin continues to swing. At the University of Wisconsin at Madison, the **Modern Jazz Quartet** will play one of its too-rare mid-west dates. Two concerts are scheduled for July 28. The campus also will be the site of the third annual Wisconsin Union Jazz Festival, Oct. 6-7. The program tentatively includes **Louis Armstrong**, *The Story of Jazz* with **Randy Weston's** small group, **Al Minns**, and **Leon James** . . . In Milwaukee, Padded Cell owner **Paul Fink** began a summer folksong festival last month at his club. Artists include **Bob Gibson**, **Don Crawford**, the **Journeymen**, and the **Chad Mitchell Trio**.

DETROIT

The American Jazz Festival is broadening its scope and has changed its name to American Festival of Music. One project, in the planning stage, is a **Leonard Bernstein-André Previn** concert. Already signed for the Aug. 5-6 festival are **Sara Vaughan**, **Cannonball**, **Four Freshmen** and **Lambert-Hendricks-Ross** . . . The Birmingham (Mich.) Arts Festival featured two nights of jazz. The first night was a **Lem Winchester** memorial performance. **J. C. Heard** led a group that included **Clark Terry**, **Joe Newman**, and **Al Grey**. The second night **Jimmy Wilkins' band** and a talented young singer, **Frances Burnette**, were added.

The Minor Key has jazz workshop sessions Monday nights. Its aim is to help musicians. **Ken Bolton** is handling the plans . . . **Art Mardigan** is back in town with the **George Primo Trio** at the Roostertail . . . Downtown, the Empire Bar has have been booking big-name Dixieland groups and enjoying packed houses, even on midweek nights . . . Pier 500 has enticed the Four Freshmen to agree to a one-week appearance in August.

NEW ORLEANS

The New Orleans Jazz Museum, which recently came under the sponsorship of New Orleans' Cultural Attractions Fund, is expected to open within two months, according to museum director **Harry Souchon**. Souchon reports with enthusiasm that items of great historical interest have been gathered and that only cataloging and other administrative chores remain before the long-awaited opening.

Joe Hambrick, a former **Harry James** bandsman, has replaced **Jack Delauney** in the **Al Hirt Band**. Delauney now occupies the trombone chair in **Leon Kelner's** band at the Blue Room of the Roosevelt hotel here. Kelner's society group boasts an all-jazz brass section, with trumpeters **Tony Dalmado**, **Black Mike Lala**, and **Jay Barry** filling out the section . . . **Ken Mills** is converting a French Quarter art gallery into a jazz club, the Slow Drag, which will feature traditional jazz by some of its earliest exponents. Among the groups that will appear are the **Kid Shick Band**, the **Peter Bocage Band**, the **Eureka Brass Band**, and the **Kid Thomas Band** with **George Lewis**.

Pete Fountain's frequent tours have brought a variety of talents to sub at his French Quarter Inn. Recent performers during Fountain absences have included **Raymond Burke**, **Tony D'Amore**, and **Paul Guma**, with the **Last Straws** filling in during Fountain's June tour of the South . . . Pianist **Ellis Marsalis** is on the road with **Earl Bostic's** band . . . Former **Stan Kenton** drummer **Reed Vaughn** is with **Joe Burton's** trio . . . **Baba Ridgley**, co-founder of the **Original Tuxedo Orchestra** (with the late **Oscar Celestin**), died here last month at the age of 80.

LOS ANGELES

The folding of the Zebra Lounge was the most spectacular in years. The grand finale saw **Ray Charles** go in for 10 days at an arranged \$1,000 a night. Owner **George Alford** borrowed the \$10,000 from a select group of investors at a 20 percent return. In mid-gig, Charles' road manager was clubbed and robbed of \$4,000 at the club. The band didn't get paid; Charles refused to continue the engagement; the club collapsed—with a crash. The place is now on the block "for benefit of creditors."

Howard McGhee, who came west with the **James Moody** group, is staying on the coast. He took a group into the Town Hill for two weeks with a personnel comprising himself on trumpet, **Sonny Donaldson**, piano; **Leroy Vinnegar**, bass; **Willie Bobo**, drums. McGhee also recorded an LP for Contemporary with tenor man **Teddy Edwards**. It's due out soon . . . Also moved to L.A. is bebop pioneer **Little Benny Harris** who also took his trumpet to Contemporary and will record for the label . . . **Hampton Hawes**, resident at U. S. Public Health facility in Fort Worth, Texas, for some time, will reappear on record soon, also on Contemporary, in an album he recorded with **Harold Land**, among others, before he was convicted on a narcotics charge . . . The Fender guitar company has made a donation to Synanon House, the narcotics rehabilitation center in Santa Monica, Calif.

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Bassist **Bob Whitlock** was granted a Fulbright scholarship, which will permit him to study for a year at the Paris Conservatory and do old-manuscript research. He has been teaching at the University of California . . . Young trumpeter **Carmell Jones** has a new album under his own name on Pacific Jazz with a lineup comprising **Harold Land**, tenor saxophone; **Frank Strazzeri**, piano; **Gary Peacock**, bass; **Leon Petties**, drums . . . On the same label **Al Viola**

cut an LP of standards on concert guitar . . . Prior to leaving for Europe, where he is now conducting-arranging the **Johnny Mathis** tour with England's **Ted Heath Band**, **Allyn Ferguson** took his big band out of mothballs for a stand at the Summit . . . **Pete Jolly** and **Ralph Pena** moved their piano and bass into the Losers on Sunset Strip . . . The personnel of the four sides cut by **Jimmy Witherspoon** for Reprise consisted of **H. B. Barnum**, piano; **Willie Green**, **Charlie Kennedy**, **Maurice Simon**, **Ben Webster**, reeds; **Gerald Wilson**, **Al Porcino**, **Martin Banks**, trumpets; **Frank Rosolino**, **Dick Nash**, trombones; **Jimmy Bond**, bass; **Al Viola**, guitar; **Mel Lewis**, drums. **Bill Miller**, **Frank Sinatra's** accompanist, played on one side. In addition, seven strings were used.

WHERE & WHEN

The following is a listing by urban area of jazz performers, where and when they are appearing. The listing is subject to change without notice. Send information to *Down Beat*, 205 W. Monroe, Chicago 6, Ill., six weeks prior to cover date.

LEGEND: *hb*—house band; *tfn*—till further notice; *unk*—unknown at press time; *wknds*—weekends.

NEW YORK

Basin Street East: Closed to 8/20.
Birdland: **Maynard Ferguson**, **Eddie Davis-Johnny Griffin**, to 8/2. **Buddy Rich**, **Silke Hampton**, 8/3-16.
Bon Aire Lodge (New Jersey): **Sol Fisch** to 8/31.
Condon's: **Edmond Hall**, *tfn*.
Copa City: *unk*.
Embers: **Red Allen** to 7/29. **Louie Metcalf**, 7/31-8/8. **Ramsey Lewis**, 7/31-8/14.
Five Spot: **Barry Harris**, **Dave Pike**, **Cecil Taylor**, tentative, *tfn*.
Half Note: **Herbie Mann** to 8/6.
Hickory House: **Don Shirley**, *tfn*.
Jazz Gallery: **Theolonious Monk**, **Philly Joe Jones**, *tfn*.
Metropole: **Sol Yaged**, **Cozy Cole**, *tfn*. Upstairs: **Gene Krupa**, to 8/6.
Nick's: *unk*.
Roundtable: **Rusty Warren**, 7/31-8/19.
Ryan's: **Wilbur DeParis**, **Don Fry**, *tfn*.
1 Sheridan Square: Summer folk festival.
Versailles: **Jimmy Giuffre**, **Vicki Carol**, *tfn*.
Village Gate: **Aretha Franklin** to 8/6.
Village Vanguard: **Modern Jazz Quartet** to 8/15.

CAPE COD

Storyville-Cape Cod: **Duke Ellington**, 7/17-23.
Kingston Trlo, 7/24-8/3. **Pete Seeger**, 8/4-9.
Ahmad Jamal, 8/10-20. **Llmelliers**, 8/21-30.

PHILADELPHIA

Alvino's (Levittown, Pa.): **Tony Spair** *hb*; **Peanuts Hucko**, *Wed*.
Krechmer's **Billy Krechmer**, *hb*.
Lamp Post (Levittown, Pa.): **Derf Nolde** 5, Thurs., Sat.
Music Circus (Lambertville, N.J.): **George Shearing**, 7/10. **Dave Brubeck**, 7/17. **Duke Ellington**, 7/24. **Louis Armstrong**, 7/31. Mon. sessions.
Paddock (Trenton): **Capitol City 5**, *wknds*.
Pep's Etta Jones, 7/3-8.
Red Hill Inn: **Jimmy Wisner-Norma Mendoza**, *tfn*.
San Souci (Camden): **Vince Montana**, *tfn*.
Show Boat: **John Coltrane**, 7/24-29.
Spider Kelly's: *unk*.
Underground: *unk*.
Woodland Inn: **Bernard Peiffer**, *tfn*.

CHICAGO

Alhambra: **Ahmad Jamal**, *tfn*.
Birdhouse: **Nancy Wilson**, **Three Sounds**, to 7/19.
Ramsey Lewis, 7/19-30. **Herbie Mann**, 8/2-13.
Cannonball Adderley, 8/16-27. **Gold Coast Jazz Band**, Mon., Tues.
Black Eyed Pea: **Frank Liberio**, *tfn*.
Bourbon St.: **Bob Scobey**, **Art Hodges**, *tfn*.
Cafe Continental: **Dave Remington**, *tfn*.
Easy St.: **Rick Frigo**, *tfn*.
Gate of Horn: **Terriers** to 8/6. **Studs Terkel**, Mon.
Hey Rube: **Steve Behr**, *tfn*.
Italian Village: **Ron Drumm**, *tfn*.

Jazz, Ltd.: **Bill Reinhardt**, **Jo Henderson**, *tfn*.
Franz Jackson, Thurs.
London House: **Oscar Peterson** to 8/6. **Eddie Higgins**, **Larry Novack**, *hbs*.
Mister Kelly's: **Marty Rubinstein**. **Dick Marx-John Frigo**, *hbs*.
Pigalle: **Toni Lee Scott**, **Jane Darwyn**, *tfn*.
Red Arrow: **Franz Jackson**, *wknds*.
Scotch Mist: **Pat Manago**, *tfn*.
Sutherland: **Ira Sullivan**, Tues.

NEW ORLEANS

Cosimo's: **Nat Perrillat**, *wknds*.
Dan's Pier 600: **Al Hirt**, *tfn*.
Dream Room: **Santo Pecora**, *hb*.
Famous Door: **Murphy Campo**, **Mike Lala**, *tfn*.
French Quarter Inn: **Pete Fountain**, *tfn*.
Joe Burton's: **Joe Burton**, *tfn*.
Joy Tavern: **Alvin Tyler**, *wknds*.
Paddock: **Octave Crosby**, *tfn*.
Prince Conti (motel): **Armand Hug**, *tfn*.
Vernon's: **Melvin Laste**, *wknds*.

LOS ANGELES

Beverly Cavern: **Teddy Buckner**, *tfn*.
Black Bull: **Gus Bivona**, *tfn*.
Black Orchid: **Richard (Groove) Holmes**, *tfn*.
Blue Beet: **Vince Wallace**, *wknds*.
Digger: Name grps, *wknds*.
Encore: **Big Miller**, *tfn*. **Bobby Troup**, *wknds*.
Green Bull: **Johnny Lucas**, *wknds*.
Hob Nob (Azusa): **Loren Dexter**, *tfn*.
Holiday House (Malibu): **Betty Bryant**, *wknds*.
Honeybucket: **South Frisco Jazz Band**, *tfn*.
Hermosa Inn: **The Saints**, *wknds*.
Jimmie Diamond's (San Bernardino): **Edgar Hayes**, *tfn*.
Jim's Roaring '20s (Downey): **Johnny Lane**, **Wild Bill Davison**, *tfn*.
Knotty Pine: **Associates**, *wknds*.
Le Crazy Horse: **Pia Beck**, *tfn*.
Le Grand (theater): Sun. morning after-hours sessions.
Lighthouse: **Howard Rumsey**, *hb*. Name grps., Sun.
Lococo's (Manhattan Beach): **Stuff Smith-Rex Stewart**, Sun.
Melody Room: **Ronnie Brown**; **Tito Rivera**, *tfn*.
Maxie's: **Stuff Smith-Rex Stewart**; **Internationals**, *tfn*.
Nickelodeon: **Sunset Jazz Band**, *wknds*.
Parisian Room: **Jess Stacy**, *tfn*.
PJ's: **Eddie Cano**, Mon.
Renaissance: **Bessie Griffin**, **Gospel Pearls**, Sun.
Rosie's Red Banjo: **Art Levin**, *tfn*.
Rumble Seat: **Dr. Jack Langles**, *tfn*.
Sheraton West: **Cal Gooden**, *tfn*.
Sherry's: **Claude Williamson**, *tfn*.
Shelly's Manne-Hole: **Shelly Manne**, *hb*, *wknds*.
Helen Humes, *wknds*. **Frank Rosolino**, Mon., Tues. **Russ Freeman-Richie Kamuca**, *Wed*. **Teddy Edwards**, Thurs.
Storyville: **John Henderson**, **Dixie Rebels**, *tfn*.
Town Hill: Mon. sessions.
Zebra Lounge: **Nina Simone**, **Jay Miglori**, Sun. morning sessions.

JAZZ FESTIVALS

Buffalo (N.Y.): 7/28-30 (three performances).
American Festival of Music (Detroit, Mich.): 8/4-6 (three performances).
Saugatuck (Mich.): 8/11-12 (two performances).
Randall's Island (New York City): 8/25-27 (three performances).
Indiana State Fair (Indianapolis): 9/1 (one performance).
Atlantic City (N. J.): 9/2 (one performance).
Monterey (Monterey, Calif.): 9/22-24 (five performances).
Wisconsin Union (Madison, Wis.): 10/6-7 (two performances).





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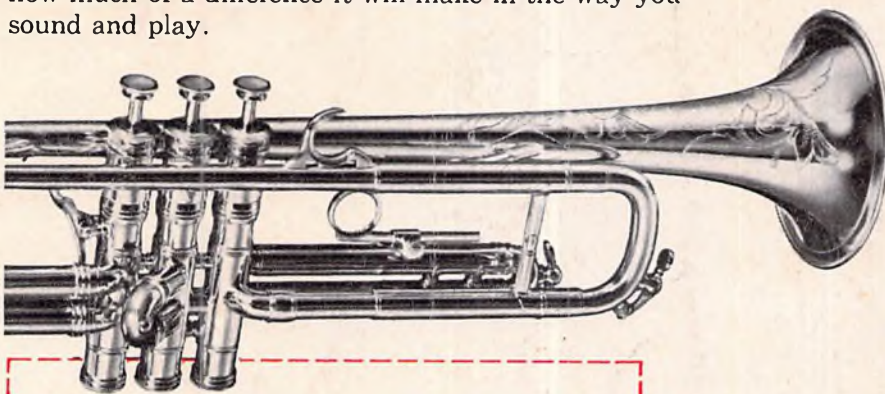
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