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July 18, 1963

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CONTENTS

ARTICLES

- 11 Down Beat's International Jazz Critics Poll: The 11th annual tabulation of critical taste the world over.
11 Jazz Critics Poll Results
13 How They Voted: A detailed listing of the musicians picked by each critic in the various categories of the poll.

REVIEWS

- 20 Record Reviews
29 Blues 'n' Folk: A column devoted to roots-of-jazz music; this issue's deals with Lightnin' Hopkins and Big Joe Williams.

DEPARTMENTS

- 5 Chords & Discords
6 Strictly Ad Lib: A roundup of short news items about the world of jazz and the men and women who make the news. This issue contains reports from New York City, New Orleans, Chicago, Los Angeles, and San Francisco.

Cover photograph by Lee Tanner

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THINGS TO COME: The Aug. 1 issue of Down Beat is the seventh annual Guitar Issue. There will be an enlightening article on Joe Pass, the guitarist who won an award in the 1963 International Jazz Critics Poll and who is a former resident of Synanon House, the West Coast narcotics rehabilitation center. Kenny Burrell is the subject of a feature story by Ira Gitler, and Richard B. Hadlock writes of the career of the late Eddie Lang, one of the most important guitarists in the early days of jazz. The issue's main story revolves around the use of classical guitar techniques in the jazz idiom; author Tom Scanlan interviewed three guitarists who have used these techniques in jazz to artistic advantage: Charlie Byrd, who is the issue's full-color cover subject; Bill Harris; and Bill Leonhart. Be sure to reserve your copy now; the Aug. 1 Down Beat goes on sale Thursday, July 18.

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CHORDS AND DISCORDS

A Ball, Not A Bore

Reading the advance copy of the June 20 issue, I discovered that my typist and/or I had made a very serious typographical error in a quote attributed to Horace Silver.

Horace did not say, "Actually it's a bore that people are interested . . ." as noted in a quote regarding his health. He said ". . . it's a ball. . ."

I wish to apologize to Horace and to all the Silver fans, who I am sure did not recognize their idol by such a blase remark. Horace would never say such a thing.

Barbara Gardner
Chicago

Scholarship Appreciation

I can't tell you how greatly honored I was to receive your letter informing me that I had been awarded a 1963 *Down Beat* Hall of Fame scholarship to the Berklee School of Music in the amount of \$950. It is with deep appreciation that I accept the award, as I fully realize what a wonderful opportunity you have afforded me by making it possible for me to attend Berklee through your scholarship program.

I have already forwarded my application to the school and am eagerly looking forward to starting my studies in September.

Johnny Phillips
Taylors, S. C.

Thanks . . . And Some Credits

I would like to express my sincere thanks to John Tynan for his unusually perceptive and, I think, very fair review of my first album in the June 6 issue of *Down Beat*.

There often is a tendency to put down any drum solo on a record without really listening to what is being played. Again, my thanks to Mr. Tynan for taking the time to really listen.

Since the personnel on the record was not identified (and I can't imagine why it wasn't), I would like to list it here: Carmen Leggio, tenor saxophone; Derek Smith, piano; and Knobby Totah, bass. Carmen is, to my mind, one of the most natural and inspired jazz musicians I've ever heard or played with.

Roy Burns
New York City

Payne-ful Oversight

I was rather surprised that in Bill Coss' article on Cecil Payne (*DB*, June 6) there was no mention of Payne's long-time association with pianist Randy Weston.

From 1955 on, Payne has been featured at various times with different groups led by Weston. They have played many New York clubs together—I remember especially the Five Spot and Cafe Bohemia—and Payne has appeared on at least three of the pianist's record albums: *With These Hands* (Riverside), *Jazz at the Club Bohemia* (Jazzland), and *Uhuru*

Afrika (Roulette) are the ones I have—and they've played many concerts together.

Perhaps it was just oversight, but I really associate the two of them together, and it's a good association. Just thought it should be mentioned.

Harvey Goddard
New York City

Basie Vocalist Correction

In regard to the statement (*Strictly Ad Lib*, June 6) describing Irene Reid as Count Basie's first female vocalist in 20 years, how about Ann Moore (1946), Bixie Crawford (1951-3), and I believe, Toni Harper for a brief time late in 1959?

John W. Miner
New York City

Hodes And Reminiscence

Reading Art Hodes' recent column (*DB*, May 9) about the radio show he did over WNYC long ago really brought back some wonderful memories.

I remember the show well, for I was lucky enough to have attended some of the Saturday broadcasts at the Municipal Building in New York City . . . unforgettable. Not only is Mr. Hodes a helluva pianist, but he was one helluva disc jockey. When it comes to writing, he's no slouch either. More power to him.

Jeann R. Failows
New York City

Critic Roasted Alive

I think Pete Welding's incapacities as a music critic are definitely shown in his review of Stan Kenton's magnificent *Adventures in Time* album (*DB*, May 23).

Any man who can listen to a record of this stature and excellence and, instead of hearing the quality, sits back and makes up little fairy tales, definitely shows his lack of music appreciation. Anyone who has had the great experience to hear this record knows that as Mr. Welding tries to make a mockery of this album, he is making a mockery of himself with his contrary ideas.

Averell Satloff
Newburgh, N. Y.

Mr. Welding takes umbrage at the charge that he has no music appreciation. He has had, on the contrary, a full year of it with composer-conductor Godfrey Schroth. He also has studied fairy-tale writing with Bruce Heppenschmidt.

One For Sheila

What prompts my first letter to *Down Beat* is Don Heckman's article on Sheila Jordan (May 9), which was wonderful. I'd like to congratulate Mr. Heckman on his sense of awareness, even though it's not as sharp as might be expected. Five years ago, you see, Miss Jordan was singing just as beautifully as she is today. Her basic conception hasn't changed a bit. Her delicate treatment of a ballad is such that it makes me feel I'm intruding or that she knows what my story is.

Hank Diamond
Los Angeles

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STRICTLY AD LIB

NEW YORK

An ambitious undertaking is planned for August at the Philharmonic Hall of Lincoln Center—an attempt to present the past, present, and future of jazz in what the center administrators admit is “the admittedly limited space of three concerts.” On Aug. 8 tenor saxophonist **Budd Johnson's** group will appear, along with pianist **Teddy Wilson's** all-stars. Aug. 15 will feature the groups of tenorist **Benny Golson** and saxophonist **Oliver Nelson**. The final concert, Aug. 22, will spotlight arranger-pianist **George Russell's** new group and clarinetist **Jimmy Giuffre's** trio. Each group will be allotted 50 minutes of playing time at the evening performances. Two significant facts attend this series: popular prices will prevail—\$3 a show or \$7.50 for the entire set—and this is the first time Lincoln Center itself has sponsored jazz. All previous jazz endeavors at Philharmonic Hall were under the auspices of private promoters.

The **Modern Jazz Quartet**, **Jimmy Rushing**, and **Clark Terry** were among the stars who appeared at the midnight benefit for the New York Committee of Racial Equality, held at the Apollo Theater. To allow Terry to make the show, tenor man **Al Cohn** filled in for him in the Terry-Bob Brookmeyer group at the Half Note. The rest of the T-B quintet consisted of



MONK

bassist **Bill Crow**, drummer **Dave Bailey**, and a bright, new pianist, **Roger Kellaway**.

Thelonious Monk opened to a packed house at the new Five Spot, where previously no drums or horns had been allowed. With him were **Charlie Rouse**, tenor saxophone; **Butch Warren**, bass; and **Frankie Dunlop**, drums. They drew large crowds on succeeding nights too. This seems to be a carryover from Monk's Japanese trip, during which he sold out three concerts in Tokyo, and one each in Nagoya and Osaka. Guitarist **Kenny Burrell** led the trio (bassist **Paul Chambers** and drummer **Jimmy Cobb**) opposite Monk during the first week of the engagement, and pianist **Mose Allison's** trio came in for the second.

Trumpeter **Art Farmer's** group, featuring guitarist **Jim Hall**, opened the series of June concerts at the New School. **Bob Cunningham** was the bassist and **Walter Perkins** the drummer. The second week was given over to tenor saxophonists **Zoot Sims** and **Al Cohn** with ex-West Coaster **Mel Lewis** on drums. Channel 13 telecast the first hour of each concert live. These were portions involving musical illustrations by composer **Hall Overton** and discussions between Overton and the players. As previously reported, the programs were also taped for fall viewing.

The **Woody Herman** Band has been re-signed by the Metropole to play nine weeks in 1964. The band is already signed for 34 weeks of locations next year . . . Baritone saxophonist **Gene Allen**, who recently left Herman, is now playing with the rehearsal band organized by **Willis Conover** and directed by pianist-arranger **Lalo Schiffrin**. The band, which meets every Monday evening for three hours, is sched-

(Continued on page 44)



HERMAN

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down beat

July 18, 1963 / Vol. 30, No. 16



SCOBEY
Wills body to science

BOB SCOBEY DIES OF CANCER IN MONTREAL

Trumpeter Bob Scobey, who had been in and out of Chicago hospitals for the last two years being treated and operated on for stomach ulcers, died of cancer on June 12 at Doctors Hospital, Montreal, Canada, where he had gone two weeks previously for treatment of the disease. Scobey's cancer was discovered last summer following a stomach operation.

In April of this year, Scobey, again in the hospital, was given only a short while to live by his doctors, but the trumpeter recovered and returned to playing at Chicago's Bourbon Street, where his band had worked since June, 1961. Later in April, Scobey appeared with Jack Teagarden's sextet at two Chicago concerts filmed by CBS-TV for viewing on *The International Hour: American Jazz*, but Scobey's portion of the program was not shown on television.

The trumpeter was born in Tucumcari, N.M., on Dec. 9, 1916. His family soon moved to Oakland, Calif., where Scobey began trumpet studies when he was 9. When he went into music as a profession, he worked several commercial-music jobs.

In 1938 he met cornetist Lu Watters and decided to make jazz a career. Watters formed the Yerba Buena Jazz Band, a group that patterned itself on King Oliver's Creole Jazz Band and other early jazz orchestras and worked mainly in the San Francisco area. Scobey played with the group from 1940

to 1950, except for the time he was in the Army. Watters' group is often cited as the prime mover in the traditional-jazz revival of the 1940s.

Scobey formed the Frisco Jazz Band upon leaving Watters. The band was quite successful, even making a Marlboro cigaret television commercial in 1959.

Scobey moved to Chicago in the '50s and worked mostly in the Midwest with his band, though in May, 1962, his group toured Europe with the Harlem Globetrotters basketball team, playing between halves at exhibition games.

Scobey, who willed his body to medical science, is survived by his widow Jeanette, three children by a previous marriage, and his parents.

SUMMER JAZZ CAMPS ON THE INCREASE

Stan Kenton began his Kenton Clinics at the National Stage Band Camp five years ago on the Indiana University campus at Bloomington. Frankly experimental at the outset, the clinics soon proved to be of great value to aspiring high-school musicians and teachers interested in jazz and big-band work. Each year the number of clinics and students has increased. This summer there will be five clinic-camps held on as many college campuses.

From July 28 to Aug. 3 the University of Connecticut at Storrs will host Kenton and his staff; this is the first time the camp has been held on the East Coast. On Aug. 4 the clinicians move to Michigan State University's East Lansing campus for another week of instructing. The third Kenton clinic-camp is set for Indiana University, Aug. 11-17, to be followed by a week, beginning Aug. 18, at the University of Denver, Col. The final Kenton Clinic will take place on the University of Nevada's campus at Reno, Aug. 19-25.

Among this year's clinicians, in addition to Kenton, are Dr. Gene Hall, Matt Betton, Buddy Baker, Leon Breedon, Tom Brown, Clem De Rosa, Lane Emery, Derryl Goes, Neal Hefti, Chubby Jackson, John LaPorta, Charles Mariano, Jimmy Maxwell, Phil Moore, Ralph Mutchler, Charlie Perry, Jack Peterson, Herb Pomeroy, Morgan Powell, Johnny Richards, Phil Rizzo, Ray Santisi, Bob Seibert, Johnny Smith, Marv Stamm, and Art Van Damme.

Added attractions at this year's camps are free, two-day rhythm-section clinics for school-band instructors. Kenton's band also will play at the clinics. Large and small bands made up of students will perform in concert.

A former Kenton trumpeter and a successful bandleader in his own right, Maynard Ferguson, is the head of another summer jazz camp, this one lo-

cated at Ramblerny, the New Hope, Pa., summer camp of that city's Academy of the Performing Arts.

The eight-week resident course, which offers instruction in harmony, theory, large ensemble and combo playing, as well as individual instrumental instruction, began June 30 and continues to Aug. 25.

Ramblerny will, in addition to the above instruction, emphasize jazz' relation to life in general and other arts in particular.

The camp's music instructors include Norman Grossman, Bob Tricarico, Lew Gluckin, Pete Compo, Borah Gergman, and possibly Willie Dennis—all former name-band sidemen.

CORPUS CHRISTI PRESENTS THIRD JAZZ FESTIVAL

In Corpus Christi, Texas, expectations are running high that the third annual South Texas Jazz Festival, to be held in the Gulf Coast city Sunday afternoon, July 7, will prove even more successful than the two previous years' events.

Started in 1961 by drummer Al Garcia, who serves as director of this year's event, the festival has grown from a free three-hour all fresco concert that attracted 1,500 people to a five-hour program last year attended by more than 3,000.

This year, in anticipation of even larger attendance, the festival program will be held in the city's 8,000-seat air-conditioned Memorial Coliseum. The use of the auditorium was donated to the festival committee by the Corpus Christi city council in the hope that the jazz event will stimulate tourist trade. The city's chamber of commerce has joined with the festival committee in promoting the festival.

As in the past, local musicians, with the co-operation of the musicians union, are donating their services.

JEANNE LEE, RAN BLAKE FIND SUCCESS IN EUROPE

Little did pianist Ran Blake and singer Jeanne Lee realize when they received tickets for passage to Germany in order to appear on a television show that this opportunity would snowball into what has amounted to a European tour.

On April 20 they played a concert in Fulda, Germany, and then went to Baden-Baden to do the TV show for the West German Radio Network on April 26. Then after playing at the Parker Hotel in Bremen, the duo proceeded to Rome, where on May 5 they taped a TV show for RIAS. Out of this came concerts for the Federation of Italian Jazz Music, May 5-18.

The next stop on the Blake-Lee caval-



BLAKE



LEE

Today Germany—tomorrow the world

cade was the Hotel Neptun in Bergen, Norway. They finished there on June 16 and are currently in residence at the Gyllene Cirkeln in Stockholm, Sweden.

In late July they will appear at the Antibes Jazz Festival in France, and on Aug. 3 they will be part of the Belgian International Festival.

Now, because of the duo's success, RCA Victor is issuing their album, *The Newest Sound Around*, in Germany and Italy.

All of this, considered in the light of their negligible bookings while they were in their native United States is gratifying to them—and not a little amazing.

BUD FREEMAN AND THE FESTIVAL AT BELLEVUE, ENGLAND

"It was the greatest experience of my life in music. . . . The English people are the most civilized people in the world. . . . I'd take any opportunity to go back."

These are some of the bubbling comments of tenor saxophonist Bud Freeman on his return to New York City after playing at the Manchester Jazz Festival at Bellevue, England, a few miles from Manchester.

The festival, sponsored by Lord and Lady Montague and supervised by Gerald Lascelles, a first cousin of Queen Elizabeth and well-known British jazz buff, was held on two days in early June. The concerts featured other visitors from the United States—Dizzy Gillespie and Buck Clayton—in addition to British groups led by Humphrey Lyttelton, Chris Barber, and Alex Welsh. Freeman played with both Barber and Welsh.

"Lyttelton was great," Freeman said. "I was also impressed by Johnny Dankworth's big band and Lenny Felix, a fine pianist at the Hellion Club in London. . . . And Dizzy Gillespie is the most gracious loser at poker I've ever met."

UNIVERSITY OF KANSAS PLANS SPRING COLLEGE JAZZ FEST

In line with the growing importance of college campuses as the scenes of significant jazz activity, the rise of the stage-band movement, and the success of such events as the collegiate jazz

competitions sponsored in the past by the University of Notre Dame, Villanova University, and Georgetown University, the Student Union Activities of the University of Kansas has announced plans for a jazz festival, the Oread Intercollegiate Jazz Festival, which will be held on the university's Lawrence, Kan., campus on Saturday, April 25, 1964.

On the basis of tape recordings submitted to the festival committee, 15 semifinalist college jazz groups will be chosen for competition at the festival. Preliminary contests will be held on Saturday afternoon, and five groups will be selected for final competition that evening. While the winning groups are being chosen by the judges, a nationally known jazz group will entertain onstage. The festival committee also advises that all entrants will be feted at a banquet to be held on the evening of the competition.

Chief among the prizes will be a trip to Europe for the winning group on

Signs of Affluent Times

Pianist Harold Harris, who with his trio is usually to be found working the Chicago Playboy Club, recently had a one-night gig that was surely one of the most unusual within memory. He and his group provided music for the grand opening of a de-luxe laundromat and dry-cleaning establishment in Chicago's Rush St. section, sometimes referred to as "glitter gulch."

Though it wasn't a white-tie affair, it was by invitation only.

the University People-to-People Student Ambassador Program. Transportation to Europe will be arranged and a schedule of engagements set up so that the group can work its way across the continent. Other prizes, including musical instruments, tape recorders, and possibly a recording session, are being arranged for.

TAP BATTLES SWING IN NEW YORK CITY

Monday nights at New York City's Purple Manor are witnessing legendary battles of tap dancing.

Emceed by Lon Chaney—not the actor but a dancer—and accompanied by the Tiny Grimes Trio with Rudy Powell on alto, the shows feature such guest stars as Baby Laurence, Chuck Green, and Sandman, as well as others in top-dancing competition.

These are summit meetings of dancers. Honi Coles, Bubba Gaines, Brother Ford, LeRoy Meyers, Emery Evans, and Charles Cook (of Cook and Brown) usually are in the audience yelling encouragement and criticism. It's like the old days of free-wheeling jam

sessions, according to some observers.

June 3, for example, turned out four dancers: Garvey Clark from Philadelphia, Chuck Green (of Chuck and Chuckles), Sandman (Howard Sims), and Chaney as anchor man.

Clark, with top hat, tails, and cane, got off to a good start and was received with mixed comments.

Green, on second, danced the longest and, by general agreement, the best, tossing off a bewildering assortment of wings, slides, and heel-and-toe work in a most relaxed manner.

Sandman surprised the highly critical audience with a battery of intricate steps a capella. They lacked only Green's graceful body movements and over-all finesse.

Chaney ended the show with some staccato paddle and roll.

Many of these dancers will appear this Saturday afternoon at the Newport Jazz Festival in a program titled A Night at the Hoofers Club—the Harlem spot that for almost three decades was the unacknowledged headquarters of U. S. dance—tap variety.

BUT HOW DO YOU SPELL HIS FIRST NAME?

Federal Trade Commission lawyers got little satisfaction in efforts to unravel jazz lexicon during Columbia Record Club hearings in Los Angeles recently.

A government attorney questioned pianist Andre Previn:

"Would you say that Miles Davis was representative of the post-bop era?"

"How would you describe funk?"

These were two of the technical questions asked Previn, who told the lawyer, "I frankly don't know what you are talking about" regarding the post-bop categorization.

Further confusion centered on the court stenographer, who kept asking how to spell Thelonious Monk. Each time the pianist was mentioned in questioning, the attorney turned toward the stenographer and with testy clarity enunciated, "Monk . . . M-O-N-K."

For jazz in court, it was a big day.



PREVIN
'M' is for. . . °



The 11th annual International Jazz Critics Poll is a true picture of current critical opinion. There are 51 critics voting this year, the largest number yet to vote in the poll. Most of the critics are from the United States, but there are ballots from those in France, Germany, Sweden, Belgium, Poland, the Soviet Union, Great Britain, and Argentina. Only critics who have written for national or international publications were sent ballots. Some did not vote, either because they do not believe in polls or they said they felt out of touch with in-person jazz because of illness or the press of other duties.

There are few changes in the established-talent division of the poll; last year's winners in every category except bass and drums repeated. There was one tie in this year's poll: Jim

Hall and Wes Montgomery each received 78 points, and both will receive first-place guitar awards.

The name of the poll's second division was changed this year to describe its function better. Previously the poll had what was called the New Star or New Talent division. In the first years of the poll this section was designed to bring attention to young, up-and-coming jazzmen. Two years ago, however, rules for voting in the category were liberalized to allow the critics also to name men who had been

active on the jazz scene for several years but who, in the critics' opinions, had not been given proper recognition.

This resulted in several veterans being named to first places as New Stars. As fitting as it was that old musicians be given commendation for their work in jazz, it still was ludicrous to refer to a man who'd been playing for 30 years as a "new star." Thus, the editors felt that a more proper name for the division would be Talent Deserving of Wider Recognition, as unwieldy a phrase as it is. (Musicians who have won new-star awards in the past, were not eligible as nominees in this division.)

On this page and those following are listed the poll results. The votes of each critic are listed beginning on page 14.

Established Talent

Those with fewer than five points are not listed.

HALL OF FAME

Jelly Roll Morton	21
Art Tatum	16
Bessie Smith	13
Fletcher Henderson	9
Sidney Bechet	9
Earl Hines	9
Charlie Christian	6
Jack Teagarden	6
Django Reinhardt	5

BIG BAND

Duke Ellington	143
Count Basie	71
Woody Herman	43
Gerry Mulligan	9
Gil Evans	8
Maynard Ferguson	6

ARRANGER/COMPOSER

Duke Ellington	100
Gil Evans	41
Thelonious Monk	25
George Russell	25
Charlie Mingus	18
Oliver Nelson	14
John Lewis	11
Billy Strayhorn	10
Ornette Coleman	9
Tadd Dameron	7

COMBO

Miles Davis	34
Modern Jazz Quartet	28
Thelonious Monk	25
John Coltrane	23
Charlie Mingus	20
Oscar Peterson	20

Dizzy Gillespie	19
Cannonball Adderley	18
Ornette Coleman	16
Sonny Rollins	11
Art Blakey	10
Al Cohn-Zoot Sims	7
Louis Armstrong	6
Art Farmer	5
Coleman Hawkins	5
Pee Wee Russell	5

TRUMPET

Dizzy Gillespie	96
Miles Davis	79
Clark Terry	30
Art Farmer	16
Roy Eldridge	14
Buck Clayton	13
Louis Armstrong	12
Thad Jones	11
Freddie Hubbard	6

TROMBONE

J. J. Johnson	73
Jack Teagarden	52
Jimmy Knepper	35
Bob Brookmeyer	34
Dickie Wells	25
Vic Dickenson	21
Curtis Fuller	14
Lawrence Brown	9

ALTO SAXOPHONE

Johnny Hodges	78
Ornette Coleman	40
Phil Woods	38
Paul Desmond	31
Cannonball Adderley	26
Sonny Stitt	20
Jackie McLean	17
Benny Carter	14
Eric Dolphy	11
Lec Konitz	10

TENOR SAXOPHONE

Sonny Rollins	60
John Coltrane	56
Coleman Hawkins	55
Stan Getz	50
Ben Webster	32
Zoot Sims	15
Dexter Gordon	7
Paul Gonsalves	7
Bud Freeman	6
Charlie Rouse	5

BARITONE SAXOPHONE

Gerry Mulligan	106
Harry Carney	90
Pepper Adams	39
Cecil Payne	26
Sahib Shihab	5

CLARINET

Pee Wee Russell	87
Jimmy Giuffre	37



Jelly Roll Morton is the critic's choice for the Hall of Fame category. Though Morton's extravagant claim that he invented jazz is not taken seriously, his ability as a pianist and composer, particularly the latter, has received much favorable comment. A veteran of the early days of jazz in New Orleans, Morton gained his greatest public acceptance with a series of band records (Red Hot Peppers) made during the late 1920s. He died in Los Angeles in 1941 at 56.

eran of the early days of jazz in New Orleans, Morton gained his greatest public acceptance with a series of band records (Red Hot Peppers) made during the late 1920s. He died in Los Angeles in 1941 at 56.

Jimmy Hamilton	34
Buddy DeFranco	30
Ed Hall	15
Barney Bigard	8
Benny Goodman	8
Albert Nicholas	7
Sandy Brown	6
Pete Fountain	5
Phil Woods	5

PIANO

Bill Evans	79
Thelonious Monk	58
Oscar Peterson	28
Duke Ellington	24
Earl Hines	18
Erroll Garner	16
Cecil Taylor	14
Teddy Wilson	7
Tommy Flanagan	6
John Lewis	6
Hank Jones	5
Wynton Kelly	5
Martial Solal	5

BASS

Charlie Mingus	85
Ray Brown	79
Paul Chambers	20
George Duvivier	20
Red Mitchell	16
Percy Heath	15
Art Davis	11
Charlie Haden	9
Wilbur Ware	9
Milt Hinton	5
Gary Peacock	5

GUITAR

Jim Hall	78
Wes Montgomery	78
Freddie Green	24
Kenny Burrell	21
Charlie Byrd	21
Grant Green	18
Jimmy Raney	17
Al Casey	6
Herb Ellis	6
Barney Kessel	6

DRUMS

Elvin Jones	67
Max Roach	38
Philly Joe Jones	35
Art Blakey	26
Shelly Manne	26
Roy Haynes	22
Jo Jones	20
Buddy Rich	20
Billy Higgins	6

VIBRAHARP

Milt Jackson	121
Lionel Hampton	53
Walt Dickerson	24



Duke Ellington, 64, winner of the established-talent big-band and arranger / composer categories, as he has for the last several critics polls, has had an extremely successful and active year. He and his band toured Europe early in 1963 to the kudos of fans and critics; he also signed with Reprise records, not only as an artist but as an a&r director as well. The Ellington band is scheduled to tour the Middle East and southern Asia later this year for the State Department.



Gary McFarland is one of the most impressive writers to come to jazz in some time. His winning as arranger / composer deserving wider recognition comes after several musically intriguing albums he has written received great attention. His approach

to writing is somewhat like that of Duke Ellington in that he writes for the ensemble as a whole, not necessarily for sections of the whole. McFarland is 29 and lives in New York.

Red Norvo	19
Teddy Charles	14
Terry Gibbs	14
Vic Feldman	10
Cal Tjader	8

FLUTE

Frank Wess	71
Leo Wright	31
Yusef Lateef	30
Eric Dolphy	27
Herbie Mann	27
Roland Kirk	23
Les Spann	16
Jerome Richardson	11
James Moody	7
Paul Horn	5

MISCELLANEOUS INSTRUMENT

John Coltrane (soprano saxophone)	54
Roland Kirk (manzello, strich)	50
Steve Lacy (soprano saxophone)	38
Art Farmer (flugelhorn)	22
Clark Terry (flugelhorn)	17
Julius Watkins (French horn)	15
Ray Nance (violin)	12
Jimmy Smith (organ)	9
Eric Dolphy (bass clarinet)	8
Stuff Smith (violin)	7
Jean Thielemans (harmonica)	7
Miles Davis (flugelhorn)	6
Sonny Terry (harmonica)	6
Stephane Grappelly (violin)	5
Yusef Lateef (oboe)	5

MALE SINGER

Ray Charles	62
Louis Armstrong	40
Jimmy Rushing	28
Mel Torme	27
Joe Turner	18
Jimmy Witherspoon	17
Jon Hendricks	14
Lightnin' Hopkins	13
Joe Williams	12
Frank Sinatra	11
Bill Henderson	8
Jack Teagarden	8
Sleepy John Estes	6

FEMALE SINGER

Ella Fitzgerald	63
Sarah Vaughan	38
Anita O'Day	34
Dinah Washington	20
Carmen McRae	18
Mahalia Jackson	15
Peggy Lee	11
Abbey Lincoln	11
Helen Humes	9
Annie Ross	8
Sheila Jordan	5

VOCAL GROUP

Lambert-Hendricks-Bavan	50
Staple Singers	30

Double Six	19
Jackie Cain-Roy Kral	15
Raelets	13
Four Freshmen	11
Clara Ward Singers	10
Hi-Lo's	7

Talent Deserving Of Wider Recognition

BIG BAND

Gerald Wilson	47
Woody Herman	33
Ray Charles	14
Harry James	12
Gil Evans	6
Kostraba	6
Onzy Matthews	6
Sal Salvador	6
Charlie Mingus	5

ARRANGER/COMPOSER

Gary McFarland	47
Gerald Wilson	26
Cecil Taylor	16
Ornette Coleman	15
Clare Fischer	14
Lalo Schifrin	12
Carla Bley	8
Neal Hefti	6
Tadd Dameron	5
Gene Roland	5
Eddie Sauter	5
Randy Weston	5

COMBO

Clark Terry-Bob Brookmeyer	23
George Russell	17
Cecil Taylor	16
Pee Wee Russell	15
Jimmy Giuffre	13
Art Farmer	9
Bill Evans	8
Chico Hamilton	8
Ornette Coleman	7
Sonny Rollins	7
Horace Silver	7
Jazz Crusaders	6
Paul Winter	6
Art Blakey	5
Steve Lacy	5
Sounds of Synanon	5

TRUMPET

Don Cherry	28
Carmell Jones	22
Gene Shaw	22
Kenny Dorham	21
Ted Curson	17
Howard McGhee	13



Gerald Wilson has been highly respected as an arranger (and trumpeter) ever since his days with the Jimmie Lunceford Band. In 1962 Wilson made a big-band record for Pacific Jazz that prompted keen attention in the critical fraternity. He followed with another successful album this year, and his choice as big-band leader deserving of wider recognition in the critics poll is the result. Wilson lives and works in the Los Angeles area. He is 44.



Miles Davis' group has gone through several personnel changes recently, but the high level of creativity expected of the trumpeter's group has been maintained, as can be seen in its choice by the critics as top combo in the established-talent category. This is the second straight year that Davis' group has been so named. The group emphasizes the soloing qualities of its members instead of the ensemble sound attainable.

Ray Nance	12
Benny Bailey	10
Blue Mitchell	9
Charlie Shavers	9
Harold Baker	8
Dupree Bolton	8
Clark Terry	8
Al Aarons	5
Roy Eldridge	5
Dave Burns	5

TROMBONE

Roswell Rudd	27
Willie Dennis	25
Phil Wilson	25
Tricky Lofton	15
Dickie Wells	14
George Bohanon	11
Bennie Grech	7
Garnett Brown	6
Lou Blackburn	5
Vic Dickenson	5
Wayne Henderson	5

ALTO SAXOPHONE

Jackie McLean	31
Jimmy Woods	19
Frank Strozier	18
Sonny Simmons	14
Ken McIntyre	11
Russell Procope	11
Hank Crawford	9
Paul Horn	9
Lee Konitz	9
Charlie Mariano	9
John Handy III	8
Charles McPherson	6

TENOR SAXOPHONE

Dexter Gordon	26
Roland Kirk	14
Archie Shepp	13
Stanley Turrentine	13
Sal Nistico	11
Eric Dixon	10
Booker Ervin	10
Paul Gonsalves	9
Harold Land	9
Yusef Lateef	8
Charles Lloyd	8
Tubby Hayes	7
Dave Young	7
Bud Freeman	6
Budd Johnson	6
Hank Mobley	6
Bill Barron	5
Ornette Coleman	5
Buddy Tate	5
Ben Webster	5

BARITONE SAXOPHONE

Jay Cameron	27
Charles Davis	19
Les Rout	10
Charlie Fowlkes	9

Nick Brignola	7
Gene Allen	6
Haywood Henry	6
Frank Hittner	6
Bill Hood	6
Pepper Adams	5
Ronnie Cuber	5
Pat Patrick	5
Bud Shank	5

CLARINET

Phil Woods	17
Eric Dolphy	14
Bill Smith	12
Albert Burbank	9
Paul Horn	8
Buddy Tate	7
Frank Chace	6
Albert Nicholas	5
Gerry Mulligan	5
Gene Quill	5
Marshall Royal	5

PIANO

McCoy Tyner	25
Clare Fischer	22
Tommy Flanagan	22
Don Friedman	18
Jaki Byard	15
Paul Bley	13
Herbie Hancock	10
Wynton Kelly	10
Phineas Newborn Jr.	10
Martial Solal	10
Earl Hines	8
Hank Jones	6
Dick Wellstood	6

BASS

Gary Peacock	46
Ron Carter	33
Steve Swallow	22
Jimmy Garrison	17
Henry Grimes	10
George Tucker	10
Ernie Shepard	9
George Duvivier	8
Major Holley	8
Chuck Israels	8
Red Callender	5
Butch Warren	5

GUITAR

Joe Pass	40
Gabor Szabo	18
Al Casey	12
Ray Crawford	12
Tiny Grimes	12
Jimmy Raney	10
Bola Sete	9
Atilla Zoller	9
Rene Thomas	7
Nikolai Gromin	6
Billy Butler	5



Clark Terry and Bob Brookmeyer, in addition to being excellent instrumentalists, Terry on trumpet and fluegelhorn and Brookmeyer on valve trombone, have been fronting one of the most relaxed small groups working in the jazz field. The group's rhythm section varies in membership, but the two-brass front line assures listeners of hearing warm and melodic jazz when the combo makes one of its infrequent public appearances.



Dizzy Gillespie, 45, is again winner of the established-talent trumpet contest. He continues to be as inventive—and musically witty—as he was in the mid-1940s when he first gained wide attention. His playing, more mature now, is of consistently high order. Always an advocate of Latin and other ethnic rhythms, Gillespie was among the first to introduce bossa nova in this country. He currently leads his own quintet.

DRUMS

Pete LaRoca	23
Frank Butler	22
Ed Blackwell	21
Jake Hanna	17
Ed Shaughnessy	15
Oliver Jackson	14
Dannic Richmond	13
Dave Bailey	11
Jimmy Cobb	8
Charles Moffett	7
Jo Jones	6
Charlie Persip	6
Jackie Williams	6
Dennis Charles	5
Gus Johnson	5
Tony Williams	5

VIBRAHARP

Dave Pike	43
Gary Burton	30
Bobby Hutcherson	24
Al Francis	10
Tommy Vig	9
Terry Gibbs	7
Roy Ayers	6
Earl Griffith	6
Tubby Hayes	6
Gary McFarland	6
Fats Sadi	5

FLUTE

Roland Kirk	34
Paul Horn	26
Yusef Lateef	26
James Moody	13
Jerome Richardson	10
Prince Lasha	9
Buddy Collette	7
Eric Dixon	6
Leo Wright	5

MISCELLANEOUS INSTRUMENT

Eric Dolphy (bass clarinet)	28
Yusef Lateef (oboe)	16
Calo Scott (cello)	14
Julius Watkins (French horn)	14
Ron Carter (cello)	13
Tommy Gumina (accordion)	10
Clark Terry (fluegelhorn)	8
Ray Starling (mellophonium)	7
Jimmy Smith (organ)	6
Shake Keane (fluegelhorn)	6
Joe Bucci (organ)	5

MALE SINGER

Mark Murphy	34
John Lee Hooker	21
Mose Allison	14
Sleepy John Estes	12
Muddy Waters	12
Joe Carroll	6
Snooks Eaglin	5
Cousin Joe	5
Jackie Paris	5

Frank Sinatra	5
Jimmy Rushing	5
Eddie Vinson	5
King Pleasure	5

FEMALE SINGER

Sheila Jordan	46
Nancy Wilson	20
Carol Sloane	15
Jeanne Lee	14
Marge Hendrix	12
Helen Humes	8
Billie Poole	8
Teri Thornton	8
Shirley Horn	7
Mary Ann McCall	6
Jewel Brown	5
Ruth Price	5

VOCAL GROUP

Stars of Faith	12
Jackie Cain-Roy Kral	11
Raelets	8
Clara Ward Singers	5

How They Voted

Following is a list of the critics' choices followed by their comments, if any. In categories where there are fewer than three names listed, the critic had no other choices. Except in Hall of Fame, first choice in each category equals three points, second two points, third one point. In Hall of Fame, the critics were allowed to list three names; each name received one point. Talent Deserving of Wider Recognition choices, if any, are listed in parentheses. In some cases, critics did not vote in every category.

PAUL E. AFFELDT

Editor-Publisher, *Jazz Report*

Big Band—Duke Ellington, Count Basie, Woody Herman (Eureka Brass Band, Charlie Barnet, Cannonball Adderley) . . . **Arranger/Composer**—Ellington, Eddie Sauter, Benny Carter (Spencer Williams, Bob Brookmeyer, Dick Wellstood) . . . **Combo**—Louis Armstrong, Dave Brubeck, Franz Jackson (Jim Robinson, Firehouse Five + Two, Teddy Buckner) . . . **Trumpet**—Wild Bill Davison, Buck Clayton, Ruby Braff (Ernest Cagnolatti, Andy Blakeney, Danny Algüire) . . . **Trombone**—Vic Dickenson, Jack Teagarden, J. C. Higginbotham (Bill Matthews, Eddie Bert, J. Robinson) . . . **Alto**—Johnny Hodges, Paul Desmond, Marshall Royal (Eddie Barefield, Russell Procope, Willie Smith) . . . **Tenor**—Coleman Hawkins, Ben Webster, Bud Free-



Roswell Rudd, the critics' choice as trombonist deserving of wider recognition, has only one track with a Cecil Taylor group as an example of his work on records. But Rudd has worked with many groups in his career. They include Eli's Chosen Six, a group formed at Yale University during the '50s; Wild Bill Davison; Bud Freeman; Ed Hall; Eddie Condon; and Steve Lacy, with whom he currently is working. Rudd, 27, began playing French horn in 1946 but taught himself trombone during his prep school days. He is a graduate of Yale University.

man (Buddy Tate, John Handy, Jim Hubbard) . . . **Baritone**—Harry Carney, Ernie Caceres, Gerry Mulligan (Joe Rushton, Sahib Shihab, Charlie Fowlkes) . . . **Clarinet**—Barney Bigard, Pee Wee Russell, Albert Nicholas (Albert Burbank, Louis Cottrell, Monty Sunshine) . . . **Piano**—Teddy Wilson, Erroll Garner, Lil Hardin Armstrong (Luckey Roberts, Burt Bales, Meade Lux Lewis) . . . **Bass**—Pops Foster, Ed Garland (Wellman Braud, Red Callender, Mike DeLay) . . . **Guitar**—Al Casey, Charlie Byrd, Freddie Green (Danny Barker, Emanuel Sayles, Mike McKendrick) . . . **Drums**—Jo Jones, Cozy Cole, Gene Krupa (George Wettling, Sam Woodyard, Nick Fatool) . . . **Vibes**—Lionel Hampton, Red Norvo, Terry Gibbs . . . **Flute**—Jerome Richardson, Sam Most, George Dorsey . . . **Miscellaneous Instrument**—Sonny Terry; Garvin Bushell, soprano saxophone, oboe; Jesse Fuller, one-man band; (George Probert, soprano saxophone; Don Kinch, tuba; George Guesnon, banjo) . . . **Male Singer**—Jimmy Rushing, Joe Turner, Clancy Hayes (Eddie Vinson, Brownie McGhee, Big Joe Williams) . . . **Female Singer**—Mahalia Jackson, Ella Fitzgerald, Pearl Bailey (Odetta, Sister Elizabeth Eustis, Lucille Hegamin) . . . **Vocal Group**—Staple Singers, Clara Ward Singers, Gospel Pearls (Sister Eustis' Choir, Arthur Logan Singers, Delta Rhythm Boys) . . . **Hall of Fame**—Jelly Roll Morton, Sidney Bechet, Bessie Smith.

In making my choices I have assiduously avoided the fringe-area musicians who have always placed highest in polls of this sort. I ignored the musical astronauts, sound-effects men, "rebels" who have turned jazz into a political battleground for civil rights, and especially the phony intellectuals who have branded musician and fan alike as unwashed outcasts in the eyes of the public. Instead, I voted for men who have played a lifetime of great jazz, for the most part unnoticed by the critics. I chose on the basis of ability, inventiveness, and talent, regardless of current fads. I wish more critics would do the same.

JOACHIM E. BERENDT

Southwest Radio Network, Germany; author-critic

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Gerald Wilson, Johnny Dankworth, Sharps and Flats) . . .

Arranger/Composer—Ellington, Thelonious Monk, George Russell (Gary McFarland, Clare Fischer, Lalo Schifrin) . . . **Combo**—Miles Davis, Charlie Mingus, John Coltrane (G. Russell, Don Ellis, Cecil Taylor) . . . **Trumpet**—Dizzy Gillespie, Davis, Clark Terry (Blue Mitchell, Benny Bailey, Carmell Jones) . . . **Trombone**—J. J. Johnson, Jack Teagarden, Curtis Fuller (Albert Mangelsdorff, Willie Dennis, Tricky Lofton) . . . **Alto**—Sonny Stitt, Johnny Hodges, Ornette Coleman (Jimmy Woods, Jackie McLean, Joe Harriott) . . . **Tenor**—Coleman Hawkins, Coltrane, Dexter Gordon (Gordon, Stanley Turrentine, Akira Miyasawa) . . . **Baritone**—Harry Carney, Gerry Mulligan, Sahib Shihab (Charlie Fowlkes, Michel DeVillers, Tate Houston) . . . **Clarinet**—Tony Scott, Jimmy Hamilton, Buddy DeFranco (Eric Dolphy, Paul Horn, Mulligan) . . . **Piano**—Monk, Bill Evans, Bud Powell (Martial Solal, Bubi Chan, Tete Montoliu) . . . **Bass**—Mingus, Gary Peacock, Ray Brown (Peacock, Ron Carter, Jimmy Woode) . . . **Guitar**—Wes Montgomery, Grant Green, Jim Hall (Attila Zoller, Joe Pass, Gabor Szabo) . . . **Drums**—Kenny Clarke, Max Roach, Elvin Jones (Ed Blackwell, Dannie Richmond, Pete LaRoca) . . . **Vibes**—Milt Jackson, Lionel Hampton, Walt Dickerson (Fats Sadi, Wolfgang Schluter, Bobby Hutcherson) . . . **Flute**—Roland Kirk, Yusef Lateef, Dolphy (Kirk, Lateef, Leo Wright) . . . **Miscellaneous Instrument**—Kirk, Coltrane, Jimmy Smith (Dolphy, Carter, Lateef) . . . **Male Singer**—Jimmy Rushing, Lightnin' Hopkins, John Lee Hooker (Hooker, Muddy Waters, Otis Spann) . . . **Female Singer**—Mahalia Jackson, Ella Fitzgerald, Helen Humes (Humes, Jeanne Lee, Sheila Jordan) . . . **Vocal Group**—Lambert-Hendricks-Bavan, Staple Singers, Jackie Cain-Roy Kral (Gospel Pearls, Cain-Kral, Stars of Faith) . . . **Hall of Fame**—Jelly Roll Morton, Fletcher Henderson, Charlie Christian.

Being a European, I felt I should point out some foreign musicians. Schluter and Mangelsdorff are German; DeVillers and Solal are French; Chan is a Chinese from Surabaya, Indonesia; Montoliu is a hard, funky player from Spain; Harriott is a "new thing" altoist from Jamaica living in London; the Sharps and Flats and the Coltrane-inspired Miyasawa are Japanese. Then, there is another kind of "foreigner" on my ballot: the American expatriates living in Europe—Clarke and Powell in Paris, Bailey in Munich, Shihab in Den-



Don Cherry has worked most frequently with saxophonists Ornette Coleman and Sonny Rollins since his emergence on the national jazz scene about four years ago. His avant-garde trumpeting with Coleman and Rollins often has created controversy among critics, musicians, and listeners. But controversy or not, the critics have voted him first place among trumpeters deserving of wider recognition. He is 26.



J. J. Johnson is a habitual winner of jazz polls; his victory as No. 1 trombonist among established talent this year will surprise no one. But Johnson, father of modern trombone, is not one to rest on laurels; he continues to explore his instrument and music to the fullest. Until early this year a member of the Miles Davis Sextet, Johnson currently leads his own group on occasion. He is 39.



Jackie McLean has been deserving of wider recognition for several years, according to many observers, but it has not been until this critics poll that he has won an award for that distinction of frustration. The alto saxophonist has been a fixture on the jazz scene, mostly the one in New York, where he was born in 1932, for 10 years. In 1960 and '61 he played in the off-Broadway production "The Connection." He now leads his own group.

mark, Woode in Stockholm. My voting for Mulligan was based on his clarinet solo in Brookmeyer's *Big City Blues*.

BILL COSS

Contributor, *Down Beat*

Big Band—Duke Ellington, Woody Herman, Stan Kenton (Kostraba, Willis Conover) . . . Arranger/Composer—Charlie Mingus, Ellington, Gil Evans (Gene Roland, Mal Waldron, Ed Summerlin) . . . Combo—Mingus, Dizzy Gillespie, Al Cohn-Zoot Sims (Jimmy Giuffre, Clark Terry-Bob Brookmeyer, Pee Wee Russell) . . . Trumpet—Thad Jones, Gillespie, Terry (Howard McGhee, Harold Baker, Don Ferrara) . . . Trombone—Jimmy Knepper, Willie Dennis, Brookmeyer . . . Alto—Johnny Hodges, Phil Woods, Lee Konitz (Ken McIntyre) . . . Tenor—Stan Getz, Sonny Rollins, Coleman Hawkins (Booker Ervin) . . . Baritone—Gerry Mulligan, Pepper Adams, Cecil Payne (Charles Davis) . . . Clarinet—Giuffre, Buddy DeFranco, Russell . . . Piano—Erroll Garner, Bill Evans, Lennie Tristano (Herbie Hancock, Don Friedman, Tommy Flanagan) . . . Bass—Mingus, Ray Brown, Art Davis (George Tucker, Ben Tucker, Ahmed Abdul-Malik) . . . Guitar—Jim Hall, Jimmy Raney, Wes Montgomery (Rene Thomas, Bola Sete) . . . Drums—Shelly Manne, Buddy Rich, Elvin Jones (Ed Shaughnessy) . . . Vibes—Teddy Charles, Milt Jackson, Red Norvo (Tommy Vig) . . . Flute—Les Spann, Leo Wright, Eric Dolphy . . . Miscellaneous Instrument—Art Farmer, Steve Lacy, John Coltrane (Don Butterfield, tuba; Calo Scott; Abdul-Malik, oud) . . . Male Singer—Jackie Paris, Mel Torme, Bill Henderson (Vic Damone, Mark Murphy) . . . Female Singer—Anita O'Day, Peggy Lee, Jackie Cain (Sheila Jordan, Dakota Staton) . . . Vocal Group—Jackie Cain-Roy Kral, Double Six, Lambert-Hendricks-Bavan (The Group) . . . Hall of Fame—Hodges, Charlie Christian, W. Herman.

ROLF DAHLGREN

Editor, *Estrad*, Sweden

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Ray Charles, Harry James, Stan Kenton) . . . Arranger/Composer—Ellington, Gil Evans, Quincy Jones (Gerry Mulligan, Ernie Wilkins, John Lewis) . . . Combo—Miles Davis, Modern Jazz Quartet, Dave Brubeck (Thelonious Monk, Ahmad Jamal, Barry Harris) . . . Trumpet—Davis, Dizzy Gillespie, Lee

Morgan (Morgan, Don Cherry, Ira Sullivan) . . . Trombone—J. J. Johnson, Jack Teagarden, Lawrence Brown (Henry Coker, Bill Russo, Dee Barton) . . . Alto—Johnny Hodges, Paul Desmond, Arne Domnerus (Jackie McLean, Domnerus, Frank Strozier) . . . Tenor—John Coltrane, Coleman Hawkins, Stan Getz (Oliver Nelson, Eric Dixon, Stanley Turrentine) . . . Baritone—Harry Carney, Mulligan, Cecil Payne (Gil Melle, Charlie Fowlkes, Gene Allen) . . . Clarinet—Jimmy Giuffre, Pee Wee Russell, Edmond Hall (Eric Dolphy, Joe Belletto, Domnerus) . . . Piano—Bud Powell, Monk, Teddy Wilson (Hank Jones, Wynton Kelly, Bill Burton) . . . Bass—George Duvivier, Ray Brown, Paul Chambers (Jimmy Garrison, Jimmy Woode, Ron Carter) . . . Guitar—Barney Kessel, Wes Montgomery, Jim Hall (Tiny Grimes, Billy Bean, Don Bane) . . . Drums—Jo Jones, Joe Morello, Shelly Manne, (Gus Johnson, Al Harewood, Jimmy Cobb) . . . Vibes—Lionel Hampton, Milt Jackson, Terry Gibbs (Bobby Hutcherson, Tyree Glenn, Emil Richards) . . . Flute—Frank Wess, Yusef Lateef, Les Spann (Buddy Collette, Gigi Gryce, Sahib Shihab) . . . Miscellaneous Instrument—Julius Watkins, Roland Kirk, Coltrane (James Buffington, French horn; Jean Thielemans; Lateef) . . . Male Singer—Charles, Louis Armstrong, Joe Williams (John Lee Hooker, Eddie Vinson, Joe Carroll) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Sarah Vaughn (Billie Poole, Jewel Brown, Donna Hightower) . . . Vocal Group—Lambert-Hendricks-Bavan, The Platters, Four Freshmen (Axidentals, Hi-Lo's, Deep River Boys) . . . Hall of Fame—Roy Eldridge, Teddy Wilson, Django Reinhardt.

STANLEY DANCE

Associate Editor, *Jazz*; record reviewer, *Saturday Review*

Big Band—Duke Ellington, Count Basie, Harry James (Woody Herman, Gerald Wilson, Lionel Hampton) . . . Arranger/Composer—Ellington, Billy Strayhorn, Quincy Jones (Wilson, Nat Pierce, Bob Brookmeyer) . . . Combo—Erroll Garner, Coleman Hawkins, Buddy Tate (Clark Terry-Brookmeyer, Eddie Davis, Humphrey Lyttelton) . . . Trumpet—Louis Armstrong, Roy Eldridge, Buck Clayton (Ray Nance, Snooky Young, Monecy Johnson) . . . Trombone—Dickie Wells, Vic Dickenson, Lawrence Brown (Buster Cooper, Trummy Young, Phil Wilson) . . . Alto—Johnny Hodges, Willie Smith, Benny



Johnny Hodges wins again this year as altoist in the established-category division of the critics poll. A member of Duke Ellington's Orchestra since the 1920s (except for five years in the '50s when he led his own group), Hodges is considered master of the lyrical approach to jazz—the creamy, sometimes sensuous altoing he pioneered is one of the basic alto styles. Hodges is 57, and his home is in New York City.



Sonny Rollins is winner of the established-talent tenor category for the second consecutive year, nosing out John Coltrane, as he did last year. Rollins, since his return to active playing in 1961 after a two-year sabbatical, has dabbled in the "new thing" on several occasions in the last year. He has fronted his own quartet, with several different members and varied instrumentation, since his return. Rollins is 33 and a New York resident.

Carter (Russell Procope, Marshall Royal, James Powell) . . . Tenor—Hawkins, Paul Gonsalves, Ben Webster (Eric Dixon, Tate, Budd Johnson) . . . Baritone—Harry Carney (Haywood Henry) . . . Clarinet—Albert Nicholas, Barney Bigard, Jimmy Hamilton (Royal, Tate, Earle Warren) . . . Piano—Ellington, Earl Hines, Basie (Sir Charles Thompson, Tommy Flanagan, Roger Ramirez) . . . Bass—Milt Hinton, George Duvivier, Charlie Mingus (Major Holley, Ernie Shepard, Buddy Catlett) . . . Guitar—Kenny Burrell, Al Casey, Grant Green (Freddie Green, Billy Butler, Tiny Grimes) . . . Drums—Jimmy Crawford, Sam Woodyard, Panama Francis (Oliver Jackson, Rufus Jones, Ronnie Cole) . . . Vibes—Lionel Hampton . . . Flute—Frank Wess, Jerome Richardson, Les Spann (E. Dixon) . . . Miscellaneous Instrument—Clark Terry, Nance, Jimmy Smith (Ramirez, organ; Marlowe Morris, organ; Milt Buckner, organ) . . . Male Singer—Armstrong, Jimmy Rushing, Joe Turner (Memphis Slim, Cousin Joe, John Lee Hooker) . . . Female Singer—Ella Fitzgerald, Helen Humes, Dinah Washington (Marge Hendrix, Clara Ward, Teri Thornton) . . . Vocal Group—Staple Singers (Raelets) . . . Hall of Fame—Hines, Hodges, Art Tatum.

These are just the musicians I have most enjoyed during the past year in person and on records. In some cases, I'm aware, there are others more gifted technically or more compliant to contemporary fashion. Big bands having been my special pleasure, certain choices—notably altos—reflect appreciation of ensemble contributions. The omissions I feel worst about are Shorty Baker, Emmett Berry, Cootie Williams, Al Aarons, Ruby Braff, Howard McGhee, Paul Fontaine, and Frank Foster.

DON DeMICHEAL

Editor, *Down Beat*

Big Band—Duke Ellington, Woody Herman, Maynard Ferguson (Herman, Ray Charles, Gerald Wilson) . . . Arranger/Composer—Ellington, Gil Evans, George Russell (Gary McFarland, J. J. Johnson, Dizzy Gillespie) . . . Combo—Oscar Peterson, Cannonball Adderley, Al Grey-Billy Mitchell (Art Farmer, Jimmy Giuffre, Pee Wee Russell) . . . Trumpet—Gillespie, Farmer, Thad Jones (Ira Sullivan, Gene Shaw, Howard McGhee) . . . Trombone—Johnson, Vic Dickenson, Bob Brookmeyer (Phil Wilson) . . . Alto—Johnny Hodges, Adderley, Paul Desmond (Jimmy

Woods, Bunky Green, Jamie Aebersold) . . . Tenor—John Coltrane, Ben Webster, Stan Getz (Dexter Gordon, Booker Ervin, Joe Daley) . . . Baritone—Pepper Adams, Gerry Mulligan, Harry Carney (Les Rout, Ronnie Cuber, Jay Cameron) . . . Clarinet—Russell, Buddy DeFranco, Ed Hall (Frank Chace) . . . Piano—Bill Evans, Ellington, Peterson (Phineas Newborn Jr., Mal Waldron, Clare Fischer) . . . Bass—Ray Brown, Sam Jones, Charlie Mingus (Steve Swallow, Russell Thorne, Gary Peacock) . . . Guitar—Jim Hall, Wes Montgomery, Charlie Byrd (Joe Pass, Don Nealy) . . . Drums—Elvin Jones, Roy Haynes, Buddy Rich (Tony Williams) . . . Vibes—Milt Jackson, Walt Dickerson, Terry Gibbs (Bobby Hutcherson, Gary Burton, Dave Pike) . . . Flute—Frank Wess, Roland Kirk. Leo Wright (Kirk, Yusef Lateef, Paul Horn) . . . Miscellaneous Instrument—Coltrane, Kirk, Stuff Smith (Eric Dolphy; Lateef; James Cotton, harmonica) . . . Male Singer—Charles, Bill Henderson, Sleepy John Estes (Estes, Muddy Waters) . . . Female Singer—Carmen McRae, Mahalia Jackson, Sheila Jordan (Miss Jordan, Carol Sloane, Nancy Wilson) . . . Vocal Group—Staple Singers . . . Hall of Fame—Jelly Roll Morton, Bessie Smith, Charlie Christian.

Several of my Talent Deserving of Wider Recognition choices are men known only in the Midwest, for the most part (Sullivan, Shaw, Green, Aebersold, Daley, Thorne, Chace, Nealy, and Cotton), but they, and others from this part of the country, are very much deserving of wider appreciation—not everything happens in New York. J. J. Johnson and Dizzy were voted for more as composers than as arrangers in that category; both, particularly Dizzy, are extremely talented writers.

CARLOS DeRADZITZKY

Contributor, *La revue des disques*, Belgium
Big Band—Duke Ellington, Count Basie, Quincy Jones (Gerald Wilson, Gary McFarland, Slide Hampton) . . . Arranger/Composer—Ellington, John Lewis, Thelonious Monk (Neal Hefti, Wilson, McFarland) . . . Combo—Miles Davis, Monk, Modern Jazz Quartet (Horace Silver, Sonny Rollins, Mitchell-Ruff) . . . Trumpet—Dizzy Gillespie, Davis, Clark Terry (Carmell Jones, Benny Bailey, Blue Mitchell) . . . Trombone—J. J. Johnson, Curtis Fuller, Jimmy Knepper (Tricky Lofton, Wayne Henderson, Willie Dennis) . . . Alto—Cannonball Adderley, Sonny Stitt, Jackie



Dexter Gordon wins his first *Down Beat* poll by being named tenor saxophonist deserving of wider recognition. Making somewhat of a comeback after several years of obscurity, Gordon in the last two years has consistently played inventively and freshly,

on records and in person. Gordon is considered by many a direct descendant of Lester Young and precursor of Sonny Rollins and John Coltrane. Gordon is 40 and currently working in Europe.



Jay Cameron, elected as baritonist deserving of wider recognition in this year's poll, has worked with Maynard Ferguson and is now a member of the Paul Winter Sextet. Cameron played in Europe from 1949 to '55, finally returning to the United States. Besides his playing, Cameron also served as manager of Hampton's band before joining Winter last year. Cameron is 34 and resides in New York City.

McLean (Hank Crawford, Gigi Gryce, Frank Strozier) . . . Tenor—Rollins, John Coltrane, Coleman Hawkins (Dexter Gordon, Harold Land, Tubby Hayes) . . . Baritone—Cecil Payne, Pepper Adams, Gerry Mulligan (LeRoy Cooper, Jay Cameron, Charlie Fowlkes) . . . Clarinet—Pee Wee Russell, Jimmy Hamilton, Buddy DeFranco (John Handy) . . . Piano—Bill Evans, Erroll Garner, Monk (Martial Solal, Phineas Newborn Jr., Clare Fischer) . . . Bass—Ray Brown, Red Mitchell, Art Davis (Gary Peacock, George Tucker, Jimmy Garrison) . . . Guitar—Wes Montgomery, Rene Thomas, Grant Green (Joe Pass, Al Casey, Gabor Szabo) . . . Drums—Elvin Jones, Max Roach, Roy Haynes (Frankie Dunlop, Frank Butler, Jimmy Cobb) . . . Vibes—Milt Jackson, Walt Dickerson, Lionel Hampton (Dave Pike, Fats Sadi, Bobby Hutcherson) . . . Flute—Frank Wess, James Moody, Leo Wright (Yusef Lateef, Roland Kirk, James Clay) . . . Miscellaneous Instrument—Stephane Grappelly, Jean Thielmans, Clark Terry (Willie Ruff, French horn; Eric Dolphy; Dorothy Ashby, harp) . . . Male Singer—Louis Armstrong, Ray Charles, Jimmy Rushing . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Dinah Washington (Nancy Wilson, Billie Poole) . . . Vocal Group—Lambert-Hendricks-Bavan, Double Six . . . Hall of Fame—Jelly Roll Morton, Art Tatum, Fletcher Henderson.

Again, my votes have been mostly for the same musicians as last year. From my point of view, the jazz scene hasn't changed so much, but some new guys are now doing some interesting things. This year, I have been impressed by the work of Gerald Wilson, Hank Crawford, Gary Peacock, Dave Pike, the Mitchell-Ruff Trio, and a few others, not forgetting Joe Pass.

My vote for the Silver combo is for his constant standard of quality in a type of jazz I like very much. Clark Terry: back in 1950, in *Jazz Hot*, I voted for him as the "most underrated musician." I still believe that he's one of the few trumpet players who have created a really personal style in recent years.

Phineas Newborn is also underrated. And he's great! And so is Rene Thomas, Sonny Rollins' favorite guitar player. The Hall of Fame should be divided into "Dead" and "Living" sections.

MAIT EDEY

Scope of Jazz, WBAI, New York City
Big Band—Duke Ellington . . . Arranger/Composer—Charlie Mingus (Herbie Nichols) . . . Combo—Art Farmer, Modern

Jazz Quartet . . . Trumpet—Dizzy Gillespie, Red Allen, Thad Jones (Gene Shaw) . . . Trombone—Dickie Wells, Vic Dickenson (Roswell Rudd) . . . Alto—Ornette Coleman, Johnny Hodges, Phil Woods . . . Tenor—Ben Webster, Zoot Sims, Sonny Rollins . . . Clarinet—Pee Wee Russell . . . Piano—Tommy Flanagan, Thelonious Monk, Bill Evans (Gene Schroeder, Dick Katz) . . . Bass—Percy Heath, Mingus, Red Mitchell (Steve Swallow, Gary Peacock) . . . Guitar—Jim Hall . . . Drums—Connie Kay, Elvin Jones (Walter Perkins) . . . Vibes—Milt Jackson (Gary McFarland) . . . Miscellaneous Instrument—Lucky Thompson, soprano saxophone; Art Farmer . . . Vocal Group—Stars of Faith . . . Hall of Fame—Art Tatum, Sidney Bechet, Herbie Nichols.

The poll asks for the names of the 114 best musicians and groups I heard during the year. I think it more relevant to mention only those I particularly enjoyed, rather than compile such a pointlessly inclusive list. I do know, though, of others who would be included if I had heard them this year. I regard myself luckier than most in that my taste doesn't tie me to any particular fashion or orthodoxy.

GILBERT M. ERSKINE

Contributor, *Down Beat*

Big Band—Duke Ellington, Woody Herman, Count Basie (Gerald Wilson, Gary McFarland) . . . Arranger/Composer—Gil Evans, Ellington, Thelonious Monk (Clare Fischer, Wilson, McFarland) . . . Combo—Modern Jazz Quartet, Pee Wee Russell, Oscar Peterson (Fischer, Singleton Palmer) . . . Trumpet—Miles Davis, Clark Terry, Thad Jones (Carmell Jones, Ted Curson, Gene Shaw) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Curtis Fuller (Dickie Wells, Vic Dickenson, Tricky Lofton) . . . Alto—Paul Desmond, Johnny Hodges, Sonny Stitt (Earl Anderza, Jackie McLean, Jimmy Woods) . . . Tenor—Stan Getz, Coleman Hawkins, Sonny Rollins (Tubby Hayes, Curtis Amy, Harold Land) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Jay Cameron, Les Rout, Frank Hittner) . . . Clarinet—Russell, Raymond Burke, Albert Burbank (Frank Chace, Bill Smith) . . . Piano—Bill Evans, Peterson, Earl Hines (Fischer, Lalo Schifrin, Armand Hug) . . . Bass—Ray Brown, George Duvivier, Wilbur Ware (Gary Peacock, Ron Carter, Jimmy Bond) . . . Guitar—Wes Montgomery, Charlie Byrd, Jim Hall (Joe Pass, Gabor Szabo,



Gerry Mulligan, elected to first place among established baritone saxophonists for the seventh year in a row, came to prominence as an arranger, in the 1940s. He received wide critical attention as a baritonist when he formed his first quartet, a pianoless one, in 1952. His playing is marked by great relaxation and melodiousness. In 1960 Mulligan formed a large band, which was almost universally applauded for its freshness, but he now fronts a quartet.

BLP 4109
Herbie Hancock
Takin' Off



BLP 4106
Jackie McLean
Let Freedom Ring



BLP 4096
Stanley Turrentine
That's Where It's At



BLP 4112
Dexter Gordon
Go!



BLP 4123
Kenny Burrell
Midnight Blue



BLP 9002
Sheila Jordan
Portrait of Sheila



BLP 4111
Grant Green
The Latin Bit



BLP 4090
Art Blakey
Mosaic



The International Jazz Critics Pick The Stars On Blue Note

Ray Crawford) . . . Drums—Philly Joe Jones, Roy Haynes, Elvin Jones (Charlie Persip, Jake Hanna, Pete LaRoca) . . . Vibes—Milt Jackson, Lionel Hampton, Terry Gibbs (Dave Pike, Gary Burton, Bobby Huicherson) . . . Flute—Frank Wess, Roland Kirk, Yusef Lateef (Kirk, Paul Horn, James Moody) . . . Miscellaneous Instrument—John Coltrane, Kirk, Steve Lacy (Eric Dolphy, Clark Terry, Jamie Abersold, Joe Maini) . . . Tenor—Ben Webster, Sonny Rollins, Stan Getz (Sal Nistico, Harold Land, George Coleman) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Bill Hood, Adams, Jack Nimitz) . . . Clarinet—Buddy DeFranco, Phil Woods, Jimmy Hamilton (Woods) . . . Piano—Phineas Newborn Jr., Peterson, Bill Evans (Fischer, Alice McLeod, Mike Lang) . . . Bass—Ray Brown, Paul Chambers, Red Mitchell (Gary Peacock, Vic Gaskin, Ron Carter)

Pee Wee Russell has had a resurgence in the last few years. He won his first critics poll last year and repeats this year. The clarinetist, a veteran of the Chicago jazz days of the '20s, formed a modern group with trombonist Marshall Brown late last year, opening the eyes of many who considered him a Dixieland clarinetist, a distinction he bitterly resents. At 57 Russell is playing better than ever, say most critics.



established-talent category, his talent is that fine. Stan Getz is now playing things that would make Orpheus jump for joy. Someone should see that Raymond Burke and Armand Hug are given a decent chance to show their considerable abilities. In spite of a rash of indifferent recordings, Clark Terry has on occasion made wonderful showings. I have become awed by Gil Evans' talent.

LEONARD G. FEATHER
Contributing Editor, *Down Beat*;
author, *Encyclopedia of Jazz*

Big Band—Duke Ellington, Woody Herman, Count Basie (Gerald Wilson, Onzy Matthews) . . . Composer/Arranger—Ellington, Billy Strayhorn, Gil Evans (Wilson, Gary McFarland, Clare Fischer) . . . Combo—Oscar Peterson, Dizzy Gillespie, non, Vic Feldman) . . . Trumpet—Gillespie, Clark Terry, Art Farmer (Dupree Bolton, Carmell Jones, Mike DeLay) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Curtis Fuller (Phil Wilson, Lou Blackburn, Lester Roberterson) . . . Alto—Sonny Stitt, Phil Woods, Benny Carter (Paul Horn, Yusef Lateef, Leo Wright) . . . Miscellaneous—Clark Terry (Lateef, Tommy Guntina, Ray Startling) . . . Male Singer—Ray Charles, Joe Williams, Jimmy Rushing (Jackie Paris, Johnny Jackson) . . . Female Singer—Ella Fitzgerald, Shirley Horn, Vi Redd) . . . Vocal Group—Lambert-Hendricks-Bavan, Jackie Cain-Roy Kral, Clara Ward Singers (Truman Johnson Singers, Ward Earl Anderza should move far fast. I was tempted to vote Clare Fischer in the Sidney Bechet.

Phil Woods, 32, has been well respected as an alto saxophonist for several years, but his abilities as a clarinetist win him first place among clarinetists deserving of wider recognition. A veteran of the Quincy Jones big band, Woods currently is kept busy doing recording studio work in New York. An expert lead altoist as well as soloist, he has been heard on clarinet on several records this year.



Several of my Talent Deserving of Wider Recognition selections are musicians I heard at the Collegiate Jazz Festival at the University of Notre Dame (Bob Pozar, Mike Lang, Jamie Aebersold). I voted for Miles Davis on fluegelhorn only, because I don't recall having heard him play trumpet lately, and as far as possible the votes were limited to musicians as I had heard them in person during the past year. An exception was Shirley Horn, whom I've never heard in person but whose album offered, I felt, convincing evidence.

DANIEL FILIPACCHI

Director, *Jazz Magazine*, France

Big Band—Count Basie, Duke Ellington, Gerry Mulligan . . . Arranger/Composer—Gerald Wilson, Frank Foster, Johnny Mandel . . . Combo—Bill Doggett, Oscar Peterson, Jimmy Smith . . . Trumpet—Dizzy Gillespie, Clark Terry, Lee Morgan . . . Trombone—J. J. Johnson, Bennie Green . . . Alto—Johnny Hodges, Phil Woods . . . Tenor—Stan Getz, Ben Webster, Don Wilkerson . . . Baritone—Cecil Payne, Mulligan, Harry Carney . . . Clarinet—Pee Wee Russell . . . Piano—Peterson, John Lewis, Ray Bryant . . . Bass—Ray Brown, Charlie Mingus, Percy Heath . . . Guitar—Wes Montgomery, Billy Butler, Grant Green . . . Drums—Elvin Jones, Philly Joe Jones, Jo Jones . . . Vibes—Lionel Hampton . . . Flute—Frank Wess, Clifford Scott . . . Male Singer—Ray Charles, Louis Armstrong, Fats Domino . . . Female Singer—Ella Fitzgerald, LaVern Baker, Etta James . . . Hall of Fame—Jelly Roll Morton, Fats Waller, Django Reinhardt.

CHARLES FOX

Contributor, *The Gramophone*, *Jazz Monthly*, England

Big Band—Duke Ellington, Gerry Mulligan, Count Basie (Woody Herman, Louis Bellson, Gerald Wilson) . . . Arranger/Composer—Charlie Mingus, George Russell, Gil Evans (Cecil Taylor, Benny Carter, Gary McFarland) . . . Combo—Mingus, Thelonious Monk, Art Blakey (G. Russell, Sonny Rollins, Bill Evans) . . . Trumpet—Miles Davis, Dizzy Gillespie, Freddie Hubbard (Carmell Jones, Gene Shaw, Ted Curson) . . . Trombone—Jimmy Knepper, Bob Brookmeyer, J. J. Johnson (Dickie Wells, Bennie Green, Buster Cooper) . . . Alto—Eric Dolphy, Johnny Hodges, Phil Woods (John Handy III, Jimmy Woods, Graham Bond) . . . Tenor—Rollins, Yusef



McCoy Tyner has been the pianist with the John Coltrane Quartet since its inception in 1961. His work with the group has impressed many critics, leading to their naming him pianist deserving of wider recognition in this year's poll. Tyner's playing

with Coltrane sometimes is made up almost exclusively of chorded passages, but he more and more frequently launches into brilliant, flashing single-finger work. He has recorded with Coltrane and has two LPs under his own name.

Lateef, Teddy Edwards (Bobby Wellins, Gary Cox, Art Themen) . . . Baritone—Mulligan, Harry Carney, Cecil Payne . . . Clarinet—Pee Wee Russell, Sandy Brown, Louis Cottrell (Albert Burbank, Buddy Tate, P. Woods) . . . Piano—B. Evans, Ellington, Monk (Clare Fischer, Tommy Flanagan, Mal Waldron) . . . Bass—Mingus, Ray Brown, George Duvivier (Gary Peacock, Bill Crow, Malcolm Cecil) . . . Guitar—Jim Hall, Wes Montgomery, Jimmy Raney (Dennis Budimir, Al Casey, Ray Crawford) . . . Drums—Elvin Jones, Roy Haynes, Philly Joe Jones (Frank Butler, Dannie Richmond, Louis Bellson) . . . Vibes—Lionel Hampton, Milt Jackson, Vic Feldman (Terry Gibbs, Al Francis, Tubby Hayes) . . . Flute—Roland Kirk, Leo Wright, Frank Wess (Lateef, Johnny Scott) . . . Miscellaneous Instrument—Kirk, Lateef, Eric Dolphy, (Clark Terry; Shake Keane, fluegelhorn; Jack McDuff, organ) . . . Male Singer—Jimmy Witherspoon, Joe Turner, Eddie Vinson . . . Female Singer—Annie Ross, Anita O'Day, Sarah Vaughan (Pearl Bailey) . . . Hall of Fame—Jelly Roll Morton, James P. Johnson, Earl Hines.

The time lag between records appearing in the United States and in Britain explains why a few of my choices (e.g., the George Russell Sextet) may appear slightly belated to American eyes. I make no excuses, though, for nominating three British tenor players (I only wish I had room for Don Rendell and Dick Heckstall-Smith as well). After all, the time is drawing near when a really major jazz artist will arise outside of the United States.

BARBARA GARDNER

Contributing Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Stan Kenton (Ray Charles) . . . Arranger/Composer—Oliver Nelson, Ellington (Frank Foster, Eddie Sauter) . . . Combo—Miles Davis, Cannonball Adderley, Dizzy Gillespie (Horace Silver) . . . Trumpet—Gillespie, Davis, Art Farmer (Don Cherry) . . . Trombone—J. J. Johnson, Curtis Fuller . . . Alto—Paul Desmond, Adderley, Frank Strozier (Strozier) . . . Tenor—John Coltrane, Stan Getz, Johnny Griffin . . . Baritone—Gerry Mulligan, Cecil Payne (Pat Patrick) . . . Clarinet—Jimmy Hamilton . . . Piano—Oscar Peterson, Bill Evans, Silver (Wynton Kelly, Horace Parlan, Tommy Flanagan) . . . Bass—Ray Brown, Paul Chambers, Charlie Mingus

(Steve Swallow, Albert Stinson) . . . Guitar—Wes Montgomery, Freddie Green, Jim Hall . . . Drums—Max Roach, Philly Joe Jones, Elvin Jones (Roy Brooks, Charlie Persip) . . . Vibes—Milt Jackson . . . Flute—Frank Wess, Herbie Mann, Ico Wright . . . Miscellaneous Instrument—Farmer, Shake Keane, Coltrane (Keane) . . . Male Singer—Ray Charles, Joe Williams, Tony Bennett (Muddy Waters, Bennett) . . . Hall of Fame—Bessie Smith.

IRA GITLER

Associate Editor, *Down Beat*

Big Band—Duke Ellington, Woody Herman, Count Basie (Herman, Gerald Wilson, Willis Conover) . . . Arranger/Composer—Ellington, George Russell, Tadd Dameron (Dameron, Gary McFarland, Lalo Schifrin) . . . Combo—Modern Jazz Quartet, Al Cohn-Zoot Sims, Horace Silver (Art Farmer, Barry Harris, G. Russell) . . . Trumpet—Dizzy Gillespie, Farmer, Thad Jones (Kenny Dorham, Blue Mitchell, Don Ferrara) . . . Trombone—J. J. Johnson, Curtis Fuller, Bob Brookmeyer (Willie Dennis, Roswell Rudd, Grachan Moncur Jr.) . . . Alto—Phil Woods, Jackie McLean, Sonny Stitt (McLean, Charles McPherson, Frank Strozier) . . . Tenor—Dexter Gordon, Zoot Sims, Sonny Rollins (Hank Mobley, Jimmy Heath, Joe Henderson) . . . Baritone—Gerry Mulligan, Pepper Adams, Cecil Payne (Charles Davis, Jay Cameron, Nick Brignola) . . . Clarinet—Pee Wee Russell, Buddy DeFranco, Jimmy Giuffrè (Gene Quill, Mulligan, Eddie Daniels) . . . Piano—Bill Evans, Hank Jones, B. Harris (Harris, Don Friedman, Tommy Flanagan) . . . Bass—Percy Heath, Red Mitchell, Paul Chambers (Ron Carter, Butch Warren, Bob Cunningham) . . . Guitar—Jim Hall, Jimmy Raney, Wes Montgomery (Joe Pass, Bola Sete, Rene Thomas) . . . Drums—Roy Haynes, Philly Joe Jones, Shelly Manne (Connie Kay, Jimmy Cobb, Walter Perkins) . . . Vibes—Milt Jackson, Walt Dickerson, Dave Pike (Pike, Bobby Hutcherson, Tommy Vig) . . . Flute—Yusef Lateef, Frank Wess, Les Spann (Lateef, James Moody, Roland Kirk) . . . Miscellaneous Instrument—Farmer, Steve Lacy, Jimmy Smith (Joe Kennedy, violin; Calo Scott; Percy Heath, viola da gamba) . . . Male Singer—Mel Torme, Joe Williams, Jimmy Rushing (Mark Murphy, King Pleasure, Muddy Waters) . . . Female Singer—Anita O'Day, Helen Humes, Jackie Cain (Sheila Jordan, Teri Thornton, Carol Sloane) . . .



Bill Evans is one of the most lyrical pianists in jazz. His sensitive, brilliant playing again this year has brought him the votes of most critics in the established-talent piano category, which he won for the first time last year.

Evans has been heard in several different recorded contexts in the last 12 months, ranging from his own trio to a duet session with guitarist Jim Hall and blowing sessions with numerous jazzmen. Evans is 34 and works mostly in New York City, where he lives.



Charlie Mingus, with his first-place bass victory, is the first bassist to wrest a poll from the hands of Ray Brown in more years than most can remember. Mingus' stimulating work has been a cornerstone of modern bass and has been of great influence among young bassists. His often volatile, but always musically interesting, playing can be heard on several records on which he leads varied-size groups. Mingus also is a composer of note and occasionally plays piano instead of bass with his group. He is 41.

Vocal Group—Double Six, Jackie Cain-Roy Kral, Lambert-Hendricks-Bavan (Cain-Kral) . . . Hall of Fame—Charlie Christian, Art Tatum, Jimmy Blanton.

I voted for Art Farmer on trumpet as well as fluegelhorn, even though he is concentrating on the latter now. Fluegelhorn should be included in the trumpet division the way valve trombone is incorporated in the trombone category. There should also be a separate section for organ. There are many other musicians worthy of mention, but since there is not enough space to list all, I will not name any.

JOE GOLDBERG

Contributor, *Hi Fi/Stereo Review*, *Saturday Review*

Big Band — Duke Ellington . . . Arranger/Composer — Ellington, Thelonious



Jim Hall wins his first established-talent guitar award this year, tying with Wes Montgomery for top honors. Hall first came to wide attention during the time he was with the original Chico Hamilton Quintet. He next worked with the Jimmy Giuffre 3. After

this, Hall went into obscurity, only occasionally being heard. In 1961, however, he was with the Sonny Rollins Quartet and since then has been quite active, particularly on records. He currently works with trumpeter Art Farmer.

Monk, Charlie Mingus (Cecil Taylor, Ornette Coleman) . . . Combo—Sonny Rollins, Monk, John Coltrane (Steve Lacy) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Don Cherry) . . . Trombone — Jimmy Knepper (Roswell Rudd) . . . Alto—Johnny Hodges, Paul Desmond, Ornette Coleman . . . Tenor—Rollins, Coltrane, Stan Getz (Yusef Latef) . . . Baritone—Gerry Mulligan . . . Clarinet—Pee Wee Russell (Buddy Tate, Phil Woods, Kenny Davern) . . . Piano—Monk, Ellington, C. Taylor (Martial Solal, Jaki Byard, Mingus) . . . Bass—Mingus, Ray Brown, Jimmy Garrison (Ron Carter, Gary Peacock, Chuck Israels) . . . Guitar—Wes Montgomery, Jim Hall (Joe Pass) . . . Drums—Philly Joe Jones, Elvin Jones, Art Blakey (Dennis Charles, Charles Moffett, Ed Blackwell) . . . Vibes—Milt Jackson . . . Flute—Latef . . . Miscellaneous Instrument—Coltrane, Lacy (Calo Scott) . . . Male Singer—Ray Charles, Frank Sinatra . . . Female Singer—Mahalia Jackson . . . Vocal Group—Rasclets . . . Hall of Fame — Sidney Bechet, Art Tatum, Django Reinhardt.

BENNY GREEN

Contributor, *The Observer*, London; author, *The Reluctant Art*

Big Band—Duke Ellington, Count Basie, Gerry Mulligan . . . Arranger/Composer—Ellington, Billy Strayhorn, Benny Golson . . . Combo—Miles Davis, Oscar Peterson, Sonny Rollins . . . Trumpet—Dizzy Gillespie, Davis, Art Farmer (Jimmy Deuchar) . . . Trombone — Jack Teagarden, Urbie Green, J. J. Johnson (Teagarden) . . . Alto — Sonny Stitt, Johnny Hodges,

Lou Donaldson . . . Tenor — Paul Gonsalves, Stan Getz, Zoot Sims (Johnny Griffin, Dexter Gordon, Roland Kirk) . . . Baritone—Mulligan, Harry Carney . . . Clarinet—Pete Fountain, Jimmy Hamilton . . . Piano—Peterson, Bobby Timmons, Red Garland . . . Bass—Ray Brown, Percy Heath, Charlie Mingus . . . Guitar—Jim Hall, Wes Montgomery, Herb Ellis . . . Drums—Philly Joe Jones, Louis Hayes, Osie Johnson . . . Vibes—Milt Jackson, Vic Feldman, Larry Bunker . . . Miscellaneous Instrument — Ray Nance . . . Male Singer—Jimmy Witherspoon, Frank Sinatra, Ray Charles . . . Female Singer—Sarah Vaughan, Ella Fitzgerald, Margaret Whiting (Miss Whiting) . . . Hall of Fame—Paul Gonsalves, Stan Getz, Benny Carter.

(Continued on page 30)



Gary Peacock is one of several excellent young bassists to emerge in the wake of the late Scott LaFaro. Peacock, whose playing is much in the manner of LaFaro, impressed many critics with his work, particularly since he moved to New York

from Los Angeles about a year ago. The critics named him first among bassists deserving of wider recognition. Peacock, 28, has worked on the West Coast with Bud Shank and Clare Fischer and in New York with various groups, often in the company of pianist Paul Bley.

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(PJ-61)/YOU BETTER BELIEVE IT (PJ-34)/arrangements

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featured on OUT FRONT (Clifford Scott, PJ-66)/MOMENT OF TRUTH (Gerald Wilson, PJ-61)/BRASAMBA! (Shank & Fischer, PJ-64)/

joe pass

BOSSA NOVA JAZZ SAMBA (Shank & Fischer, PJ-58)/ON TIME (Les McCann, PJ-56)/SOUNDS OF SYNANON (PJ-48)

FIRST TIME OUT (PJ-52)/SURGING AHEAD (PJ-67)/BRASAMBA! (PJ-64)/BOSSA NOVA JAZZ SAMBA (PJ-58)

clare fischer

featured on ESSENCE (Don Ellis, PJ-55)/FIRST TIME OUT (Clare Fischer, PJ-52)/BAREFOOT ADVENTURE (Bud Shank, PJ-35)/NEW GROOVE (Bud Shank, PJ-21)/THE REMARKABLE CARMELL JONES (PJ-29)

gary peacock

BUSINESS MEETIN' (PJ-53)/BRASS BAG (PJ-49)/THE REMARKABLE CARMELL JONES (PJ-29)/

carmell jones

featured on YOU BETTER BELIEVE IT (Gerald Wilson, PJ-61)/MOMENT OF TRUTH (Gerald Wilson, PJ-34)/BAREFOOT ADVENTURE (Bud Shank, PJ-35)/NEW GROOVE (Bud Shank, PJ-21)

record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Richard B. Hadlock, Don Nelsen, Bill Mathieu, Harvey Pekar, John A. Tynan, Pete Welding John S. Wilson. Reviews are initiated by the writers.

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

INSTRUMENTAL

Lou Blackburn

JAZZ FRONTIER—Imperial 9228; *Harlem Bossa Nova; New Frontier; Perception; Luze Blue; I Cover the Waterfront; 17 Richmond Park; The Clan; Scorpio; Jazz-A-Nova; Stella by Starlight.*

Personnel: Freddie Hall, trumpet; Blackburn, trombone; Horace Tapscott, piano; John Duke, bass; Leroy Henderson, drums.

Rating: ★ ★ ★

The press agent-ish liner notes, which make all sorts of ridiculous claims and contain incredible contradictions, aside—Blackburn is a seasoned trombonist, and it can be said that he is developing into a worthy contributor to jazz. But one would be hard put to prove that the instrumentalist's greatest efforts are in the solo region. He is an excellent section musician. He apparently reads well, has a good sense of time, has the necessary body and tone to provide good, solid background, and he has a good sense of interpretation. All of these attributes are demonstrated on this record.

Perhaps it was a little ambitious for the trombonist to attempt to write the arrangements and play the lead on his first outing as a leader. His originals are well constructed and move with a definite stamp of individuality about them; they do not, however, inspire the trombonist to a glint of genius as an instrumentalist.

There is so much more to Blackburn than is captured here. While it is true that he is primarily a section man, there have been occasions when his solo work reflected a keen imagination and good grasp of ideas.

This is not a poor album, for Blackburn is a fine musician, and this fact cannot be ignored, even on this unrepresentative date. The album is a bland, inoffensive item that threatens at points to take off into something exciting but never leaves the ground. (B.G.)

Kenny Burrell

MIDNIGHT BLUE—Blue Note 4123; *Chitlins Con Carne; Mule; Soul Lament; Midnight Blue; Wavy Gravy; Gee, Baby, Ain't I Good to You?; Saturday Night Blues.*

Personnel: Stanley Turrentine, tenor saxophone; Burrell, guitar; Major Holley Jr., bass; Bill English, drums; Ray Barretto, conga.

Rating: ★ ★ ★ ★

Seldom has a jazz album been so aptly titled. The hour is late, the mood very blue, and the entire session strolls along in that utterly relaxed way so often productive of the best in jazz.

Burrell and Turrentine have most of the solo space. The tenorist is today one of the most virile voices in jazz, yet he never strains to make a point.

Burrell's is the epitome of intelligent comping, feeding Turrentine's lead with meaty, witty, and sometimes provocative comments. The guitarist's solos are always thoughtful, well conceived and executed with impeccable technique. *Gee, Baby* is all Burrell—slow, leisurely, and an example par excellence of how to caress a blues-ballad of this type.

Holley, English, and Barretto provide perfect backing. (J.A.T.)

Johnny Dankworth

JAZZ FROM ABROAD — Roulette 52096; *String of Camels; Winter Wail; Daily Date; Esso Blues; Curtain Up; Cannonball; Chano; The Avengers Theme; When My Sugar Walks down the Street; Sack o' Woe.*

Personnel: band members unidentified.

Rating: ★ ★ ★ ½

Dankworth's big band is a solid, sound group in every section, and in Dankworth it has an exceptionally good alto saxophone soloist. But the evidence on this disc is that it not only lacks a personality of its own but also is leaning very heavily on derivative elements.

The first side, for instance, is essentially latter-day Count Basie with a strong whiff of Duke Ellington on *Wail*. On the other side, Dankworth works out of the Cannonball Adderley bag with a mixture of down-home beat and woodwinds backed by brass riffs. Throughout there is a predominance of ensemble writing with Dankworth the only soloist to appear with any frequency.

The band cuts the ensembles well, but the writing, unfortunately, is not particularly stimulating. Dankworth himself shines whenever he moves into the spotlight. He has developed into a fluent altoist, very much along the lines of Phil Woods, and, like Woods, he has the flexibility to change his attack as the situation suggests.

This album is definitely worth hearing for Dankworth's work. For the rest, it's unfortunate that the apparent potential of the band has not been taken advantage of by giving it less limited and stereotyped material. (J.S.W.)

Bill Evans

INTERPLAY — Riverside 445; *You and the Night and the Music; When You Wish Upon a Star; I'll Never Smile Again; Interplay; You Go to My Head; Wrap Your Troubles in Dreams.*

Personnel: Freddie Hubbard, trumpet; Evans, piano; Jim Hall, guitar; Percy Heath, bass; Philly Joe Jones, drums.

Rating: ★ ★ ★ ★ ½

This blowing session—I'm tempted to say swing session—is certainly a departure for Evans as leader, since all his other as-leader albums have been trio efforts and usually marked by that exquisite introversion so much a part of Evans' piano playing. And though he has been a sideman during the last year on several albums under the leadership of others, most of which have been extremely inventive performances, particularly the one he did with Cannonball Adderley, this session is more free than the others. There is possibly more extroversion displayed by Evans on this release than on any other LP on which he plays. It is a healthy departure for the pianist.

Perhaps the inclusion of Hubbard and Jones has much to do with the liveliness; both are fiery players, for the most part. And here both of them are in fine fettle.

Jones drives but with more restraint than usual. He evidently was having a fine time with his hi-hat on the session—much of his best section work is on that two-cymbal mechanism. His short solos are models of discretion and strength—and those two terms are not mutually exclusive, either.

Hubbard has been showing a steady progress in his playing for the last two years or so. I don't remember ever hearing him play badly, but lately he evidently has learned the value of not playing all he knows in one solo; he now paces himself well, using an economy of notes where before he tended to run all over his horn. This youthful characteristic still pops up in his playing—he falls into it on *Head* and *Trouble*, sometimes going upstairs and then not being able to get down without stumbling—but on the whole, his playing here is extremely tasteful and well done, notably on *You and the Night, Star, Smile*, and *Interplay*.

Hall has made better records than this one. He, of all the performers, has the most trouble getting said what he obviously wanted to say, though this occurs only occasionally, as during parts of his solos on *You and the Night, Head*, and *Smile*. Sometimes he plays what sounds as if it lies easy under his fingers (a fast, upward run is the most noticeable trick), but even so, he turns in generally good performances and excellent ones on *Star* and *Interplay*.

Heath has only one solo, a walking one on Evans' minor-key blues *Interplay*, but his section work with Jones is very good. There's one spot during Evans' *You and the Night* solo when Heath and Jones lift the pianist into another chorus; it's a brief but provocative moment.

But even with the generally superb work of the others, it is still Evans' playing that stands out on this record.

He breaks stunningly into his *You and the Night* solo and then builds a climbing, tightly wound series of choruses, cleanly articulated so that each phrase shines like a jewel. He is thoughtful and reflective on the album's sole ballad, *Star*, which is to be expected, but in the reflection—and introversion—of Evans' ballad playing there is a firm, controlled rhythmic sense, a quality he never shakes in your face, thank goodness. Evans' ability to conjure up the illusion that his no-lost-motion lines are suspended in the air is evident on *Smile* and *Interplay*. On *Head* he sounds quite carefree, and in the latter part of his solo's bridge he pulls off one of the album's most musical moments as he begins a series of short descending swirls that cut across into the last 16 bars. He sounds somewhat like Ahmad Jamal on *Troubles*, confining his playing mostly to the upper octaves, but his long sweeping lines, spiced

with short tumbling figures, make the resemblance a surface one only.

Well, I could go on. . . Briefly, this is a record strongly recommended. (D.DeM.)

Curtis Fuller

CURTIS FULLER WITH RED GARLAND—New Jazz 8277: *Seeing Red*; *Stormy Weather*; *Cashmere*; *Cleodendra*; *Moonlight Becomes You*; *Roc & Troll*.

Personnel: Fuller, trombone; Sonny Red, alto saxophone; Red Garland, piano; Paul Chambers, bass; Louis Hayes, drums.

Rating: ★ ★ ★ ★

Perhaps when several of the major artists were actively creating imaginative, solid, hard-driving jazz, this album might not have caught the ear with such impact. But in the current slump, it shines as a jewel and hits the ears with the welcome ring of a \$20 gold piece.

Fuller has been steadily progressing, and this album exhibits some of his best work in a free and uncluttered setting. Here he plays with the perfect mixture of restraint and freedom. He plays cleanly and articulately. Even on the weakest track, *Roc*, he maintains a fairly reputable level of creativity. It can be easily illustrated on this recording that Fuller is a first-rate trombonist.

Altoist Red continues to reflect his heavy, often imitative bop influences; however, there are occasions here when he demonstrates that he can be tender (*Moonlight*), fiery (*Seeing Red*), flexible (*Cashmere*), and simply expressive (*Weather*). There is no reason to fear that time has passed this young man by. There is just enough of the modern in his boppish expression to keep it fresh and interesting, but he must continue to work for a more individual expression.

The rhythm section is composed of strong jazz professionals who play well throughout. The over-all unit feel of the group is very good. I enjoyed this album very much. It is good to see a developing musician surround himself with good company and really cook. (B.G.)

John Gamba

MR. COUNTERPOINT—Del Moral 103: *Things Ain't What They Used to Be*; *In Other Words*; *In a Sentimental Mood*; *Yesterdays*; *Green Dolphin Street*; *Wait Till You See Her*; *Lullaby of the Leaves*; *Secret Love*.

Personnel: Gamba, piano; Don Cinderella, bass; Paul Motian, drums.

Rating: ★ ★ ★ 1/2

This album takes its title partially from the musical device occasionally injected into its performances and partially from a West Orange, N. J., club called the Counterpoint. The club is owned by Gamba, thus making him one of the few jazz musicians ever to ascend to the proprietary purple. One assumes that Gamba the boss stars Gamba the pianist in his club, but from the evidence available here the booking cannot be laid entirely at the door of favoritism.

Gamba plays a finer brand of that cocktail lounge jazz usually tailored for the small, faintly lit repositories of intime that one trips over on visits to New York's modish East Side.

A skilled technician, the pianist manages to invest his performances with a good deal of unexpected fire. Indeed, there are moments on *Words*, *Yesterdays*, and *Leaves* that call the late Eddie Costa sharply to mind. Gamba has the strong percussive approach to his instrument that was a Costa

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hallmark and also displays a similar concept of time.

Motian, Bill Evans' drummer for the last three years, is a good choice for such a soft-sell group as this. Never obtrusive, he yet makes his presence decidedly felt in the group sound. He is not a great soloist, but his supporting play is very sensitive and musical, supplying color and depth to the work of a pianist.

Cinderella turns in some of the album's best music. A strong and imaginative section man with soul-satisfying time, he proves himself a soloist of some account on *Leaves, Things, and Words*.

The notes indicate that Cinderella spends much of his time supporting Gamba at the Counterpoint. It is unfortunate he cannot be heard more often in New York, where exposure might do him some good. Normally, a record of this caliber would draw three stars from this agent. The extra half is for Cinderella's superior contributions. (D.N.)

Leonard Gaskin

DARKTOWN STRUTTERS BALL—Swingville 2033: *Ballin' the Jack; Memphis Blues; Darktown Strutters Ball; It Had to Be You; Farewell Blues; I Guess I'll Have to Change My Mind.*

Personnel: Tracks 1, 2—Herman Autrey, trumpet; Dickie Wells, trombone; Herb Hall, clarinet; Red Richards, piano; Gaskin, bass; Herb Lovelle, drums. Track 3—add Pee Wee Erwin, trumpet; Big Chief Russell Moore, trombone; Bud Freeman, tenor saxophone. Tracks 4, 5—Erwin, Moore, Freeman, Richards, Gaskin, Lovelle. Track 6—Richards, Gaskin, Lovelle.

Rating: ★ ★ ★ ½

The two teams of front-line horns that tangle with the warhorses chosen for this set do reasonably well with them. But the approach is standard, no attempt has been

made to take a fresh look at the material, and everything depends, as it usually does in such cases, on the soloists.

The Autrey-Wells-Hall group is rougher than the Erwin-Moore-Freeman line and, by the same token, is more erratic. But when it gets some steam up, as it does on *Memphis*, it generates more interest than the amiable, bland work of E, M, and F (although Freeman tries to get things swinging on *Farewell* by dredging up some of his old *Eel* phrases).

The most consistently effective performer throughout the LP is the underrated Richards. His piano is a helpfully enlivening factor with both groups, and on *Plan*, a solo situation for him with bass-and-drums backing, he shows an easy, flowingly rhythmic attack that is very refreshing. (J.S.W.)

Jimmy Giuffre

FREE FALL—Columbia 8764 and 1964: *Yggdrasil; Propulsion; Threewe; Ornothoids; Dichotomy; Man Alone; Spasmodic; Divided Man; Primordial Call; The Five Ways.*

Personnel: Giuffre, clarinet; Paul Bley, piano; Steve Swallow, bass.

Rating: ★ ★ ★ ½

I always felt that the growth of Giuffre's musical thought is more interesting to follow than the music itself.

This album, though usually pleasant or amusing, is often dull. But we are allowed to glimpse an honest piece of Giuffre's mind, and in the sense that we can better come to terms with the early problems and the early solutions of atonal, arrhythmic jazz, this album is intriguing. Everyone interested in what is going to happen in jazz should hear it.

The record contains five solos for unaccompanied clarinet, two duets for clarinet and bass, and three trios for clarinet, bass, and piano. The duets and trios have alternating written and improvised sections; the solos are completely improvised.

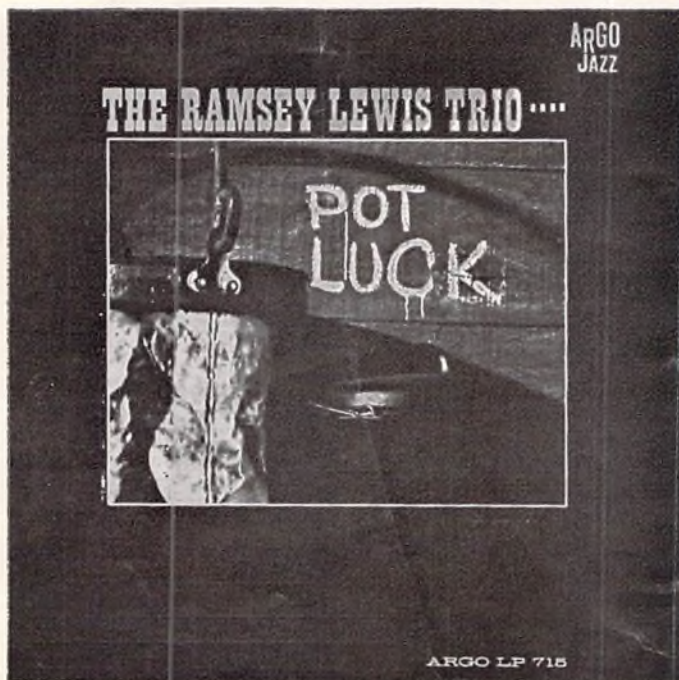
The musical space is dominated (overly) by Giuffre, though his limitations as a clarinetist seldom destroy the momentum of his thoughts. These thoughts, however, do not always seem to be securely based on music. One sometimes senses that mechanical or technical considerations serve as his impetus.

I don't think Giuffre is always hearing notes. Part of the time at least the peculiarities of the clarinet suggest to him near-visual images that he then fills in. The pitches fit the picture.

This is not an uncommon way to hear atonal music and certainly not an invalid one if one likes coloristic music. However—and here's the rub—music that employs the means and economy that definitely have influenced Giuffre (that of Schoenberg, Webern, Berg, Stockhausen, Boulez, possibly Seidman and Schuller) is *not* generally conceived this way by its composers. Those ears hear notes as discrete events that combine to form patterns involving the computer part of the intellect.

So here there is a coloristic composer who has been influenced by the intellectual atonalists on one hand, down-home jazz on the other, and who blows the whole thing through a clarinet, the physical properties of which have influenced him still more profoundly. Well, one must hear it to believe it.

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It is all too easy (and not really to the point) to pounce on the flaws of Giffre's hybrid. There is so much that has not been heard before—or that has been imperfectly explored—that an attempt at extended criticism is silly. Some subjective opinions may be in order, however.

Generally, the music goes by too slowly for me. The musical content just doesn't justify the unstated sense of adagio the music imparts. Truly simple music is often successful because of the magnitude of its emotional accessibility (like folk music and early jazz). Not here, though. The closest Giffre comes to this feeling is on *Primo-dial*, which, alas, soon degenerates into imperfectly controlled harmonics. *Propulsion* is good throughout, though, as is *Three*. The group plays remarkably well together. Bley's and Swallow's level of musical dexterity is high. Bley, however, is buried on this album. He should be heard more. One wonders how deeply he has examined the Schoenberg literature. He could certainly play it if he tried. Do I hear great potential suffering from imperfect musical exploration?

One important question I have left begging is the relationship of this music to jazz. The lines of similarity seem to me to be profuse, direct, and honest. Fortunately, this music does not respond to such questions as: Does it swing? Is it mainstream? Is it jazz?

There is other meat in the stew these days.

The natural processes of editing and condensing will certainly, given time, take place in Giffre's thought, and his music consequently will become more appealing. Meanwhile, if you sense the pulse of musical progress, you will take this album seriously. (B.M.)

JOE KENNEDY: STRINGS BY CANDLE-

Joe Kennedy

LIGHT—Red Anchor 900; *There's a Lull in My Life: A Message from Hoytic; Day Dreaming; Sophisticated Gentleman; Surrealism; Nat! He's Making Eyes at Me; I Love You; Circus; Battle of Wits; Tempo for Two.*

Personnel: Kennedy, violin; Hank Jones, piano; Kenny Burrell, guitar; Millie Hinton, bass; Gene Johnson, drums; unidentified strings.

Rating: ★ ★ ★

This is such a "pretty" album that one is tempted to stretch the point and attach more jazz importance to it than it actually merits. It is not jazz, however, and even the inclusion of decisive jazzmen cannot really turn the trick. This is a good representative mood offering and when accepted in that light, it comes off as a captivating venture.

The entire crew is at its best on the ballads. The lush arrangements provide a soft cushion on which the instrumentalists can stretch out ever so gently and wallow in sentiment. *Lull* was a high spot for me.

The up-tempo tunes sound just slightly mood-shattering, and the medium ones have little in the way of creative expression.

The rhythm section is composed of first-rate jazz musicians who play consistently well throughout. There are moments when they seem to be laying back and going along with the program rather than digging in. Burrell has been more fiery, Jones more lyrical, Hinton more solid, and John-

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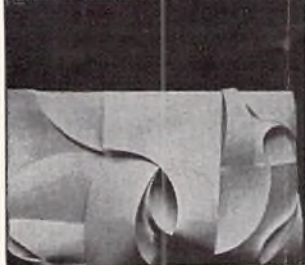
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son more driving. But it was not their date, and they all remained at a respectable distance in the background.

Kennedy did not abuse this opportunity; but the violin still has a lot to do to prove it has place as a front-line jazz voice.

A good album of mood music and just-listening music well played. (B.G.)

Ramsey Lewis

POT LUCK—Argo 715: *Andaluzá; Look-a-Here; Arrivaderci, Roma; I Gave My Love a Cherry; Loch Lomond; We Blue It, Again!; Nature Boy; I Remember the Starlight; Shenandoah; Swamp Girl.*

Personnel: Lewis, piano; Eldee Young, bass; Red Holt, drums.

Rating: ★ ★ ★ ½

Lacking a distinctive personal style that might lift him out of the ordinary run of jazz pianists, Lewis at least has the imagination to dig out fresh material, to develop new approaches to familiar material, and in general to produce a program that is sufficiently varied to keep the listener interested.

On this disc he has borrowed from Puccini and Granados, he has taken a provocative new look at *Nature Boy*, and he explores original slants on three folk songs. Lewis rounds out the album with a pair of unpretentious Gospel-touched originals that avoid the heavy-handedness of most such efforts, a nudgingly swinging treatment of *Arrivaderci*, and an amusingly rhythmic vehicle, *Swamp*, for bassist Young.

Lewis' playing is direct, uncluttered, and although it is fairly predictable, it rarely is reduced to mechanical routines. (J.S.W.)

Junior Mance

JUNIOR'S BLUES—Riverside 447: *Down the Line; Creole Love Call; Rainy Mornin' Blues; Yancey Special; Gravy Waltz; Cracklin'; In the Evening; Blue Monk; Jumpin' Blues.*

Personnel: Mance, piano; Bob Cranshaw, bass; Mickey Roker, drums.

Rating: ★ ★ ★ ½

What a delightful, ingratiating album! All nine selections in it are blues or blues based, and in them Mance covers a wide range of moods and brings together some greatly disparate styles and schools.

In essence, the disc is a casual survey of a number of approaches to blues piano—spanning an unforced and natural-sounding boogie woogie, *Yancey Special*, from the hands of Meade Lux Lewis; Leroy Carr's plaintive *Evening*; Duke Ellington's lovely 1927 mood piece *Creole*; a brisk Charlie Parker-Jay McShann collaboration, *Jumpin'*; Thelonious Monk's deserved classic *Blue Monk*; Ray Brown's more recent *Gravy*; and three attractive Mance originals, all imbued with flavor of the past.

The pianist plays with warmth, taste, a supple flow of invention, and a disarming simplicity to which one must respond immediately. And his music is as lithe and muscular as it is charming. Too, he has served his divergent material well: *Yancey* is as valid and convincing a performance as the contemporary waltz *Gravy*.

Much of the success of these often greatly dissimilar pieces is due to Mance's awareness of the jazz past and his incorporation of it in his playing style. His *Down the Line*, for example, possesses much the same quality of wistful gentleness that

characterized the work of the late Jimmy Yancey, a boogie-woogie pianist much admired by Mance when he was growing up in the Chicago area. And this same knowing use of the past crops up in all the pieces. It's nothing gratuitous or false; rather, it has been perfectly assimilated into Mance's natural piano style. And it has strengthened it considerably. Would that more young jazzmen would do the same.

One thing that does animate all the selections is a feeling of joy, whether the restrained, cryptic joy of *Monk* (which is given a rather Ellingtonian treatment) or the blither, more exuberant joy of *Jumpin'* and *Yancey*.

This album is a pleasure from beginning to end, and it's one that I am sure I'll return to time and time again. Each time the joy will be untarnished. (P.W.)

Pony Poindexter

PONY'S EXPRESS—Epic 16035: *Catin' Latin; Salt Peanuts; Skylark; Struttin' with Some Barbecue; Blue; B Frequency; Mickey Mouse March; Basin Street Blues; Pony's Express; Lanyop; Artistry in Rhythm.*

Personnel: Track 1, 2, 4, 9, 11—Poindexter, alto, soprano saxophones; Phil Woods, Gene Quill, alto saxophones; Dexter Gordon, Billy Mitchell, tenor saxophones; Pepper Adams, baritone saxophone; Gillo Mahones, piano; Bill Yancey, bass; Charlie Persip, drums. Tracks 3, 5, 7, 8—Poindexter; Woods, Sonny Red, alto saxophones; Sal Nistico, Clifford Jordan, tenor saxophones; Adams; Tommy Flanagan, piano; Ron Carter, bass; Persip. Tracks 6, 10—Poindexter; Red, Eric Dolphy, alto saxophones; Jimmy Heath, Jordan, tenor saxophones; Adams; Mahones; Carter; Elvin Jones, drums.

Rating: ★ ★ ★ ½

This holiday for saxophonists, produced by Teo Macero, himself an excellent saxophonist, consists of three groupings of personnel playing—with the exception of *Frequency*, *Artistry*, and what sound like a couple of heads (*Barbecue* and *Peanuts*)—well-written arrangements, particularly *Blue*, by Gene Kee. The tracks with Nistico and Jordan on tenors have the best section playing, but the performances with Gordon are the best jazz. The two tracks with Dolphy in the section come off least well and, as far as section work is concerned, are the sloppiest.

Poindexter, long of San Francisco and currently traveling with Lambert-Hendricks-Bavan, is a capable saxophonist, though not an especially original one, since he often indulges in clichés and Birdisms. Despite shortcomings, though, Poindexter plays both his instruments with a pixieish feeling that is quite fetching. He also sings rather pleasantly, as can be heard on *Basin Street*.

He is best on *Peanuts*, *Blue*, *March*, *Basin Street*, and *Skylark*, which might lead one to believe that Poindexter plays better on familiar chord structures (*Peanuts*, *Basin*, *Skylark*), simple material (*March*), or his own compositions (*Blue*). On the set's two blues, *Express* and *Lanyop*, if the above were correct, one would expect him to come forth with something out of the ordinary, but such is not the case: his playing is perhaps more clichéd and unexciting on the blues than at other times. In short, Poindexter plays inconsistently on this album.

Gordon plays excellently on *Barbecue* (he and Poindexter are the only horns) and *Peanuts*. He indulges in interpolations

of other tunes in his choruses, which is something to be expected of Gordon, but his solos on these tracks are beautifully put together statements, the phrases locking together like links of a chain. He achieves a relaxation at up tempos, such as *Peanuts*, that few of his contemporaries can match; Gordon never sounds anxious, pressed, or tied in knots, no matter what the tempo. And his embroidering of Poindexter's loose lead on *Barbecue* is one of the record's high points. His playing is of a lesser degree of creativity on *Express*, though his rubbery time sense should be noted as he strides through his solo. But neither Gordon nor anyone else is able to do much with *Artistry*.

Adams, present on all tracks except *Barbecue*, does well in section and solo. He does not have as much blowing room as either Poindexter or Gordon, but his brusque, shoulder-block work is well done, particularly on *Lanyop*.

Most of the other sax men on the dates have at least one brief solo, but few get very far into anything before their stint is over, though Heath's full-bodied tenoring and Dolphy's convolute, somewhat tongue-in-cheek alto excursion on *Lanyop* are worth attention, possibly because they have more blowing time than is allotted most of the others.

The rhythm sections back the saxes with vigor; none of the rhythm section members solos, but Carter is excellent behind the horn men on *Lanyop*.

Not an outstanding record but a better-than-good one. (D.DeM.)

Jack Quigley

D'JEVER?—Sand 38: *Marryin' Marian*; *Presto*; *Kennedria*; *D'Jever?*; *What Goes?*; *Just You and Me*; *Arabesque*; *Quiet Time*; *Third Important Indian, the 2nd*; *Montage*.

Personnel: Quigley, piano; Chuck Berghofer, bass; Frank Capp, drums.

Rating: ★ ★

Quigley is a mechanically capable but emotionally cold pianist who grinds out neatly chiseled single-note lines with scarcely any suggestion of dynamics, feeling, or fresh ideas.

All the pieces on this LP are his own compositions, a circumstance that simply compounds the monotony of his playing. (J.S.W.)

McCoy Tyner

REACHING FOURTH—Impulse 33: *Reaching Fourth*; *Goodbye*; *Theme for Ernie*; *Blues Back*; *Old Devil Moon*; *Have You Met Miss Jones?*

Personnel: Tyner, piano; Henry Grimes, bass; Roy Haynes, drums.

Rating: ★ ★ ★ ★ ½

Tyner's *Reaching Fourth* demands the listener's handshake in response. This is a fine album, apparently well planned and definitely well executed.

The pianist shows himself technically adept in varying tempos and in the creation of several moods.

Goodbye, to me a tune melodically monotonous, becomes under Tyner's fingers a series of singularly interesting variations. Since he proceeds at a very slow pace, the five minutes and 40 seconds he devotes to its exposition would be intolerable were its treatment just ordinary.

In reviewing Tyner's first album as a leader (*Inception*), Barbara Gardner re-

marked in *Down Beat* that the pianist, influenced by his association with John Coltrane, had "picked up at least one disconcerting habit that hangs him up just as it has the saxophonist. In plunging into a cascading flood of music, Tyner occasionally loses his way, and notes pour forth whose only purpose is to end the run."

Perhaps this was true of *Inception* (I have not heard it), and maybe one reason for it was that Tyner was backed by fellow Coltrane Elvin Jones and Art Davis. But it is not true of this release. Tyner is not what one might call sparing in his use of notes, but on this album at least, he does not throw them around like a salesman does dinners on an expense account.

It would, for example, have been easy for Tyner to fall into the cascade trap on *Miss Jones*, a honey of an up-tempo performance. He lays it down at a ripping tempo, but he does not run wild and frantically fill gaps in the imagination with torrents of meaningless notes. There are no gaps, and his control of the pace is sure.

Only on *Ernie* does his inspiration seem to falter, but then Grimes sails in with a stimulating chorus to save the performance from the ordinary. Grimes and Haynes consistently offer the pianist imaginative support, Grimes giving constant proof that his is an ever-developing talent, Haynes proving anew that his drumming is of the very highest order. The record might have profited had Haynes been permitted more time at the solo switch, but one can't have everything.

Above all, the three men display a rapport without which superior music is impossible. It is as if they are riding in the front seat of the same car with the same destination in mind and glad they are going. All else being equal, it is this type of united effort that differentiates the commonplace groups from their superior brothers. And there are few of the latter around. (D.N.)

Kai Winding

SOLO—Verve 8525: *How Are Things in Glocca Morra?*; *Recardo*; *Playboy's Theme*; *The Things We Did Last Summer*; *The Sweetest Sounds*; *Hey, There*; *I'm Your Bunny Bossa Nова*; *Days of Wine and Roses*; *You've Changed*; *I Believe in You*; *Capricious*.

Personnel: Winding, trombone; Ross Tompkins, piano; Dick Garcia, guitar; Russell George, bass; Gus Johnson or Tommy Check, drums.

Rating: ★ ★ ★

The big, fat sound of Winding's trombone billows lustroously through all these pieces. But Winding is essentially a one-sound trombonist (the only variation here occurs when he uses a mute on *Summer*), and within the limitations of a quartet, this becomes an awful lot of one thing.

Pianist Tompkins turns up just enough to make you wish he had more to do, both as a change of pace from Winding's trombone and because the short snatches one hears of his work suggest that he is an energizing, two-handed, swinging pianist.

The addition of Garcia on *Bunny*, *Capricious*, and *Recardo* not only adds an additional sound coloration but allows Winding, as well, to join in some trombone-guitar passages that help dispel some of the monotony of the quartet sound. (J.S.W.)

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SONGSCRIT

A Column of Vocal Album Reviews/By JOHN TYNAN

Amanda Ambrose

Were one to take at face value the promotional liner copy adorning *Amanda Ambrose Recorded Live!* (RCA Victor 2696), one must conclude she is the greatest performer to come along since Helen of Troy. Her in-person performances may indeed be as exciting as claimed (this was recorded at New York's Village Gate); on record, though, where we must assess musical values only, the story is sadly different.

Miss Ambrose is accompanied by good men and true (Sam Brown, guitar; Bill Salter, bass; Osie Johnson, drums; Auchee Lee, percussion), but this doesn't help.

One must fault Miss Ambrose, on two counts: as a singer she is mediocre, emphasizing theatrics over vocal quality; her treatment of repertoire is ill-fitting. She exhibits a brand of humor that may well be effective in the night club; unfortunately this, too, does not carry over onto a record.

Much of this entertainer's appeal is lodged in a pseudo-Gospel groove effected by a rolling piano style adapted to such offbeat interpretations as a Gospelizing of *Tennessee Waltz*, *Too-ra-loo-ra-loo-ral*, and, ever, *When Irish Eyes Are Smiling*.

Paula Greer

Paula Greer's first album, *Introducing Paula Greer* (Workshop Jazz 203), is a minor embarrassment. Although she displays a good feeling for time and holds a promise of good things to come, her potential is not realized in her debut.

Miss Greer's intonation is a sometime thing, and her faulty breathing cries out for discipline and training. Her tonal quality is at worst irritating in extremis, being sharp and strained; *Falling in Love with Love* is possibly the most painful demonstration of this. Then there is what Detroit disc jockey Jim Rockwell terms, in the liner text, the singer's "playfully toying with melodic lines." Alas, she plays with fire, and the odor of singed fingers lies heavy in the grooves.

Miss Greer would be better advised to stay with the melodies as written, for the time being, at any rate. Her unevenness of delivery and inconsistency of tone seems the result of pushing too hard stylistically; hence, as in *Faraway Places*, excessive shrillness and strain is the uncomfortable result.

Yet, the opening measures of *I Did* confirm a positive note of potential in her singing; her voice is relaxed and wholly musical. This particular track, one of the least bad in the set, is violated by an incomprehensible echo piped in on the final notes that results in a ludicrously amateurish piece of sonic butchery. Which brings us to the consistently awful recording quality suggestive of the bottom of a barrel rather than a studio. This doesn't help Miss Greer one bit.

In an era when it is fashionable—almost obligatory—for record companies constantly to present new female singers

(some billed as jazz singers), it is rather obvious that not all the newcomers fulfill the promise of their billing.

Marian Montgomery

In *Marian Montgomery Swings for Winners and Losers* (Capitol 1884), a young southern vocalist appears who says she sings jazz in her own way and then proceeds to supply proof in a dozen tracks of varying merit.

Certainly Miss Montgomery (real name: Runnels), born in Natchez, Miss., and educated in Virginia, projects her own distinctive style and approach to the jazz idiom. She *does* swing—hard—on such songs as *Breezin' Along with the Breeze*, *Can't Help It*, and *'Deed I Do* and demonstrates tender and sensitive interpretation of a ballad with *When Sunny Gets Blue*.

She is less successful, though, on such blues as *Confessin' the Blues* (slow and walking) and *Roll 'Em, Pete* (up and romping), and rather fails to convince with a rendition of *Good Morning, Heartache*. By way of illustration, on the latter track there is a four-bar tenor break by Sam Taylor that says everything about the essence of the song that Miss Montgomery does not.

In addition to Taylor, the heavyweight accompanying group consists of Dick Hyman, piano; organ; Joe Newman, trumpet, who slips in some gritty comments of his own on several tracks; Kenny Burrell or Chuck Wayne, guitar; George Duvivier, Milt Hinton, or Joe Benjamin, bass; Osie Johnson, drums; and Joe Venuto, Phil Kraus, or Willie Rodriguez, on conga and bongos. Miss Montgomery could hardly have wished for more stimulating musical conferees.

Billy Eckstine

A decade ago Billy Eckstine reached the climax of a five-year period of repeated successes as a hit recording artist. In those years one could hardly turn on a radio without hearing an Eckstine record; female fans swooned over the sophisticated singer as 10 years before other impressionable young women hit the deck when Frank Sinatra sang. Came rock and roll. Teenagers turned to the vulgarity of the Big Beat for musical kicks. Billy Eckstine's "golden era" was done.

For those who bought his hit records from 1948 through 1953 and who now may wish to remember the singer in those years, *The Golden Hits of Billy Eckstine* (Mercury 20796) ought to fill the bill with apposite nostalgia. And for those younger listeners whose musical memories begin with the Crew Cuts, the album should speak for itself.

All Eckstine's most popular hits are included in this newly recorded collection, arranged by Billy Byers and conducted by long-time Eckstine pianist, Bobby Tucker: *Caravan*, *I Apologize, Somehow*, *Blue Moon*, *Prisoner of Love*, *My Foolish Heart*, *Everything I Have Is Yours*, *My Destiny*, *I'm Falling For You*, *Coquette*, *No Orchids for My Lady*, and *Bewildered*.

If there is one overriding fact emergent in these performances, it is that Eckstine at 49 is singing with a maturity, depth of feeling, and undiminished vocal quality that make this set a must.

BLUES 'n' FOLK

By PETE WELDING

Texas blues bard Sam (Lightnin') Hopkins, as is reaffirmed by his most recent long-play album, *Smokes Like Lightning*, Bluesville 1070, is still a magnificently expressive blues performer capable of energizing even the tritest or least significant of material with his stunning flair for drama, for shaping and sustaining a mood of brooding intensity throughout his performances.

But he is, in the final analysis, only as good as his song material, and this is where *Smokes Like Lightning* falls down notably. Simply, the bulk of the songs in the album are not up to the blues man's best work elsewhere. Some of the pieces—like *You Cook All Right* and *Let's Do the Susie-Q*, both of them essentially boogie-woogie pieces—are inconsequential at best, while others—*My Black Name* (based on a Sonny Boy Williamson composition) is the most notable—are slipshod efforts. The whole album, in fact, would appear to be a rag-tag compilation of odds and ends left over from the singer's previous recording sessions.

Six of the album's nine selections are solo efforts by Hopkins; drummer Spider Kilpatrick is added on *Black Name*; harmonica player Billy Bizer joins the pair on *Ida Mae* for some tasteful, sensitive work; and on *Prison Farm Blues* pianist Buster Pickens joins the trio. Pickens and Bizer ought to be awarded medals for their being able to follow Hopkins, so irregular is his phrasing on this last number. The backing the three men provide the guitarist is generally discreet but really adds little to Hopkins' performances. He just doesn't need it: his supple, insinuating voice and that superbly expressive guitar are more than enough.

Still, there are any number of far better collections by the Texas blues singer available elsewhere. This one is just too plainly a catch-all of second-rate Hopkins and reflects credit on neither the singer nor Bluesville. One wonders if the album weren't put out merely to satisfy a contractual obligation.

To Bluesville's credit, however, is Big Joe Williams' most recent LP, *Big Joe Williams at Folk City*, Bluesville 1067. Perhaps more than any other blues artist, Mississippi-born Williams relies almost wholly on the sheer blistering power he can generate to put over his performances. And this disc succeeds so patently simply because it catches the singer-guitarist at his driving, forceful best, playing to an audience at the Greenwich Village folk-music mecca, Gerde's Folk City. Under the stimulus of the crowd, Big Joe comes to fiery life and plays and sings as hard as he is able.

The greater portion of the songs he performs here are somewhat weak textually, consisting for the most part of odd, often unrelated verses that the singer simply pulls together in the heat of performance. Sometimes a rough story line will thus be developed; most often, however, it is not, and there is only raw, seething emotion in its

stead. But it is in the evocation of emotion that Williams is supreme, and here he builds some dark-hued, mordant performances that are all but shattering in their fervor.

This is a fine, rousing album, for the weakness of the story lines is more than compensated for by the heat and intensity that are shot through these performances. In the dozen songs that are included, Williams shouts, exults, cajoles, complains, agonizes, and despairs in his dark, grainy voice. Under each of the songs throbs his magnificent nine-string guitar work—for all its raw, stinging power, one of the most subtle and sensitive guitar approaches in all the blues. As often as I have heard the

man I have never ceased to be amazed at the astonishing variety and delicacy he is able to wrest from the G tuning he employs on all his numbers, which, in effect, limits him to one key.

Williams shades and shapes his performances stunningly and uses both his instruments—harsh voice and driving guitar—with the same sensitivity and intelligence, fashioning blues that are among the most gripping and finely wrought of which the idiom can boast.

This album is recommended, for it offers a completely representative Williams club performance with all its strengths—which are many indeed—and the noted weakness. Big Joe was in fine form that night. [A]

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As there is no recognizable change in creative ability of individual musicians, you might just as well have used my last year's ballot. Suggestion for next year—an entry called Talent Deserving of Lesser Recognition with at least 10 places under each instrument. If this suggestion is followed up I will really enjoy voting for once in my life. Long live Duke Ellington.

RICHARD B. HADLOCK

Jazz Editor, San Francisco *Examiner*;
contributor, *Down Beat*

Big Band—Duke Ellington, Woody Herman, Harry James (Herman, Gerald Wilson, North Texas Lab Band) . . . Arranger/Composer—Ellington, Gil Evans, Eddie Sauter (Gary McFarland, J. J. Johnson, Clare Fischer) . . . Combo—John Coltrane, Miles Davis, Bill Evans (Sonny Rollins, Chico Hamilton, Pee Wee Russell) . . . Trumpet—Davis, Dizzy Gillespie, Nat Adderley (Red Rodney, Dupree Bolton, Clark Terry) . . . Trombone—Jack Teagarden, Bob Brookmeyer, Curtis Fuller (Lou McGarity, Willie Dennis, George Bohanon) . . . Alto—Phil Woods, Cannonball Adderley, Art Pepper (Frank Strazier, John Handy III, Lee Konitz) . . . Tenor—Coltrane, Stan Getz, Coleman Hawkins (Bud Freeman, Charles Lloyd, Wilton Felder) . . . Baritone—Gerry Mulligan, Harry Carney, Sahib Shihab (Jay Cameron, Bud Shank, Jimmy Lombardo) . . . Clarinet—Pee Wee Russell, Vince Cattolica, Buddy DeFranco (Cattolica, Bill Smith, Louis Cottrell) . . . Piano—B. Evans, Ellington, Joe Sullivan (Sullivan, Tommy Flanagan, Warren Bernhardt) . . . Bass—Ray Brown, Charlie Mingus, Art Davis (George Duvivier, Gary Peacock, John Mosher) . . . Guitar—Jim Hall, Wes Montgomery, Tal Farlow (Eddie Duran, Gabor Szabo, Dempsey Wright) . . . Drums—Shelly Manne, Mel Lewis, Buddy Rich (Ed Shaughnessy, Frank Butler, Gus Johnson) . . . Vibes—Milt Jackson, Red Norvo, Lionel Hampton (Gary Burton, Dave Pike, Terry Gibbs) . . . Flute—Leo Wright, Frank Wess, Herbie Mann (Paul Horn, Yusef Lateef, C. Lloyd) . . . Miscellaneous Instrument—Coltrane; Roland Kirk; Joe Rushton, bass saxophone (Eric Dolphy; Tommy Gumina; Russell Glynn, jug) . . . Male Singer—Mel Torme, Teagarden, Ray Charles (John Lee Hooker, Bob Dorough, Jack Sheldon) . . . Female Singer—Carmen McRae, Anita O'Day, Ella Fitzgerald (Peggy Lee, Sheila Jordan, Jeanne Lee) . . . Vocal Group—Lambert-Hendricks-Bavan, Jackie Cain-Roy Kral, Sonny Terry-Brownie McGhee (Rooftoppers) . . . Hall of Fame—Teagarden, Charlie Christian.

It never ceases to amaze me: that outstanding trumpeter Red Rodney is working a day job with only occasional society or wedding playing gigs; that Joe Sullivan, still a more creative jazz pianist than some who are making concert tours, hasn't recorded in years or even worked at all for many months; that nobody wants to hire or record Lee Konitz, one of the most dedicated jazzmen I know; that the brilliant clarinetist Vince Cattolica remains virtually unknown.

MAX HARRISON

Editor, *Jazz Monthly*, England

Big Band—Duke Ellington . . . Arranger/Composer—Ellington, Thelonious Monk, George Russell (Carla Bley, Max Roach) . . . Combo—Charlie Mingus, G. Russell, Modern Jazz Quartet (Bill Evans) . . . Trumpet—Miles Davis, Dizzy Gillespie, Don Ellis (Gene Shaw, Don Cherry, Dizzy Reece) . . . Trombone—J. J. Johnson, Jimmy Knepper, Dave Baker (Roswell Rudd, Britt Woodman) . . . Alto—Ornette Coleman, Eric Dolphy, Benny Carter (Ken McIntyre, John Pierce, Shafi Hadi) . . . Tenor—Sonny Rollins, John Coltrane, Coleman Hawkins (Dave Young, Bill Barron, Paul Plummer) . . . Baritone—Harry Carney, Gerry Mulligan (Charles Davis) . . . Clarinet—Paul Barnes, Louis Cottrell, Jimmy Guiffre . . . Piano—Cecil Taylor, B. Evans, Monk (Jaki Byard, Paul Bley, Al Haig) . . . Bass—Mingus, Paul Chambers, Charlie Haden (Steve Swallow, George Tucker, Ron Carter) . . . Guitar—Wes Montgomery . . . Drums—Max Roach, Philly Joe Jones, Art Blakey (Ed Blackwell, Joe Hunt, Pete LaRoca) . . . Vibes—Milt Jackson (Al Francis, Earl Griffith) . . . Flute—Yusef Lateef . . . Miscellaneous Instrument—Coltrane, Steve Lacy, Julius Watkins (Ron Carter, Eric Dolphy, Shake Keane) . . . Male Singer—Louis Armstrong, Joe Turner, Jimmy Rushing (John Lee Hooker, Howlin' Wolf) . . . Female Singer—Sarah Vaughan . . . Hall of Fame—Bessie Smith, Art Tatum, Fats Navarro.

My votes in the arranger/composer section are for composition. There should be a separate category for arrangers under which one could vote for people like Gil Evans and Benny Carter, who are great arrangers but scarcely composers at all. The flute and vocal-group categories are unnecessary in view of the very slender jazz achievements in these spheres. Still, we can be thankful that there isn't yet an organ section.

DON HECKMAN

Jazz Editor, *American Record Guide*;
contributor, *Down Beat*, *Jazz*

Big Band—Duke Ellington, Count Basie, Woody Herman (Herman, Charlie Mingus) . . . Arranger/Composer—Ellington, Thelonious Monk, George Russell (Ornette Coleman, Don Ellis, Cecil Taylor) . . . Combo—Monk, John Coltrane, Dizzy Gillespie (Jimmy Giuffre, Steve Lacy, Archie Shepp-Bill Dixon) . . . Trumpet—Gillespie, Louis Armstrong, Miles Davis (Benny Bailey, Dave Burns, Don Cherry) . . . Trombone—Jack Teagarden, Dickie Wells, Lawrence Brown (Roswell Rudd, Garnett Brown, George Bohanon) . . . Alto—Johnny Hodges, Benny Carter, Coleman (Jackie McLean, Sonny Simmons, Jimmy Lyons) . . . Tenor—Sonny Rollins, Coleman Hawkins, Ben Webster (Dexter Gordon, O. Coleman) . . . Baritone—Harry Carney, Gerry Mulligan, Cecil Payne . . . Clarinet—Guiffre, Pee Wee Russell, Ed Hall (Perry Robinson, Bill Smith) . . . Piano—Monk, Ellington, C. Taylor (Don Friedman, Tommy Flanagan, Paul Bley) . . . Bass—Mingus, Ray Brown, George Duvivier (Steve Swallow, Ron Carter, David Izenson) . . . Guitar—Freddie Green, Jim Hall, Tal Farlow . . . Drums

—Max Roach, Elvin Jones, Jo Jones (Ed Shaughnessy, Pete LaRoca, Charles Moffett) . . . Vibes—Milt Jackson, Red Norvo, Lionel Hampton (Dave Pike, Gary Burton) . . . Flute—Leo Wright, Yusef Lateef, Eric Dolphy . . . Miscellaneous Instrument—Lacy, Kirk, Ray Nance (Dolphy) . . . Male Singer—Armstrong . . . Female Singer—Sarah Vaughan (Sheila Jordan) . . . Hall of Fame—Jelly Roll Morton, Fletcher Henderson, Sidney Bechet.

Woody Herman's new band is good enough to fit into both categories. New players on flute, baritone, and guitar should be appearing soon. Steve Lacy's new band with Roswell Rudd is excellent but still unrecorded. If I were not a member of Don Ellis' new quartet (thereby disqualifying it for inclusion on my ballot), I would have given it serious consideration as one of the better new groups.

NAT HENTOFF

Contributing Editor, *Hi Fi/Stereo Review*;
contributor, *The Reporter*

Big Band—Duke Ellington, Woody Herman . . . Arranger/Composer—Ellington, Thelonious Monk, Charlie Mingus (Ornette Coleman, Cecil Taylor, Carla Bley) . . . Combo—Mingus, George Russell, Eric Dolphy (Taylor, Coleman, Don Ellis) . . . Trumpet—Miles Davis, Dizzy Gillespie, Clark Terry (Ted Curson, Howard McGhee, Emmett Berry) . . . Trombone—Jimmy Knepper, Vic Dickenson, J. J. Johnson (Quentin Jackson, Dickie Wells, Phil Wilson) . . . Alto—Coleman, Johnny Hodges, Phil Woods (Jimmy Woods, Sonny Simmons) . . . Tenor—Ben Webster, John Coltrane, Sonny Rollins (Archie Shepp, Bud Freeman) . . . Baritone—Harry Carney, Gerry Mulligan . . . Clarinet—Pee Wee Russell, Ed Hall (Phil Woods, Mulligan) . . . Piano—C. Taylor, Ellington, Monk (Paul Bley, Don Friedman, Martial Solal) . . . Bass—Mingus, Ray Brown, Art Davis (Gary Peacock) . . . Guitar—Jim Hall, Jimmy Raney . . . Drums—Max Roach, Elvin Jones, Philly Joe Jones (Frank Butler, Tony Williams, Jake Hanna) . . . Vibes—Walt Dickerson, Milt Jackson, Lionel Hampton . . . Flute—Eric Dolphy, Frank Wess (Prince Lasha) . . . Miscellaneous Instrument—Roland Kirk, Steve Lacy . . . Male Singer—Louis Armstrong, Lightnin' Hopkins, Ray Charles (Sleepy John Estes, K. C. Douglas, Reverend Gary Davis) . . . Female Singer—Carmen McRae, Abbey Lincoln, Anita O'Day (Sheila Jordan, Ada Moore) . . . Vocal Group—Staple Singers . . . Hall of Fame—Bessie Smith, Charlie Christian, Monk.

DAVID A. HIMMELSTEIN

Contributing Editor, *Jazz*

Big Band—Duke Ellington, Count Basie, Woody Herman (Ray Charles, Gerald Wilson, Kostraba) . . . Arranger/Composer—Tadd Dameron, Ellington, Thelonious Monk (Billy Strayhorn, Neal Hefti, Nat Pierce) . . . Combo—Roy Eldridge-Coleman Hawkins, Monk, Charlie Mingus (Cecil Taylor, George Russell, Al Cohn-Zoot Sims) . . . Trumpet—Eldridge, Dizzy Gillespie, Clark Terry (Charlie Shavers, Ray Nance) . . . Trombone—Vic Dickenson, Quentin Jackson, Jack Teagarden (Dickie Wells, Roswell Rudd) . . . Alto—Johnny Hodges, Lee Konitz, James Moody

(Jackie McLean, Sonny Stitt) . . . Tenor—Hawkins, Dexter Gordon, Ben Webster (Paul Gonsalves, Booker Ervin, Budd Johnson) . . . Baritone—Harry Carney, Cecil Payne, Gerry Mulligan (Leo Parker, Haywood Henry, LeRoy Cooper) . . . Clarinet—Pee Wee Russell, Buster Bailey, Jimmy Hamilton (Ed Hall) . . . Piano—Earl Hines, Lennie Tristano, Erroll Garner (Billy Kyle, Ellington, Tommy Flanagan) . . . Bass—Mingus, Ray Brown, Art Davis (Aaron Bell, Gene Ramey, Chuck Israels) . . . Guitar—Freddie Green, Kenny Burrell, Wes Montgomery (Tiny Grimes, Al Casey) . . . Drums—Zutty Singleton, Elvin Jones, Art Blakey (Sam Woodyard, Oliver Jackson, Eddie Locke) . . . Vibes—Lionel Hampton, Milt Jackson, Terry Gibbs (Tommy Vig, Tubby Hayes, Harry Sheppard) . . . Flute—Frank Wess, Leo Wright, Les Spann (Roland Kirk) . . . Miscellaneous Instrument—Baby Lawrence, dancer; Kirk; Eric Dolphy (Lucky Thompson, soprano saxophone; Sir Charles Thompson, organ) . . . Male Singer—Louis Armstrong, Joe Turner, Ray Charles (Jimmy Rushing, Joe Carroll, Eldridge) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Dinah Washington (Marge Hendrix, Teri Thornton, Carol Sloane) . . . Vocal Group—Raelets, Clara Ward Singers, Lambert-Hendricks-Bavan . . . Hall of Fame—Hot Lips Page, Art Tatum, Chu Berry.

My choices represent primarily live and recorded performances of the past year rather than all-time all-star selections. In the main, musical substance, individual style, consistency, and especially improvisation were the considerations. The jazz scene needs more good will, more places for jazzmen to play their music, and more communications among generations. Long live Louis.

WILDER HOBSON

Jazz columnist, *Saturday Review*

Big Band—Duke Ellington, Count Basie, Quincy Jones . . . Arranger/Composer—Ellington, Horace Silver, Thelonious Monk . . . Combo—Miles Davis, Ornette Coleman, Sonny Rollins . . . Trumpet—Davis, Dizzy Gillespie, Thad Jones (Kenny Dorham, Don Cherry) . . . Trombone—Jack Teagarden, Dickie Wells, Curtis Fuller (Richard Boone, Willie Dennis) . . . Alto Phil Woods, Lee Konitz, Art Pepper . . . Tenor—John Coltrane, Rollins, Coleman Hawkins (Ornette Coleman) . . . Baritone—Pepper Adams, Gerry Mulligan, Sahib Shihab . . . Clarinet—Pee Wee Russell, Jimmy Giuffre, Darnell Howard . . . Piano—Wynton Kelly, Bill Evans, Monk (Chris Anderson, Cedar Walton) . . . Bass—Paul Chambers, Leroy Vinnegar, Chuck Israels . . . Guitar—Kenny Burrell, Wes Montgomery, Billy Bauer . . . Drums—Elvin Jones, Billy Higgins, Philly Joe Jones (Frank Butler, Ed Blackwell, Chuck Flores) . . . Vibes—Milt Jackson, Teddy Charles, Vic Feldman . . . Flute—Frank Wess . . . Miscellaneous Instruments—Julius Watkins, Coltrane, Steve Lacy . . . Hall of Fame—Teagarden, Jelly Roll Morton.

GEORGE HOEFER

Associate Editor, *Jazz*; contributor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Woody Herman, Sal Salvador) . . . Arranger/Composer—Ellington,

Gil Evans, Quincy Jones (Gary McFarland, Larry Wilcox, Lalo Schifrin) . . . Combo—Dizzy Gillespie, Cannonball Adderley, Gerry Mulligan (Bill Evans, Slide Hampton, Jimmy Giuffre) . . . Trumpet—Miles Davis, Gillespie, Ruby Braff (Roy Eldridge, Kenny Dorham, Blue Mitchell) . . . Trombone—Jimmy Knepper, Bob Brookmeyer, Jack Teagarden (Vic Dickenson, Roswell Rudd, Willie Dennis) . . . Alto—Ornette Coleman, Phil Woods, Herb Geller (Charlie Mariano, Jackie McLean, Sonny Stitt) . . . Tenor—John Coltrane, Coleman Hawkins, Stan Getz (Ben Webster, Zoot Sims, Paul Gonsalves) . . . Baritone—Mulligan, Harry Carney, Cecil Payne (Nick Brignola) . . . Clarinet—Giuffre, Pete Fountain, Buddy DeFranco (Putte Wickman) . . . Piano—Bill Evans, Thelo-

nious Monk, Ray Bryant (Earl Hines, Wynton Kelly, McCoy Turner) . . . Bass—Charlie Mingus, Ray Brown, Sam Jones (Henry Grimes, George Duvivier, Gene Wright) . . . Guitar—Jim Hall, Kenny Burrell, Tal Farlow (Jimmy Raney, Ray Crawford, Herb Ellis) . . . Drums—Max Roach, Buddy Rich, Art Blakey (Ed Shaughnessy, Sonny Payne) . . . Vibes—Milt Jackson, Teddy Charles, Mike Mainieri (Dave Pike) . . . Flute—Eric Dolphy, Yusef Lateef, Leo Wright (Paul Horn, Jerome Richardson, Sam Most) . . . Miscellaneous Instrument—Steve Lacy, Lateef, Clark Terry (Ray Starling, Julius Watkins, Stuff Smith) . . . Male Singer—Frank Sinatra, Mel Torme, Jimmy Rushing (Mark Murphy, Mose Allison, Oscar Brown Jr.) . . . Female Singer—Peggy Lee, Dinah Washington (Nancy Wil-

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son, Anita O'Day) . . . Vocal Group—Lambert-Hendricks-Bavan, Double Six of Paris . . . Hall of Fame—Bessie Smith, Sidney Bechet, Teagarden.

To make a balanced selection of the important figures in jazz today, I've tended to favor musical progressives—Ornette Coleman, John Coltrane, and Jimmy Giuffre—to represent the established-talent category and jazz veterans—Earl Hines, Roy Eldridge, Ben Webster, Pee Wee Russell—to be talent deserving of wider recognition. We should heap praise upon those who are contributing new developments in jazz without neglecting those who originally opened the road to musical progress.

MICHAEL JAMES

Contributor, *Jazz Monthly*, England
Big Band—Duke Ellington, Gerry Mulligan, Woody Herman . . . Arranger/Composer—Charlie Mingus, George Russell, Tadd Dameron (Donald Byrd, Mal Waldron, Calvin Massey) . . . Combo—Thelonious Monk, John Coltrane, Art Blakey (Ornette Coleman, Kid Thomas Valentine, Horace Parlan) . . . Trumpet—Miles Davis, Roy Eldridge, Buck Clayton (Bill Hardman, Dizzy Reece, Gene Shaw) . . . Trombone—Dickie Wells, J. J. Johnson, Jimmy Knepper (Bennie Green, Willie Dennis, Abe Lincoln) . . . Alto—Jackie McLean, Ornette Coleman, Benny Carter (Lee Konitz, Shafi Hadi, Jimmy Woods) . . . Tenor—Coleman Hawkins, Stan Getz, Sonny Rollins (Hank Mobley, Stanley Turrentine, J. R. Monterose) . . . Baritone—Pepper Adams, Cecil Payne, Gerry Mulligan (Bud Shank, George Barrow, Charlie Davis) . . . Clarinet—Pee Wee Russell, Sandy Brown, Ed Hall (Rudy Powell) . . . Piano—Monk, Earl Hines, Elmo Hope (Duke Jordan, Lennie Tristano, Al Haig) . . . Bass—Mingus, Paul Chambers, Charlie Haden (Sonny Dallas, Jimmy Garrison, Herbie Lewis) . . . Guitar—Billy Bauer, Kenny Burrell, Jim Hall (Al Casey, Jimmy Raney, Barry Galbraith) . . . Drums—Art Blakey, Philly Joe Jones, Max Roach (Frank Butler, Ed Blackwell, Pete LaRoca) . . . Vibes—Milt Jackson, Lionel Hampton, Teddy Charles (Earl Griffith, Tubby Hayes, Dave Pike) . . . Flute—Yusef Lateef, James Moody, Roland Kirk . . . Miscellaneous Instrument—Steve Lacy, Coltrane, Kirk (Don Cherry, pocket trumpet; Julius Watkins; Freddie Hubbard, flugelhorn) . . . Male Singer—Lightnin' Hopkins, Muddy Waters, Joe Turner (Babs Gonzales, King Pleasure, Eddie Jefferson) . . . Female



Joe Pass, chosen guitarist deserving of wider recognition, is known mostly through the recordings he has made for Pacific Jazz. Pass, 34, first came to the attention of jazz listeners when he recorded with the Sounds of Synanon, a group of former narcotics addicts living at Synanon House, the narcotics rehabilitation center in Santa Monica, Calif. His playing is notable for its directness and uncluttered conception.

Singer—Sarah Vaughan, Sheila Jordan, Annie Ross . . . Hall of Fame—Bud Powell, Bessie Smith, Fats Navarro.

I welcome the new dispensation under the second category, since it enables me to pick several older musicians who deserve greater publicity. Another improvement, in view of the disproportionate sum of talent invested in drums, trumpet, and tenor, would be to expand these categories at the expense of big band, flute, and vibes. A critic's choice constitutes judgment on himself rather than on players he selects.

LEROI JONES

Music Editor, *Kulchur*

Big Band—Duke Ellington, Count Basie (Tadd Dameron) . . . Arranger/Composer—Thelonious Monk, John Lewis, Oliver Nelson (Ornette Coleman, Cecil Taylor, Dameron) . . . Combo—Sonny Rollins, Coleman, John Coltrane (C. Taylor, Archie Shepp-Bill Dixon, Sonny Simmons-Prince Lasha) . . . Trumpet—Miles Davis, Freddie Hubbard, Art Farmer (Don Cherry, Ted Curson, Bobby Bradford) . . . Trombone—Dickie Wells, J. J. Johnson, Jimmy Knepper (Bernard McKinney, Roswell Rudd, George Bohanon) . . . Alto—Coleman, Jackie McLean, Eric Dolphy (John Tchikai, S. Simmons, Jimmy Woods) . . . Tenor—Coltrane, Rollins, Charlie Rouse (Shepp, Bill Barron, Charles Lloyd) . . . Baritone—Harry Carney, Gerry Mulligan, Sahib Shihab (Charles Davis, Pat Patrick) . . . Clarinet—Jimmy Hamilton . . . Piano—Monk, C. Taylor, J. Lewis (Jaki Byard, McCoy Tyner, Richard Wyands) . . . Bass—Wilbur Ware, Charlie Haden, Percy Heath (Jimmy Garrison, David Izenson, Gary Peacock) . . . Guitar—Jim Hall, Wes Montgomery, Grant Green (Lightnin' Hopkins, Mississippi Joe Williams, Thorne Schwartz) . . . Drums—Billy Higgins, Elvin Jones, Roy Haynes (Ed Blackwell, Dennis Charles, Albert Heath) . . . Vibes—Milt Jackson . . . Flute—Dolphy, Leo Wright, Yusef Lateef (Prince Lasha, James Moody) . . . Miscellaneous Instrument—Coltrane, Steve Lacy (Dolphy; Bernard McKinney, euphonium) . . . Male Singer—Hopkins, Ray Charles, Joe Turner (Snooks Eaglin, Rev. Pearly Brown, Mississippi Joe Williams) . . . Female Singer—Sarah Vaughan, Aretha Franklin, Abbey Lincoln (Nancy Wilson, Sheila Jordan) . . . Vocal Group—(Stars of Faith, Soul Stirrers) . . . Hall of Fame—Jelly Roll Morton, Fletcher Henderson, Bessie Smith.

The death of vibist Earl Griffith retards that instrument's growth, leaving it again

to a very predictable Milt Jackson. Trumpeter Don Cherry is an amazing musician; in his shadow, players like Don Ellis seem embarrassing hacks. Archie Shepp, Sonny Simmons, John Tchikai, and Pee Wee Russell's new group have to be heard! Ornette's tenor record should have proved even to Ira Gitler the validity of Coleman's music. Billy Higgins-Don Cherry-Wilbur Ware, a "perfect" group.

BURT KORALL

Contributor, *Down Beat*, *Melody Maker*, England

Big Band—Duke Ellington, Woody Herman, Count Basie (Sal Salvador, Gerald Wilson) . . . Arranger/Composer—Ellington, Gil Evans, George Russell (Gary McFarland, Wilson, Tadd Dameron) . . . Combo—Thelonious Monk, Miles Davis, Modern Jazz Quartet (Al Cohn-Zoot Sims, Clark Terry-Bob Brookmeyer, Bill Evans) . . . Trumpet—Art Farmer, Davis, Dizzy Gillespie (Terry, Roy Eldridge, Ted Curson) . . . Trombone—Brookmeyer, Jimmy Knepper, J. J. Johnson (Willie Dennis, Eddie Bert, Quentin Jackson) . . . Alto—Phil Woods, Paul Desmond, Johnny Hodges (Jackie McLean, Gene Quill) . . . Tenor—Sims, Stan Getz, Ben Webster (Cohn, Dexter Gordon, Tubby Hayes) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Nick Brignola, Jay Cameron) . . . Clarinet—Pee Wee Russell, Jimmy Giuffre, Jimmy Hamilton . . . Piano—Evans, Erroll Garner, Tommy Flanagan (Bernard Peiffer, Don Friedman, Herbie Hancock) . . . Bass—Charlie Mingus, Ray Brown, Red Mitchell (Ron Carter, Steve Swallow, Bob Cranshaw) . . . Guitar—Jim Hall, Jimmy Raney, Wes Montgomery . . . Drums—Shelly Manne, Roy Haynes, Buddy Rich (Jo Jones, Jake Hanna, Charlie Persip) . . . Vibes—Milt Jackson, Teddy Charles, Red Norvo (Dave Pike, Gary Burton) . . . Flute—Herbie Mann, Eric Dolphy, Frank Wess . . . Miscellaneous Instrument—Art Farmer, Steve Lacy, Roland Kirk (Jimmy Smith, Yusef Lateef) . . . Male Singer—Mel Torme, Ray Charles, Frank Sinatra (Mark Murphy, Mose Allison) . . . Female Singer—Carmen McRae, Peggy Lee (Sheila Jordan, Carol Sloane, Nancy Wilson) . . . Vocal Group—Four Freshmen, Hi-Lo's . . . Hall of Fame—Art Tatum, Fletcher Henderson, Jimmy Blanton.

GENE LEES

Contributor, *Down Beat*, *Hi Fi/Stereo Review*, *High Fidelity*

Big Band—Woody Herman, Count Basie, Duke Ellington (Willis Conover-Lalo



Wes Montgomery once again is a winner in the established-talent guitar section, but this year he ties with Jim Hall. Though he played with the Lionel Hampton Band from 1948 to '50, Montgomery did not achieve national recognition until 1959,

when he joined his brothers, Monk and Buddy, in a group located in San Francisco. Since that time his work has been almost universally praised. Last year he returned to live in his native Indianapolis. He is 38.



Elvin Jones wins his first established-talent award as top drummer in this year's poll; he previously had won as new-star drummer. Jones has gained his widest critical acceptance by his exciting work with the John Coltrane Quartet, of which he has been

a member for 2½ years. His dynamic, convolute drumming is of great influence among other percussionists, and Jones often is considered among the significant modern jazz drummers. He is 35.

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pie, Dave Brubeck (Art Farmer) . . .
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er (Howard McGhee, Bill Chase, Richard
Whitsell) . . . Trombone — Jack Tea-
garden, Bob Brookmeyer, Curtis Fuller
(Billy Byers, Willie Dennis) . . . Alto—
Paul Desmond, Phil Woods, Cannonball
Adderley (Paul Horn) . . . Tenor—Stan
Getz, Ben Webster, Zoot Sims (Sal Nistico,
Bobby Jones) . . . Baritone—Gerry Mulli-
gan, Pepper Adams, Harry Carney (Les
Rout, Gene Allen) . . . Clarinet—Buddy
DeFranco . . . Piano—Bill Evans, Peterson,
Hank Jones (C. Fischer, Warren Bernhardt,
Schifrin) . . . Bass—Ray Brown, George
Duvivier, Red Mitchell (Richard Evans,
Richard Davis, Gary Peacock) . . . Guitar
—Chuck Wayne, Jimmy Raney, Jim Hall
(Gene Bertoncini, Mundell Lowe) . . .
Drums—Shelly Manne, Philly Joe Jones,
Elvin Jones (Harold Jones, Paul Motian,
Jake Hanna) . . . Vibes—Cal Tjader,
Lionel Hampton, Red Nervo (John Ray,
Gary Burton, McFarland) . . . Flute—Paul
Horn, Jerome Richardson, Leo Wright
(Horn, Richardson, Wright) . . . Mis-
cellaneous Instrument — Clark Terry,
Farmer, Julius Watkins . . . Male Singer—
Mel Torme, Joao Gilberto (Mark Mur-
phy, Kenny Burrell) . . . Female Singer
—Chris Connor, Carmen McRae, Peggy
Lee (Miss Connor, Shirley Horn) . . .
Vocal Group—Hi-Lo's . . . Hall of Fame—
Bill Broonzy, Teagarden, Frank Sinatra.

My thinking about guitar has been seri-
ously upset by learning to play the instru-
ment a little. New York is full of masterful
guitarists rarely recorded as soloists. Much
has been made of the mastery of Wes
Montgomery, and it's valid. But catch
Chuck Wayne in a club, if you can. He's
frightening—the guitarist's guitarist. Mun-
dell Lowe is more mature than Bertoni-
cini, a wonderfully gifted 26-year-old, but
"less deserving" of "wider recognition"
because he has plenty in the trade. Watch
for the return of Howard McGhee; he's
playing magnificently.

ROBERT LEVIN

Contributor, *The Village Voice*

Big Band—Duke Ellington (Sun Ra) . . .
Arranger/Composer—Cecil Taylor, Ornette
Coleman, John Coltrane (Taylor, Cole-
man, Coltrane) . . . Combo—Taylor, Col-
trane, Coleman (Taylor, Coleman, Walt
Dickerson) . . . Trumpet—Miles Davis,
Don Cherry (Cherry) . . . Alto—Coleman,
Jackie McLean, Eric Dolphy (Jimmy
Lyons, McLean) . . . Tenor—Coltrane,
Sonny Rollins, Archie Shepp (Shepp, Al-
bert Ayler, John Gilmore) . . . Piano—
C. Taylor, Thelonious Monk, Ellington
(McCoy Tyner, Herbie Hancock, Austin
Crowe) . . . Bass—Henry Grimes, Paul
Chambers, Wilbur Ware (Grimes, Jimmy
Garrison, Ron Carter) . . . Guitar—Kenny
Burrell . . . Drums—Elvin Jones, Max
Roach, Roy Haynes (Sonny Murray, Pete
LaRoca, Andrew Cyrille) . . . Vibes—Dick-
erson, Milt Jackson . . . Flute—Eric Dolphy,
Frank Wess . . . Miscellaneous Instru-
ment—Coltrane (Dolphy, Calo Scott, Ron
Carter) . . . Male Singer—Ray Charles
. . . Female Singer—Betty Carter (Miss

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Pete LaRoca wins his first poll by being named drummer deserving of wider recognition. Only 25, LaRoca has worked with many modern jazz groups, including those of Sonny Rollins, Jackie McLean, Tony Scott, and Marian McPartland (with whom he currently is working). Somewhat in the Philly Joe Jones camp of drumming, LaRoca is equally adept in providing sound backing and inventive solos. He makes his residence in New York City, where he was born.

Carter, Jeanne Lee) . . . Hall of Fame—Monk, Bessie Smith.

I've limited my votes to those musicians I've heard in the past year whose music has put me more acutely in touch with life—whose music has made me feel new emotions. What some of these players are into, those who have broken with conventional (i.e., confining) orders so as to expand the possibilities of what jazz might express, can only result in growth for jazz and for those who will permit themselves to hear.

JACK MAHER

Jazz Editor, *Billboard*

Big Band—Count Basic, Woody Herman, Terry Gibbs (Herman) . . . Arranger/Composer—Oliver Nelson, Herbie Hancock, Johnny Mandel (Hancock, Jon Hendricks) . . . Combo—Stan Getz, Charlie Byrd, Al Cohn-Zoot Sims (Paul Weedon, Clark Terry-Bob Brookmeyer) . . . Trumpet—Terry, Miles Davis, Dizzy Gillespie (Terry, Dave Burns, Don Ferrara) . . . Trombone—Jack Teagarden, Brookmeyer, Willie Dennis (Dennis) . . . Alto—Paul Desmond, Phil Woods, Leo Wright . . . Tenor—Getz, Sims, Coleman Hawkins . . . Clarinet—P. Woods (Woods) . . . Piano—Bill Evans, Thelonious Monk, Erroll Garner (Tommy Flanagan, Hancock) . . . Bass—Ray Brown, Leroy Vinnegar, Red Mitchell (George Duvivier) . . . Guitar—Jim Hall, Freddie Green, Byrd (Joe Pass) . . . Drums—Shelly Manne, Eddie Shaughnessy, Joe Morello (Shaughnessy) . . . Vibes—Milt Jackson, Cal Tjader (Gary Burton, Dave Pike) . . . Flute—Herbie Mann (Jerome Richardson) . . . Miscellaneous Instrument—Jimmy Smith, Clark Terry (Larry Young, organ) . . . Male Singer—Mel Torme, Jon Hendricks . . . Female Singer—Peggy Lee, Ella Fitzgerald (Sheila Jordan) . . . Vocal Group—Lambert-Hendricks-Bavan . . . Hall of Fame—Teagarden, Roy Eldridge, Sidney Bechet.

My choices have been dictated solely by what I've heard this year in person or on record. This should be the big year for Clark Terry and he deserves everything he is awarded. Herbie Hancock is one of the finest young writing and piano talents to come on the scene in years. Oliver Nelson continues to grow. Phil Woods showed a lot playing clarinet. There should be a special award in imaginative lyrics and showmanship for Jon Hendricks. Tommy Flanagan is perhaps the most underrated pianist in the country. Dave Burns

and Larry Young are both first-class talents of the future.

HELEN McNAMARA

Jazz columnist, *Toronto Telegram*

Big Band—Duke Ellington, Count Basic, Woody Herman . . . Arranger/Composer—Ellington, John Lewis (Marshall Brown) . . . Combo—Oscar Peterson, Modern Jazz Quartet, Buck Clayton (Pee Wee Russell) . . . Trumpet—Dizzy Gillespie, Clayton, Harold Baker . . . Trombone—Jack Teagarden, Vic Dickenson . . . Alto—Johnny Hodges, Cannonball Adderley, Earle Warren . . . Tenor—Ben Webster, Bud Freeman, Stan Getz . . . Baritone—Harry Carney, Gerry Mulligan . . . Clarinet—Ed Hall, Jimmy Hamilton, Russell . . . Piano—Peterson, Earl Hines, Bill Evans . . . Bass—Ray Brown, Charlie Mingus, Tommy Potter . . . Guitar—Charlie Byrd, Jim Hall . . . Drums—Jo Jones, Ed Thigpen, Buzzy Drootin (Jackie Williams, Dottie Dodgion) Vibes—Red Norvo, Milt Jackson, Lionel Hampton . . . Miscellaneous Instrument—Roland Kirk, Ray Nance . . . Male Singer—Jimmy Rushing, Ray Charles, Jon Hendricks . . . Female Singer—Sarah Vaughan, Dinah Washington, Mahalia Jackson (Olive Brown) . . . Vocal Group—Staple Singers . . . Hall of Fame—Art Tatum, Bessie Smith, Django Reinhardt.

ALUN MORGAN

Contributor, *The Gramophone*, *Jazz Monthly*, England

Big Band—Duke Ellington, Woody Herman, Count Basic (Gerald Wilson, Bill Russo, Louis Bellson) . . . Arranger/Composer—Gil Evans, Oliver Nelson, George Russell (Gary McFarland, Wilson, Don Sebesky) . . . Combo—Miles Davis, Thelonious Monk, Art Blakey (Bud Powell, Buck Clayton, EmCee Five) . . . Trumpet—Davis, Dizzy Gillespie, Clark Terry (Harold Baker, Richard Williams, Jack Sheldon) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jimmy Knepper (Phil Wilson, Bennie Green, Ake Persson) . . . Alto—Johnny Hodges, Phil Woods, Leo Wright (Sonny Simmons, Lee Konitz, Lanny Morgan) . . . Tenor—Stan Getz, Sonny Rollins, Coleman Hawkins (Roland Kirk, Warne Marsh, Dick Heckstall-Smith) . . . Baritone—Gerry Mulligan, Harry Carney, Cecil Payne (Gene Allen, Tate Houston) . . . Clarinet—Jimmy Hamilton, Sandy Brown, Herman (Perry Robinson, Vic Ash, P. Woods) . . . Piano—Bill Evans, Oscar Peterson, Martial Solal (Clare



Milt Jackson garnered the largest majority of any of this year's critics poll winners, having more than twice the number of points in the established-talent vibraharp category as the runner-up, Lionel Hampton. A charter member of the Modern Jazz Quartet, Jackson has been the most influential of all modern vibists. His blues-based, warmly flowing mode of playing has touched almost all players of the vibraharp, including those who were established vibists before him. Jackson is 40 and lives in Hollis, N.Y.



Dave Pike has been leader on several albums issued this year, in addition to working with the popular Herbie Mann group—all of which helped him come to greater attention of the critics, who have voted him first place among vibists deserving of wider recognition. Pike is 25, a native of Detroit. He first drew attention to his playing when he worked on the West Coast, most notably with Paul Bley. He now lives in New York City, however.

Fischer, Lennie Tristano, Al Haig) . . . Bass—Charlie Mingus, Ray Brown, Red Mitchell (Gary Peacock, Monty Budwig, Bill Crow) . . . Guitar—Jim Hall, Wes Montgomery, Barney Kessel (Joe Pass, Jimmy Raney, Rene Thomas) . . . Drums—Elvin Jones, Roy Haynes, Philly Jo Jones (Frank Butler, Don Lamond, Gus Johnson) . . . Vibes—Lionel Hampton, Milt Jackson, Vic Feldman (Al Francis, Dave Pike, Tubby Hayes) . . . Flute—Leo Wright, Frank Wess, Jerome Richardson (Roland Kirk, Yusef Lateef, Johnny Scott) . . . Miscellaneous Instrument—Kirk, Julius Watkins, Jimmy Smith (Ron Carter; Ray Barretto, conga; Jack McDuff, organ) . . . Male Singer—Jimmy Witherspoon, Joe Turner, Mel Torme (Joe Carroll, Mark Murphy, Big Miller) . . . Female Singer—Annie Ross, Anita O'Day, Sarah Vaughan (Mary Ann McCall, Betty Roche, Cleo Laine) . . . Vocal Group—Four Freshmen, Double Six . . . Hall of Fame—Jelly Roll Morton, Earl Hines, Lionel Hampton.

I have taken advantage of your Talent Deserving of Wider Recognition category to include some jazzmen who spend most of their time in studio work but are still jazzmen (Don Lamond, for example) as well as woefully neglected musicians such as Al Haig, Warne Marsh, etc. The Bill Russo Orchestra is an exciting rehearsal group which Bill has been leading in London this past year, and the Bud Powell Trio is active in Paris.

DAN MORGENSTERN

Editor, *Jazz*

Big Band—Duke Ellington, Count Basic, Woody Herman (Harry James, Kostraba, Sal Salvador) . . . Arranger/Composer—Ellington, Tadd Dameron, Oliver Nelson (Randy Weston, Gene Roland, Melba Liston) . . . Combo—Dizzy Gillespie, Thelonious Monk, Bill Evans (Clark Terry-Bob Brookmeyer, Newport All-Stars, Jimmy Smith) . . . Trumpet—Louis Armstrong, Roy Eldridge, Dizzy Gillespie (Charlie Shavers, Buck Clayton, Ray Nance) . . . Trombone—Dickie Wells, Vic Dickenson, Jack Teagarden (Roswell Rudd, Phil Wilson, Buster Cooper) . . . Alto—Johnny Hodges, Sonny Stitt, Lee Konitz (Charles McPherson, Jackie McLean, Eddie Barefield) . . . Tenor—Coleman Hawkins, Stan Getz, Lucky Thompson (Booker Ervin, Paul Gonsalves, John Gilmore) . . . Baritone—Harry Carney, Cecil Payne, Gerry Mulligan (Charles Davis, Les Rout, Joe

Temperley) . . . Clarinet—Ed Hall, Pee Wee Russell, Jimmy Hamilton (Kenny Davern, Perry Robinson, Joe Muranyi) . . . Piano—Earl Hines, Erroll Garner, Ray Bryant (Dick Wellstood, Phineas Newborn Jr., Ralph Sutton) . . . Bass—Charlie Mingus, Ray Brown, George Duvivier (Ernie Shepard, Major Holley, Peck Morrison) . . . Guitar—Grant Green, Jimmy Raney, Freddie Green (Tiny Grimes, Wally Richardson, Billy Bean) . . . Drums—Jo Jones, Philly Joe Jones, Buzzy Drootin (Sam Woodyard, Panama Francis, Jackie Williams) . . . Vibes—Lionel Hampton, Milt Jackson, Walt Dickerson (Dave Pike, Bobby Hutcherson, Johnny Lytle) . . . Flute—Frank Wess, Leo Wright, James Moody (Roland Kirk, Jerome Richardson, Sam Most) . . . Miscellaneous Instrument—Kirk, Clark Terry, Steve Lacy (Julius Watkins, Calo Scott, Stuff Smith) . . . Male Singer—Armstrong, Jimmy Rushing, Ray Charles, (Sleepy John Estes, Mel Torme, Red Allen) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Dinah Washington (Carol Sloane, Etta Jones, Gloria Smyth) . . . Vocal Group—Lambert-Hendricks-Bavan, Clara Ward Singers, Staple Singers (Raclets, Stars of Faith, Grandison Singers) . . . Hall of Fame—Art Tatum, Bessie Smith, Eldridge.

Choices conditioned by exposure and other relative factors can't reflect the pristine ideal of "the best," period. There's also the question of equality: six flautists or baritonists are a luxury; six tenors, bassists, trumpeters, or pianists surely aren't. (Still no organs?) Though based

not only on "talent" but also on its uses—consistency, flexibility, experience, communication—one's choices remain arbitrary at best, self-indulgent, and less than fair. Polls reveal clearly only the abundance of talent.

VALERIE S. MYSOVSKY

Author of first jazz book published in Russia

Big Band—Gil Evans, Duke Ellington, Count Basie (Slide Hampton, Bob Brookmeyer, Lionel Hampton) . . . Arranger/Composer—Evans, Benny Golson, Quincy Jones (Slide Hampton, Ornette Coleman, Bobby Timmons) . . . Combo—Coleman, Cannonball Adderley, Miles Davis (Eddie Davis-Johnny Griffin, Don Ellis, George Russell) . . . Trumpet—Davis, Lee Morgan, Freddie Hubbard (Kenny Dorham, Don Cherry, Clark Terry) . . . Trombone—Dickie Wells, J. J. Johnson, Jimmy Cleveland (Marshall Brown, Pee Wee Hunt) . . . Alto—Coleman, Adderley, Bud Shank (Jackie McLean, Hank Crawford, Billy Mitchell) . . . Tenor—John Coltrane, Sonny Rollins, Johnny Griffin (Dave Young, Teddy Edwards, Harold Land) . . . Baritone—Gerry Mulligan, Jimmy Giuffre, Tony Scott (Yusef Lateef, Jay Cameron) . . . Clarinet—Giuffre, Jimmy Hamilton, Pee Wee Russell (Peanuts Hucko, Marshall Royal, Johnny Mince) . . . Piano—Thelonious Monk, Wynton Kelly, Bill Evans (Timmons, Joe Castro) . . . Bass—Percy Heath, Charlie Haden, Charlie Mingus (Red Callender, George Tucker, Chuck Israels) . . . Guitar—Jim Hall, Wes Montgomery, Kenny Bur-

rell (Nikolai Gromin, Mundell Lowe, Barney Kessel) . . . Drums—Philly Joe Jones, Art Blakey, Shelly Manne (Dave Bailey, Jimmy Cobb, J. C. Heard) . . . Vibes—Milt Jackson, Lionel Hampton, Teddy Charles (Terry Pollard, Gary Burton, Larry Bunker) . . . Flute—Herbie Mann, Frank Wess, Shank (Roland Kirk, Buddy Collette, Lateef) . . . Miscellaneous Instrument—Steve Lacy, Coltrane, Julius Watkins (Shirley Scott, organ; Jimmy Smith; Milt Buckner, organ) . . . Male Singer—Jimmy Witherspoon, Ray Charles, Louis Armstrong (Mose Allison, Jimmy Rushing, Dave Lambert) . . . Female Singer—Mahalia Jackson, Sarah Vaughan, Ella Fitzgerald (Yolande Bavan, Dorothy Ashby, Jeanne Lee) . . . Vocal Group—Lambert-Hendricks-Bavan, Double Six, Staple Singers . . . Hall of Fame—Monk, Jelly Roll Morton, Pee Wee Russell.

It is primarily the ideas of Miles Davis and Thelonious Monk on which everything that is being done by others is based. Ornette Coleman may not be a brilliant technician, but he is one of the same breed and surely the most prominent figure among the new jazzmen. Suggestions: some instruments should be given more grades than others (tenor sax, for example, might be given five or six slots, whereas flute, guitar, etc. should remain with but three).

DON NELSEN

Contributor, *Down Beat*

Big Band—Duke Ellington, Woody Herman, Lionel Hampton . . . Arranger/Composer—George Russell, Thelonious Monk, Oliver Nelson (Gary McFarland, Randy

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Weston, Al Cohn) . . . Combo—Al Cohn—Zoot Sims, Art Farmer, Lennie Tristano (Cecil Taylor, Jimmy Giuffre) . . . Trumpet—Dizzy Gillespie, Farmer, Miles Davis (Kenny Dorham, Ted Curson, Howard McGhee) . . . Trombone—Jimmy Knepper, Jack Teagarden, Bob Brookmeyer (Willie Dennis, Roswell Rudd, Grachan Moncur Jr.) . . . Alto—Phil Woods, Lee Konitz, Ornette Coleman (Charlie Mariano, Frank Strozier, Jerry Dodgion) . . . Tenor—Sims, Sonny Rollins, Dexter Gordon (Roland Kirk, Tubby Hayes, Bill Barron) . . . Baritone—Gerry Mulligan, Harry Carney, Cecil Payne (Jay Cameron, Jerome Richardson) . . . Clarinet—Pee Wee Russell, Giuffre, Buddy DeFranco (P. Woods, Gene Quill, Ronnie Odrich) . . . Piano—Bill Evans, Hank Jones, Tommy Flanagan (Don Friedman, Jaki Byard, McCoy Tyner) . . . Bass—Charlie Mingus, Wilbur Ware, Teddy Kotick (Ron Carter, Henry Grimes, Chuck Israels) . . . Guitar—Jim Hall, Wes Montgomery, Jimmy Raney (Attila Zoller, Ray Crawford) . . . Drums—Buddy Rich, Max Roach, Elvin Jones (Pete LaRoca, Walter Perkins, Jimmy Cobb) . . . Vibes—Milt Jackson, Walt Dickerson (Dave Pike, Bobby Hutcherson) . . . Flute—Les Spann, Leo Wright (James Moody, Sam Most) . . . Miscellaneous Instrument—Steve Lacy, Kirk, Clark Terry . . . Male Singer—Bill Henderson, Mel Torme, Ray Charles (Mark Murphy) . . . Female Singer—Anita O'Day, Ella Fitzgerald, Sarah Vaughan (Sheila Jordan, Nancy Harrow, Carol Sloane) . . . Vocal Group—Staple Singers . . . Hall of Fame—Art Tatum, Fletcher Henderson, Jelly Roll Morton.

The Talent Deserving of Wider Recognition bass category should be about five slots longer. Any list of superior bassists should include the names of Steve Swallow, Gary Peacock, Jimmy Garrison, Buell Neidlinger, Hal Gaylor.

JOHN NORRIS

Editor, *Coda*, Canada

Big Band—Duke Ellington, Count Basie, Gerald Wilson (Rob McConnell, Onzy Matthews) . . . Arranger/Composer—Ellington, Benny Carter, Gary McFarland (Wilson, Bill Britto, Carla Bley) . . . Combo—Buck Clayton, Dizzy Gillespie, Modern Jazz Quartet (Pee Wee Russell, Roland Kirk, Chico Hamilton) . . . Trumpet—Clayton, Clark Terry, Louis Armstrong (Carmell Jones, Richard Williams, Lonnie Hillyer) . . . Trombone—Bob Brookmeyer, Lawrence Brown, Jimmy Archey (George



Frank Wess has won the critics poll as top established-talent flutist for several years running. He has been a mainstay of the Count Basie Band for the last 10 years, doubling flute, alto saxophone, and tenor saxophone. Wess was one of the first jazz-

men to solo successfully on flute and did much to bring about the instrument's current popularity among reed men. Wess has been a sideman on innumerable record dates but has only a few albums under his own name. He is 41.

Bohanon, Tricky Lofton, Wayne Henderson) . . . Alto—Johnny Hodges, Phil Woods, Earle Warren (Jimmy Woods, Sonny Simmons, Charles McPherson) . . . Tenor—Coleman Hawkins, Buddy Tate, Ben Webster (Eric Dixon, Charles Lloyd, Clifford Jordan) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams . . . Clarinet—Russell, Albert Nicholas, Albert Burbank (Sandy Brown) . . . Piano—Bill Evans, Ellington, Lennie Tristano (Tommy Flanagan, McCoy Tyner, Jaki Byard) . . . Bass—Ray Brown, Gene Ramey, George Duvivier (Gary Peacock, Ron Carter, Steve Swallow) . . . Guitar—Jim Hall, Herb Ellis, Kenny Burrell (Joe Pass, Ed Bickert, Gabor Szabo) . . . Drums—Elvin Jones, Max Roach, Shelly Manne (Oliver Jackson, Jackie Williams, Lawrence Marable) . . . Vibes—Milt Jackson, Walt Dickerson (Dave Pike, Hagood Hardy) . . . Flute—Les Spann, Paul Horn, Leo Wright . . . Miscellaneous Instrument—John Coltrane, Kirk, Yusef Lateef (Richard Holmes, organ) . . . Male Singer—Sleepy John Estes, Jimmy Witherspoon, Jack Teagarden (Memphis Willie Borum, Shakey Jake) . . . Female Singer—Abbey Lincoln (Sheila Jordan) . . . Vocal Group—Staple Singers . . . Hall of Fame—Jelly Roll Morton.

The selections are based on particularly impressive performances heard in person or on record over the past year and cannot reflect any finality as to an artist's stature. Listeners outside of New York are hampered, especially in hearing fresh talent. Continued in-person listening is more reliable than records for forming judgments.

HARVEY PEKAR

Contributor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Woody Herman . . . Arranger/Composer—Ornette Coleman, Ellington, Gil Evans . . . Combo—Miles Davis, Coleman, John Coltrane . . . Trumpet—Davis, Dizzy Gillespie, Art Farmer (Benny Bailey, Shake Keane) . . . Trombone—J. J. Johnson, Dickie Wells, Bennie Green . . . Alto—Coleman, Jackie McLean, Johnny Hodges . . . Tenor—Sonny Rollins, Coltrane, Coleman Hawkins (James Moody) . . . Baritone—Harry Carney, Pepper Adams, Gerry Mulligan . . . Clarinet—Barney Bigard, Jimmy Hamilton, Russell Procope . . . Piano—Bill Evans, Thelonious Monk, Tommy Flanagan . . . Bass—Charlie Mingus, Percy Heath, Paul Chambers . . . Guitar—Wes Montgomery, Jimmy

Raney, Joe Pass . . . Drums—Max Roach, Elvin Jones, Art Blakey (Ed Blackwell) . . . Vibes—Milt Jackson, Lionel Hampton, Red Norvo . . . Flute—Frank Wess, James Moody, Roland Kirk . . . Miscellaneous Instrument—Coltrane, Steve Lacy, Kirk . . . Male Singer—Ray Charles, Joe Turner, Jimmy Rushing . . . Female Singer—Anita O'Day, Dinah Washington, Ella Fitzgerald . . . Hall of Fame—Art Tatum, Jimmy Blanton.

ROBERT PERLONGO

Contributor, *Playboy*, *FM Listener's Guide*, *Kenyon Review*

Big Band—Duke Ellington, Gil Evans . . . Arranger/Composer—G. Evans . . . Combo—John Coltrane, Bill Evans . . . Trumpet—Miles Davis, Howard McGhee (Don Cherry, Al Aarons) . . . Trombone—Bill Harris, J. J. Johnson (Benny Jacobs-El) . . . Alto—Johnny Hodges, Lee Konitz (Andy Anderson, Ira Sullivan, Pat Patrick) . . . Tenor—Coltrane, Stan Getz, Charlie Rouse (Archie Shepp, Mike Citron) . . . Baritone—Harry Carney (Ronnie Cuber) . . . Clarinet—Buddy DeFranco (Norman Mason) . . . Piano—Thelonious Monk, Dave Brubeck (Tommy Flanagan, Dennis Bell, Mike Abene) . . . Bass—Charlie Mingus, Wilbur Ware, Bill Crow (Larry Ridley, Herb Mickman) . . . Guitar—Charlie Byrd, Jim Hall (Eddie Dichel) . . . Drums—Jo Jones, Buddy Rich, Max Roach (Lawrence Marable, Larry Rosen) . . . Vibes—Teddy Charles, Cal Tjader . . . Flute—Eric Dolphy, Herbie Mann . . . Miscellaneous Instrument—Coltrane (Singleton Palmer, tuba) . . . Male Singer—Harry Belafonte, Ray Charles (Chuck Daniel) . . . Female Singer—Joan Baez, Teddi King, Nina Simone (Amanda Ambrose) . . . Vocal Group—Celestial Harmonizers . . . Hall of Fame—Hodges.

One reason for so many blanks in my ballot is that I dislike putting in a name simply because there happens to be space for it. Besides, I think a certain amount of talent should be taken for granted when dealing with professionals. Save some stars for later! Down with the slogan writers!

LARS RESBERG

Editor, *Estrad*, Sweden

Big Band—Duke Ellington, Count Basie, Woody Herman (Harry Arnold, Harry James, Gil Evans) . . . Arranger/Composer—Ellington, George Russell, Charlie Mingus (Eddie Sauter, Gary McFarland, Bengt-Arne Wallin) . . . Combo—Sonny Rollins, Dizzy Gillespie, Cannonball Adderley



John Coltrane has been one of the pace-setters on tenor saxophone, his manner of playing holding great sway with young musicians. But it is as soprano saxophonist that he wins an award in this year's critics poll. Coltrane has been playing soprano

in public only about three years, but in that time he has captured both the jazz public and critics with the artistry with which he plays the horn. Coltrane is 36 and lives in St. Albans, N.Y.



Roland Kirk has won the critics poll before—last year he was chosen as new-star miscellaneous instrumentalist for his work on manzello and strich. He also was one of the winners in *Down Beat's* 1962 Readers Poll in the miscellaneous-instrument category. In this year's critics poll, however, he is chosen flutist deserving of wider recognition. Kirk often plays three instruments simultaneously and is also a tenor saxophonist of note. Kirk, who is blind, is 27.

(Clark Terry-Bob Brookmeyer, Art Blakey, Horace Silver) . . . Trumpet—Gillespie, Terry, Bobby Hackett (Kenny Dorham, Red Allen, Charlie Teagarden) . . . Trombone—Jack Teagarden, J. J. Johnson, Brookmeyer (Eje Thelin, Lawrence Brown, Tricky Lofton) . . . Alto—Johnny Hodges, Paul Desmond, Adderley (Lee Konitz, Frank Strozier, Benny Carter) . . . Tenor—Rollins, Coleman Hawkins, Stan Getz (Dexter Gordon, Yusef Lateef, Bud Freeman) . . . Baritone—Harry Carney, Gerry Mulligan, Sahib Shihab . . . Clarinet—Jimmy Hamilton, Pee Wee Russell, Ed Hall (Paul Horn, Bill Smith) . . . Piano—Ellington, Bill Evans, Martial Solal (Jaki Byard, McCoy Tyner, Tommy Flanagan) . . . Bass—Mingus, Red Mitchell, Charlie Haden (Ernie Shepard, Ron Carter, Chuck Israels) . . . Guitar—Wes Montgomery, Jim Hall, Barney Kessel (Jimmy Raney, Rene Thomas) . . . Drums—Art Blakey, Roy Haynes, Mel Lewis (Dannie Richmond, Jo Jones, Pete LaRoca) . . . Vibes—Milt Jackson, Lionel Hampton, Terry Gibbs (Bobby Hutcherson, McFarland, Gary Burton) . . . Flute—Lateef, Frank Wess, Leo Wright (Shihab, Horn, Roland Kirk) . . . Miscellaneous Instrument—Julius Watkins, Ray Nance, Jean Thielemans (Clark Terry; Carney, bass clarinet; Jimmy Smith) . . . Male Singer—Jon Hendricks, Mel Torme, J. Teagarden (Bill Henderson, Jackie Paris) . . . Female Singer—Helen Humes, Anita O'Day, Sarah Vaughan (Billie Poole, Nancy Wilson) . . . Vocal Group—Double Six, Lambert-Hendricks-Bavan, Jackie Cain-Roy Kral . . . Hall of Fame—Art Tatum, Jelly Roll Morton, Sidney Bechet.

Most of my suggestions I find rather self-explanatory, at least as far as American artists are concerned. The new heading, wider recognition, gives me a chance to push for some artists of high standards too often neglected, thus striving for an over-all balance in today's jazz scene—a balance I sometimes feel is missing.

The two Swedes—Arnold and Wallin—deserve to be recognized for the eminent bandleader and composer/arranger they are, respectively.

PAULINE RIVELLI
Managing Editor, *Jazz*

Big Band—Duke Ellington, Count Basie, Quincy Jones (Woody Herman, Lionel Hampton, Gerald Wilson) . . . Arranger/Composer—Ellington, Billy Strayhorn, Oliver Nelson (Manny Albam, Wilson, Nat Pierce) . . . Combo—John Coltrane, Miles Davis, Modern Jazz Quartet (Clark Terry-Bob Brookmeyer, Coleman Hawkins, Eddie Davis) . . . Trumpet—Louis Armstrong, Terry, Freddie Hubbard (Al Aarons, Ray Nance, Paul Fontaine) . . . Trombone—J. J. Johnson, Jack Teagarden, Dickie Wells (Phil Wilson, Vic Dickenson, Buster Cooper) . . . Alto—Johnny Hodges, Benny Carter, Paul Desmond (Russell Procope) . . . Tenor—Coleman Hawkins, Coltrane, Paul Gonsalves (Sal Nistico, Eric Dixon, Big Nick Nicholas) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams . . . Clarinet—Pee Wee Russell, Buddy DeFranco, Benny Goodman (Albert Nicholas, Barney Bigard, Matty Matlock) . . . Piano—Ellington, Thelonious Monk, Hor-

ace Silver (McCoy Tyner, Earl Hines, Joe Sullivan) . . . Bass—Charlie Mingus, Art Davis, Milt Hinton (Jimmy Garrison, Henry Grimes) . . . Guitar—Charlie Byrd, Freddie Green, Grant Green (Al Casey, Tiny Grimes) . . . Drums—Elvin Jones, Shelly Manne, Max Roach (Ronnie Cole, Jake Hanna, Rufus Jones) . . . Vibes—Milt Jackson, Lionel Hampton, Terry Gibbs . . . Flute—Herbie Mann, Roland Kirk, Frank Wess (Eric Dixon) . . . Miscellaneous Instrument—Coltrane, Jean Thielemans, Julius Watkins (Gloria Coleman, organ) . . . Male Singer—Armstrong, Sleepy John Estes, Joe Turner (Cousin Joe, John Lee Hooker) . . . Female Singer—Dinah Washington, Odetta, Annie Ross (Marge Hendrix, Helen Humes) . . . Vocal Group—Raelets, Staple Singers, Clara Ward Singers . . . Hall of

Fame—Jelly Roll Morton, Eddie Condon, Coltrane.

My only comments concern Talent Deserving of Wider Recognition, which is a far superior name for this category than New Star. It presents an opportunity to mention some of the great jazz musicians who are certainly well known but seem to be forgotten by musicians and critics alike in the over-all historical picture of jazz. Too many of today's youngsters are unaware of the so-called roots of the music; unaware of the men who have set the basics and contrive to play jazz. I believe every musician and new critic should take the time to study the history of jazz and listen as much as possible to the creators. Many of the names I've listed in this category are actually famous but,



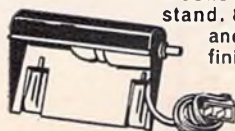
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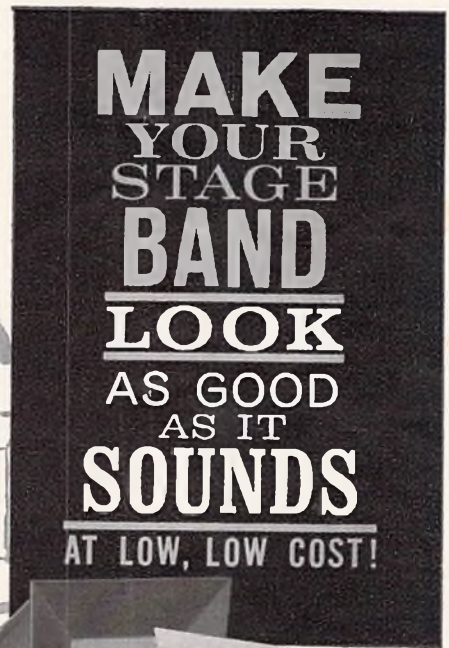
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Eric Dolphy won last year's critics poll as new-star flutist and the 1961 poll as new-star altoist. He wins again this year, as miscellaneous instrumentalist (bass clarinetist) deserving of wider recognition—which makes a clean sweep for Dolphy of the second-category awards he is able to win. In the last year Dolphy has appeared with his own group, John Coltrane, and in Third Stream programs by Gunther Schuller. Dolphy is a native Californian now living in New York.

unfortunately, are relegated to oblivion nowadays because of a lack of interest.

TOM SCANLAN

Jazz columnist, *Army Times*

Big Band — Duke Ellington, Count Basie, Woody Herman . . . Arranger/Composer — Ellington, Manny Albam, Ralph Burns (Gary McFarland) . . . Combo—Red Norvo, Jack Teagarden, Buddy DeFranco-Tommy Gumina (Tommy Gwaltney) . . . Trumpet—Buck Clayton, Roy Eldridge, Clark Terry (Don Goldie, Joe Wilder, Harold Baker) . . . Trombone — Teagarden, Bob Brookmeyer, Bennie Green . . . Alto — Benny Carter, Johnny Hodges, Paul Desmond . . . Tenor — Bud Freeman, Ben Webster, Coleman Hawkins . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams . . . Clarinet—Benny Goodman, Ed Hall, DeFranco . . . Piano—Teddy Wilson, Earl Hines, Erroll Garner (Dave McKenna, John Malachi) . . . Bass — Ray Brown, George Duvivier, Milt Hinton (Keter Betts, Arvell Shaw, Major Holley) . . . Guitar—Freddie Green, Steve Jordan, Wes Montgomery (Bill Leonhart) . . . Drums—Jo Jones, Gus Johnson, Buddy Rich (Frank Butler, Alvin Stoller) . . . Vibes—Red Norvo, Lionel Hampton, Terry Gibbs . . . Flute—Frank Wess, Leo Wright, Buddy Collette . . . Miscellaneous Instrument—Stuff Smith; Jean Thielemans; Joe Mooney, organ (Dick Bailey, accordion) . . . Male Singer—Louis Armstrong, Teagarden, Jimmy Rushing (Joe Mooney, Steve Jordan, Jimmie Rowles) . . . Female Singer—Ella Fitzgerald (Shirley Horn) . . . Hall of Fame—Fats Waller, Art Tatum, Teagarden.

I was surprised to discover that Fats Waller received only one vote for Hall of Fame last year. I am most happy to vote for Fats again and for Tatum and Teagarden again. And, speaking of Fats, whatever happened to the spirit of fun that was once such an important part of jazz music?

FRANK TENOT

Director, *Jazz Magazine*, France

Big Band—Duke Ellington, Count Basie, Gerry Mulligan . . . Arranger/Composer—John Lewis, Thelonious Monk, Ellington (Gerald Wilson) . . . Combo—Modern Jazz Quartet, John Coltrane, Monk . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Don Cherry) . . . Trombone—Jimmy Knepper, J. J. Johnson, Al Grey . . . Alto—Cannonball Adderley,

Jackie McLean, Johnny Hodges (Frank Strozier) . . . Tenor—Coltrane, Stan Getz, Johnny Griffin (Paul Gonsalves, Ben Webster, Willis Jackson) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams . . . Clarinet—Benny Goodman . . . Piano—Monk, J. Lewis, Martial Solal (McCoy Tyner, Horace Parlan) . . . Bass — Ray Brown, Charlie Mingus, George Duvivier (Butch Warren, Pierre Michelot) . . . Guitar—Wes Montgomery, Kenny Burrell, Grant Green (Bill Butler) . . . Drums—Elvin Jones, Philly Joe Jones, Art Blakey (Oliver Jackson) . . . Vibes—Milt Jackson, Lionel Hampton . . . Flute — Frank Wess, David Newman, Clifford Scott . . . Miscellaneous Instrument—Coltrane, Stephane Grappelly, Jimmy Smith (Richard Holmes, organ) . . . Male Singer — Ray Charles, Louis Armstrong, Jon Hendricks (John Lee Hooker, Oscar Brown Jr.) . . . Female Singer—Ella Fitzgerald, Aretha Franklin (Marge Hendrix) . . . Vocal Group—Raelets . . . Hall of Fame—Django Reinhardt, Bessie Smith.

WALTER THIERS

Editor, *Jazzmania*, Argentina

Big Band — Duke Ellington, Count Basie, Gil Evans (Gerald Wilson, North Texas State Lab Band, Herb Pomeroy) . . . Arranger/Composer — G. Evans, George Russell, John Lewis (Clare Fischer, Lalo Schifrin, Gary McFarland) . . . Combo—Charlie Mingus, Art Blakey, Modern Jazz Quartet (Jazz Crusaders, Paul Horn, Chico Hamilton) . . . Trumpet—Miles Davis, Dizzy Gillespie, Freddie Hubbard (Carmell Jones, Don Cherry) . . . Trombone—J. J. Johnson, Jimmy Knepper, Slide Hampton (Tricky Lofton, Wayne Henderson, Willie Dennis) . . . Alto—Eric Dolphy, Bud Shank, Ornette Coleman (Charlie Mariano, Hank Crawford, Ken McIntyre) . . . Tenor—Sonny Rollins, Charlie Rouse, Wayne Shorter (Dexter Gordon, Stanley Turrentine, Charles Lloyd) . . . Baritone—Pepper Adams, Gerry Mulligan, Harry Carney (Jay Cameron, Frank Hittner, Charles Davis) . . . Clarinet—Jimmy Giuffre, Pee Wee Russell, Jimmy Hamilton (Dolphy, P. Horn, Bill Smith) . . . Piano — Bill Evans, Thelonious Monk, Oscar Peterson (McCoy Tyner, Herbie Hancock, Jaki Byard) . . . Bass — Mingus, Paul Chambers (Ron Carter, Buell Neidlinger, Jimmy Bond) . . . Guitar—Wes Montgomery, Jim Hall, Grant Green (Gabor Szabo, Ray Crawford, Joe Pass) . . . Drums—Art Blakey, Elvin Jones, Billy Higgins (Jimmy



Mark Murphy has been a favorite singer among musicians and a small group of fans for several years, but this is the first time he has won a jazz poll—as male vocalist deserving of wider recognition. He created a stir a few years ago with a Capitol album, "This Could Be the Start of Something," but his career has just recently begun to blossom again. He has recorded two Riverside albums within the last year that have met with much critical favor.

Cobb, Pete LaRoca, Eddie Blackwell) . . . Vibes—Milt Jackson, Walt Dickerson, Eddie Costa (Emil Richards, Gary Burton, Dave Pike) . . . Flute—Dolphy, Shank, Frank Wess (P. Horn, James Moody, James Clay) . . . Miscellaneous Instrument—Dolphy, Steve Lacy, Coltrane (R. Carter, Julius Watkins, Yusef Lateef) . . . Male Singer—Ray Charles, Jimmy Rushing, Jon Hendricks (Oscar Brown Jr., Mose Allison, Mark Murphy) . . . Female Singer—Ella Fitzgerald, Abbey Lincoln, Carmen McRae (Nancy Wilson, Etta Jones, Carol Sloane) . . . Vocal Group — Lambert-Hendricks-Bavan, Four Freshmen, Hi-Lo's . . . Hall of Fame—Jelly Roll Morton.

SINCLAIR TRAILL

Editor, *Jazz Journal*, England

Big Band — Duke Ellington, Count Basie, Woody Herman (Harry James, Gil Evans) . . . Arranger/Composer—Ellington, Billy Strayhorn, Horace Silver (Sy Oliver, Neal Hefti, Thelonious Monk) . . . Combo—Louis Armstrong, Silver, Dizzy Gillespie (Jazz Crusaders, Clark Terry—Bob Brookmeyer, Monk) . . . Trumpet—Roy Eldridge, Terry, Buck Clayton (Charlie Shavers, Harold Baker, Ray Nance) . . . Trombone—Vic Dickenson, Jack Teagarden, Quentin Jackson (Dickie Wells, Abe Lincoln, Trummy Young) . . . Alto—Johnny Hodges, Benny Carter, Leo Wright (Russell Procope, Phil Woods, David Newman) . . . Tenor—Coleman Hawkins, Ben Webster, Paul Gonsalves (Stan Getz, Budd Johnson, Dexter Gordon) . . . Baritone—Harry Carney, Cecil Payne, Gerry Mulligan (Pepper Adams, Charlie Fowlkes, Haywood Henry) . . . Clarinet—Pee Wee Russell, Jimmy Hamilton, Buster Bailey (Albert Nicholas, Garvin Bushell, Ed Hall) . . . Piano—Earl Hines, Erroll Garner, Junior Mance (Hank Jones) . . . Bass—Ray Brown, Gene Ramey, George Duvivier (Wendell Marshall, Major Holley, Ernie Shepard) . . . Guitar—Freddie Green, Charlie Byrd, Al Casey (Wes Montgomery, Herb Ellis, George Van Eps) . . . Drums—Buddy Rich, Sam Woodyard, Cozy Cole (Oliver Jackson, Herb Lovelle, Jo Jones) . . . Vibes — Lionel Hampton, Milt Jackson, Eddie Costa (Terry Gibbs, Red Norvo) . . . Flute — Les Spann, Jerome Richardson, Frank Wess (Herbie Mann, Leo Wright, James Moody) . . . Miscellaneous Instrument—Stuff Smith, Ray Nance, Roland Kirk (Julius Watkins; Bill Doggett, organ;



Ray Charles is one of the few performers who have been able to gain the admiration of the general public, the teenagers, the jazz audience, and the jazz critics. His Gospelish, blues-rich singing again has brought him the critics' accolades; this year he is No. 1 male vocalist, an honor he has enjoyed for the last three years. Charles also leads his own big band, which did well in the poll. The blind singer-pianist is 30.

Yusef Lateef) . . . Male Singer—Armstrong, Jimmy Rushing, Joe Turner (Memphis Slim, Lightnin' Hopkins, Muddy Waters) . . . Female Singer—Dinah Washington, Marian Williams, Sarah Vaughan (Carmen McRae, Juanita Hall, Annie Ross) . . . Vocal Group—Alex Bradford Singers, Clara Ward Singers, Golden Gate Quartet (Stars of Faith) . . . Hall of Fame—Hines, King Oliver, Bessie Smith.

I would like to have included such new names as trumpeter Richard Williams and tenorist Willis Jackson (not so new), but so far we haven't heard in this country enough of what they really do. For the rest, it is much the same as last year with the established giants still enthroned. Except as vocalist, I believe Louis Armstrong to be beyond polls.

JOHN TYNAN

Associate Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Woody Herman (Gerald Wilson, Onzy Matthews) . . . Arranger/Composer—Ellington, Gil Evans, Thelonious Monk (Gary McFarland, Wilson, H. B. Barnum) . . . Combo—Cannonball Adderley, Art Blakey (Sounds of Synanon, Victor Feldman, Curtis Amy) . . . Trumpet—Dizzy Gillespie, Miles Davis, Dupree Bolton (Bolton, Carmell Jones, Freddie Hill) . . . Trombone—J. J. Johnson, Lawrence Brown, Bill Harris (Lou Blackburn, Lester Robertson, Bob Enevoldsen) . . . Alto—Sonny Stitt, Adderley, Benny Carter (Paul Horn, Joe Maini, Vi Redd) . . . Tenor—Sonny Rollins, Ben Webster, Stan Getz

(Harold Land, Sal Nistico, Junior Cook) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (Bill Hood, Jack Nimitz, Bill Perkins) . . . Clarinet—Buddy DeFranco, Jimmy Hamilton . . . Piano—Bill Evans, Oscar Peterson, Phineas Newborn Jr. (Feldman, Dolo Coker, Mike Melvoin) . . . Bass—Ray Brown, Paul Chambers, Red Mitchell (Gary Peacock, Tommy Williams, Vic Gaskin) . . . Guitar—Wes Montgomery, Herb Ellis, Joe Pass (Pass, Ray Crawford, Gabor Szabo) . . . Drums—Buddy Rich, Blakey, Frank Butler (Dave Bailey, Colin Bailey, Milt Turner) . . . Vibes—Milt Jackson, Red Norvo, Terry Gibbs (Roy Ayers, Tommy Vig, Gary Burton) . . . Flute—Herbie Mann, Roland Kirk, Bud Shank (Horn, Buddy Collette, Yusef Lateef) . . . Miscellaneous Instrument—Davis, Art Farmer, Tommy Gumina (Gumina, Lateef, Ray Starling) . . . Male Singer—Ray Charles, Jimmy Witherspoon, Joe Williams (Mark Murphy) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Mary Ann McCall (Miss McCall, Ruth Price, Nancy Wilson) . . . Vocal Group—Lambert-Hendricks-Bavan, Jackie Cain-Roy Kral, Hi-Lo's (Clara Ward Singers) . . . Hall of Fame—Art Tatum, Earl Hines, Don Redman.

Voting is necessarily restricted to those musicians one has heard during the 12 months preceding this poll. Hence, many musicians and groups for whom I might normally vote had to be bypassed due to the relative dearth of jazz flow back and forth from the West Coast. And some musicians and groups I *did* hear in 1962-63 in Los Angeles I wouldn't vote for anyhow.

ERIC VOGEL

Contributor, *Jazz Podium*, North German Radio Network

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Gil Evans, Karel Krautgartner, Oliver Nelson) . . . Arranger/Composer—George Russell, G. Evans, John Lewis (Gary McFarland, Carla Bley, Lalo Schifrin) . . . Combo—Art Blakey, Chico Hamilton, Cannonball Adderley (G. Russell, Jimmy Giuffre, American Jazz Ensemble in Rome) . . . Trumpet—Dizzy Gillespie, Miles Davis, Don Ellis (Ted Curson, Bill Dixon, Gene Shaw) . . . Trombone—J. J. Johnson, Jimmy Knepper, Bob Brookmeyer (Garnett Brown, Roswell Rudd, Marshall Brown) . . . Alto—Paul Desmond, Ornette Coleman, Eric Dolphy (Jaki Byard, Sonny Simmons, Don Heckman) . . . Tenor—Sonny Rollins, Stan Getz, John Coltrane (Roland Kirk, Charles Lloyd, Archie Shepp) . . . Baritone—Gerry Mulligan, Pepper Adams, Cecil Payne (Jay Cameron, Jan Konopasek, George Barrow) . . . Clarinet—Giuffre, Pee Wee Russell, Rolf Kuhn (Bill Smith, Dolphy, Paul Horn) . . . Piano—Paul Bley, Bill Evans, Thelonious Monk (Bley, Don Friedman, Clare Fischer) . . . Bass—Gary Peacock, Steve Swallow, Charlie Mingus (Peacock, Swallow, Chuck Israels) . . . Guitar—Wes Montgomery, Jim Hall, Grant Green (Atilla Zoller, Gabor Szabo, Ray Crawford) . . . Drums—Elvin Jones, Philly Joe Jones, Art Blakey (Pete LaRoca, Dannie Richmond, Charles Moffett) . . . Vibes—Milt Jackson, Terry Gibbs, Mike Mainieri (Dave Pike, Al Francis, Wolfgang Schluter) . . . Flute

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Ella Fitzgerald has won so many polls by such large margins that some wags feel she should be disqualified as being unfair to other female vocalists—some even count whoever comes in second as winner. Miss Fitzgerald, of course, again wins as No. 1 established-talent female vocalist in the critics poll. Her singing is notable for the ease with which she phrases, her ability to sing in tune, and the musicianship she displays. She also is a favorite in Europe, where she often tours.

—Roland Kirk, Frank Wess, Jerome Richardson (Kirk, Prince Lasha, Yusef Lateef) . . . Miscellaneous Instrument—Kirk, Steve Lacy, Dolphy (Dolphy; Tommy Gumina; Ingrid Hoffman, organ) . . . Male Singer—Jon Hendricks, Bill Henderson, Joe Williams (Mark Murphy, Mose Allison, Muddy Waters) . . . Female Singer—Ella Fitzgerald, Sheila Jordan, Anita O'Day (Miss Jordan, Jeanne Lee, Nancy Wilson) . . . Vocal Group—Lambert-Hendricks-Bavan, Jackie Cain-Roy Kral, Double Six (Cain-Kral, Hal Dickinson Singers) . . . Hall of Fame—Jelly Roll Morton, Fletcher Henderson, Roy Eldridge.

This is the year of many new talents, and I would need more than three spaces to list them all. Let me at least mention a few names: bassists Richard Davis, Ron Carter, Ludek Hulan, Milan Pilar, George Riedel, Roman Dylag, and pianists Herbie Hancock, Jaki Byard, Janczi Koeresy. This is also the year of a new jazz singer of superb quality: Sheila Jordan.

YURI VIKHARIEFF

Contributor, *Down Beat*,

Bulletin of Leningrad Jazz Club, USSR

Big Band—Duke Ellington, Gil Evans, Count Basie (Woody Herman, Gerald Wilson, Joseph Vinestain) . . . Arranger/Composer—Evans, Ornette Coleman, Charlie Mingus (Gunther Schuller, Cecil Taylor, Carla Bley) . . . Combo—Coleman, John Coltrane, Cannonball Adderley (Art Blakey, George Russell, Charles Bell) . . . Trumpet—Dizzy Gillespie, Miles Davis, Don Ellis (Kenny Dorham, Gene Shaw, Bobby Bradford) . . . Trombone—J. J. Johnson, Curtis Fuller, Dave Baker (Tricky Lofton, George Bohanon, Melba Liston) . . . Alto—Coleman, Jackie McLean, Adderley (McLean, Hank Crawford, Ken McIntyre) . . . Tenor—Coltrane, Sonny Rollins, Charlie Rouse (Clifford Jordan, Yusef Lateef, Dave Young) . . . Baritone—Gerry Mulligan, Pepper Adams, Cecil Payne (Jay Cameron, Charles Davis) . . . Clarinet—Jimmy Giuffre, Pee Wee Russell, Eric Dolphy (Budd Johnson) . . . Piano—Thelonious Monk, Bill Evans, C. Taylor (Wynton Kelly, McCoy Tyner, Paul Bley) . . . Bass—Mingus, Charlie Haden, Art Davis (Ron Carter, Bob Cranshaw, George Tucker) . . . Guitar—Wes Montgomery, Grant Green, Jim Hall (Nikolai Gromin) . . . Drums—Elvin Jones, Roy Haynes, Blakey (Pete LaRoca, Dannie Richmond, Ed Blackwell) . . . Vibes—Milt Jackson,

Walt Dickerson, Mike Mainieri (Gary Burton, Bobby Hutcherson, Earl Griffith) . . . Flute—Dolphy, Lateef, Roland Kirk (Kirk, Lateef, Jerome Richardson) . . . Miscellaneous Instrument—Kirk, Coltrane, Dolphy (Art Farmer, Lateef, R. Carter) . . . Male Singer—Ray Charles, Jimmy Rushing, Joe Turner (John Lee Hooker, Mose Allison) . . . Female Singer—Abbey Lincoln, Dinah Washington, Helen Humes (Miss Humes, Nancy Wilson, Sheila Jordan) . . . Vocal Group—Lambert-Hendricks-Bavan . . . Hall of Fame—Clifford Brown, Scott LaFaro, Ornette Coleman.

A jazz poll, to me, is a reflection of what is currently happening to jazz. So it is the time to reflect on the changes taking place in jazz of the '60s and to let those who are making the changes receive the acknowledgement they deserve. That's why I listed Ornette Coleman, Don Ellis, Gunther Schuller, Cecil Taylor, and the others. My vote for the Vinestain band and guitarist Gromin, both of whom are Russian, is also a reflection of the fact that jazz in Russia is becoming more mature and vital.

ROMAN WASCHKO

Critic, Poland

Big Band—Duke Ellington, Count Basie, Woody Herman (Gerald Wilson, Johnny Dankworth, Kurt Edelhagen) . . . Arranger/Composer—Thelonious Monk, Ellington, Charlie Mingus (Lalo Schiffrin) . . . Combo—Miles Davis, Mingus, Cannonball Adderley (JFK Quintet, Paul Winter, Chico Hamilton) . . . Trumpet—Davis, Dizzy Gillespie, Don Ellis (Gene Shaw, Blue Mitchell, Kenny Dorham) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Al Grey (George Bohanon) . . . Alto—Adderley, Sonny Stitt, Jackie McLean . . . Tenor—John Coltrane, Coleman Hawkins, Stan Getz (Stanley Turrentine, John Gilmore, Bill Leslie) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams . . . Clarinet—Buddy DeFranco, Pee Wee Russell, Albert Nicholas . . . Piano—Bill Evans, Monk, Oscar Peterson (McCoy Tyner, Don Friedman, Les McCann) . . . Bass—Mingus, Ray Brown, Red Mitchell (Jimmy Garrison, Chuck Israels, Gene Wright) . . . Guitar—Wes Montgomery, Kenny Burrell, Jim Hall (Thornel Schwartz, Gabor Szabo, Lord Westbrook) . . . Drums—Elvin Jones, Max Roach, Philly Joe Jones (Donald Bailey, Otis Finch, Dave Bailey) . . . Vibes—Milt Jackson, Victor Feldman, Lionel Hampton (Johnny Lytle, Dave Pike) . . . Flute—



Lambert-Hendricks-Bavan continue to win jazz polls as top vocal group, something the trio has done since it was formed (with Annie Ross instead of Yolande Bavan) in 1958. Miss Bavan, a native of Ceylon, replaced Miss Ross a year ago. Jon Hendricks, a charter member of the group, along with Dave Lambert, writes the trio's lyrics, usually set to well-known recorded jazz performances, including solos as well as ensemble passages.



Sheila Jordan was a singer known to only a few New York listeners, musicians, and a couple or three critics a year ago. But since then, thanks to her first album, on Blue Note, Miss Jordan has captured most of the critics' approval, as can be seen in her being named by them as female vocalist deserving of wider recognition, a distinction she won handily. Miss Jordan, former wife of pianist Duke Jordan, has worked almost exclusively in the New York area.

Frank Wess, Herbie Mann, Yusef Lateef (Charles Lloyd) . . . Miscellaneous Instrument—Johnny (Hammond) Smith, organ; Freddie Roach, organ; Roland Kirk (Sam Lazar, organ; Eddie Baccus, organ; Tommy Gumina) . . . Male Singer—Ray Charles, Jimmy Rushing, Jon Hendricks (Mark Murphy) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Dinah Washington (Sheila Jordan, Carol Sloane, Jeanne Lee) . . . Vocal Group—Lambert-Hendricks-Bavan, Double Six, Raelets (Metronomes) . . . Hall of Fame—Coltrane, Miss Fitzgerald, Dave Brubeck.

John Coltrane's influence on contemporary musicians is enormous; that's why he deserves to be in the Hall of Fame. Ella Fitzgerald and Dave Brubeck, apart from their musical value, approached jazz' so-called wider audience. I tried to avoid the European names which mean nothing for the American audience, although there are many underrated musicians—mainly in Scandinavia, Great Britain, and West Germany. Why not organize a special European poll?

PETE WELDING

Assistant Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Woody Herman, Gerald Wilson) . . . Arranger/Composer—Ellington, Gil Evans, Charlie Mingus (Gary McFarland, Wilson) . . . Combo—Thelonious Monk, Modern Jazz Quartet, Oscar Peterson (Pee Wee Russell, George Russell) . . . Trumpet—Dizzy Gillespie, Miles Davis, Howard McGhee (Gene Shaw, Ted Curson) . . . Trombone—J. J. Johnson, Bob Brookmeyer (Phil Wilson, John M. Lewis) . . . Alto—Johnny Hodges, Cannonball Adderley, Paul Desmond (Ken McIntyre, Jimmy Woods, Sonny Simmons) . . . Tenor—Stan Getz, John Coltrane, Sonny Rollins (Dexter Gordon, Roland Kirk, Yusef Lateef) . . . Baritone—Gerry Mulligan, Harry Carney . . . Clarinet—Russell, Jimmy Giuffre, Benny Goodman . . . Piano—Bill Evans, Monk, Peterson (Phineas Newborn, Clare Fischer, Bobby Greene) . . . Bass—Mingus, Ray Brown (Gary Peacock, Russell Thorne, Gene Cherico) . . . Guitar—Jim Hall, Wes Montgomery, Barney Kessel (Bill Harris, Joe Pass, Gabor Szabo) . . . Drums—Elvin Jones, Max Roach, Joe Morello (Pete LaRoca, Ed Blackwell) . . . Vibes—Milt Jackson, Walt Dickerson, Red Norvo (Bobby Hutcherson) . . . Flute—Herbie Mann, Frank Wess, Eric Dolphy (Roland

Kirk, Yusef Lateef, Prince Lasha) . . . Miscellaneous Instrument—Coltrane, Kirk, Dolphy (Calo Scott) . . . Male Singer—Frank Sinatra, Ray Charles, Lightnin' Hopkins (Sleepy John Estes, Snooks Eaglin) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Dinah Washington (Nina Simone, Sheila Jordan) . . . Hall of Fame—Jelly Roll Morton, Fletcher Henderson.

MARTIN WILLIAMS

Contributor, *Down Beat*, *Saturday Review*, *Evergreen Review*

Big Band—Duke Ellington, Gerry Mulligan (Charlie Mingus) . . . Arranger/Composer—Ellington, Ornette Coleman, George Russell (Mingus) . . . Combo—Coleman, Jimmy Giuffre (Clark Terry-Bob Brookmeyer) . . . Trumpet—Dizzy Gillespie, Thad Jones (Howard McGhee, Johnny Windhurst) . . . Trombone—Jack Teagarden, Jimmy Knepper . . . Alto—Coleman, Johnny Hodges, Phil Woods . . . Tenor—Sonny Rollins, Coleman Hawkins, Ben Webster . . . Baritone—Gerry Mulligan, Harry Carney . . . Clarinet—Pee Wee Russell, Giuffre (Al Cohn) . . . Piano—Thelonious Monk, Martial Solal, Bill Evans (Paul Bley) . . . Bass—Mingus, Ray Brown, Red Mitchell (Gary Peacock, Steve Swallow, Ron Carter) . . . Guitar—Freddie Green, Jim Hall, Jimmy Raney . . . Drums—Elvin Jones, Roy Haynes (Charles Moffett) . . . Vibes—Milt Jackson . . . Flute—Frank Wess . . . Miscellaneous Instrument—Roland Kirk . . . Male Singer—Ray Charles . . . Female Singer—Sarah Vaughan, Ella Fitzgerald, Carmen McRae (Jeanne Lee, Sheila Jordan) . . . Vocal Group—(Stars of Faith) . . . Hall of Fame—Jelly Roll Morton, Thelonious Monk, Sidney Bechet.

I have tried to confine myself to what I have heard during the past year that seemed to be better than very good and leave out what might have been, what used to be, or what I think ought to be. I hope that explains and apologizes for the many blanks. I should add that I think Sonny Rollins aspires to the "new thing" at the neglect of major aspects of his talent. I have long thought of Gerry Mulligan as a proficient baritonist but not as a great baritone soloist. In the past year he has played superb solos, the best of which on records is *Get Out of Town*. My vote for Carmen McRae is something of an act of faith and is based chiefly on a performance of *Just in Time* when she became, once again, a jazz singer.



Stars of Faith, led by Marian Williams, wins as vocal group deserving of wider recognition and in so doing reflects the influence Gospel singers have had on some jazz critics. The Stars of Faith—an offshoot of another Gospel group, the Ward Sing-

ers—has made appearances not only at religious meetings but at jazz festivals and night clubs and most recently has been a part of the touring "Black Nativity" company.

RUSS WILSON

Jazz columnist, Oakland, Calif., *Tribune*; contributor, *Down Beat*

Big Band—Woody Herman, Count Basie, Duke Ellington (Gerald Wilson, Harry James, Ray Charles) . . . Arranger/Composer—Ellington, Wilson, Gil Evans (Gary McFarland, Clare Fischer, Charles Lloyd) . . . Combo—Cannonball Adderley, Oscar Peterson, Modern Jazz Quartet (Chico Hamilton, Paul Winter, Earl Hines) . . . Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Bill Chase, Carmell Jones, Ted Curson) . . . Trombone—J. J. Johnson, Jack Teagarden, Lawrence Brown (Phil Wilson, Grover Mitchell, Fred Mergy) . . . Alto—Johnny Hodges, Paul Desmond, Ornette Coleman (John Handy III, Frank Strozier, Monte

Watters) . . . Tenor—Sonny Rollins, Coleman Hawkins, Zoot Sims (Danny Patiris, Roland Kirk, Teddy Edwards) . . . Baritone—Pepper Adams, Harry Carney, Gerry Mulligan (Frank Hittner, Virgil Gonsalves, Jimmy Lomba) . . . Clarinet—Pee Wee Russell, Jimmy Giuffre, Buddy DeFranco (Eric Dolphy, Vince Cattolica, Phil Woods) . . . Piano—Thelonious Monk, Peterson, Bill Evans (Hines, C. Fischer, Al Plank) . . . Bass—Art Davis, Ray Brown, Red Mitchell (Fred Schreiber, Al Obidzinski, Gary Peacock) . . . Guitar—Wes Montgomery, Jim Hall, Charlie Byrd (Joe Pass, Gabor Szabo, Eddie Duran) . . . Drums—Max Roach, Art Blakey, Shelly Manne (Jake Hanna, Dannie Richmond, Paul Humphrey) . . . Vibes—Milt Jackson, Terry Gibbs, Cal Tjader (Gary

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AD LIB from page 6

uled to start playing around the New York area soon. Besides Allen, the sax section includes **Gene Quill** and **Phil Woods**, altos, and **Zoot Sims** and **Budd Johnson**, tenors. Arrangements have been contributed by **Gary McFarland**, **Bill Potts**, **Thad Jones**, **Billy Byers**, **Mundell Lowe**, **Woods**, and **Schiffrin**.

Before her appearance at the Village Gate, singer **Miriam Makeba** played a command performance for Emperor **Haile Selassie** at the African conference in Addis Abbaba, Ethiopia . . . The **Duke Ellington Jazz Society** concert at Town Hall had tenor man **Ben Webster** and singer **Jimmy Rushing** as added starters. Rushing was a part of **Thelonious Monk's** tour of Japan, backed by pianist-promoter **George Wein** and the rest of Monk's rhythm section . . . Pianist **Freddie Redd's** quintet has been playing weekends at One Sheridan Square in Greenwich Village. Cellist **Calo Scott** took a two-week vacation from the group in June and was temporarily replaced by flutist **Jimmy Steig**, son of the noted cartoonist, William.

The Friends of Old Time Music presented blues singers **Gus Cannon**, **Memphis Willie B.**, and **Furry Lewis** in concert at the New York University School of Education in early June . . . The board of trustees of Howard University at Washington, D.C., has conferred an honorary doctor of music degree on **Duke Ellington**. Ellington's publishing firm, Tempo Music, is including an extensive selection of compositions from Ellington's *Afro-Bossa* album in a forthcoming folio of Ellington and **Billy Strayhorn** works.

Bandleader **Roger King Mozian** died at the age of 37 of lung disease in

Pec Wee Russell, Modern Jazz Quartet, Paul Winter (Russell, Winter, Singleton Palmer) . . . Trumpet—**Dizzy Gillespie**, **Clark Terry**, **Charlie Teagarden** (Ray Nance, Kid Howard, Gene Shaw) . . . Trombone—**Jack Teagarden**, **Phil Wilson**, **Lawrence Brown** (Wilson, Leon King, Tricky Lofton) . . . Alto—**Phil Woods**, **Johnny Hodges**, **W. Herman** . . . Tenor—**Coleman Hawkins**, **Stan Getz**, **Roland Kirk** (Stanley Turrentine) . . . Baritone—**Harry Carney**, **Gerry Mulligan** . . . Clarinet—**Russell**, **W. Herman**, **Albert Burbank** (Burbank) . . . Piano—**Bill Evans**, **Dick Wellstood**, **John Lewis** (Wellstood) . . . Bass—**George Duvivier**, **Chuck Andrus**, **Bill Crow** (Singleton Palmer) . . . Guitar—**Charlie Byrd**, **Bola Sete**, **Jim Hall** (Sete, Joe Pass) . . . Drums—**Jake Hanna**, **Shelly Manne**, **Gus Johnson** (Hanna) . . . Miscellaneous Instrument—**Clark Terry**, **Art Farmer**, **Joe Bucci** (Bucci, Ray Starling) . . . Male Singer—**Joe Williams**, **W. Herman**, **Jack Teagarden** . . . Female Singer—**Ella Fitzgerald**, **Teri Thornton**, **Anita O'Day** (Miss Thornton) . . . Hall of Fame—**Jelly Roll Morton**, **James P. Johnson**, **Leon Rappolo**. 

Coral Gables, Fla. . . . Trumpeter **Harry Edison's** latest group includes pianist **Kenny Lowe**, bassist **Steve Davis**, and drummer **Clarence Johnston** . . . Drummer **Roy Haynes** took his own group into the Prelude for weekend engagements and also worked with saxophonist **John Coltrane** at Birdland . . . **Quincy Jones' band** played a one-nighter in Baltimore. In the band was tenor man **Richie Kamuca**. The former West Coaster also played with **Zoot Sims** at the Half Note when **Al Cohn's** writing assignments prevented him from making the engagement . . . Tenorist **Eddie Chamblee** worked at Jazzland on W. 50th St. in June . . . Chicago singer **Frank D'Rone** was featured in the new Show-Go-Round at the Roosevelt Grill . . . Pianist-composer **Bobby Scott** will have an opera, *Amarantha*, produced in September . . . Veteran trombonist **J. C. Higginbotham** played at the Jazzline session at the Club Cinderella . . . The Barn Art Center in Riverside, N. J., near Philadelphia, will have the **Dukes of Dixieland**, **Dizzy Gillespie**, **Maynard Ferguson**, **Carmen McRae**, and **George Shearing** among their attractions this summer . . . Disc jockey **Symphony Sid Torin** and promoter **Peter Long** are running the Monday night jam sessions at the Village Gate.

NEW ORLEANS

The **St. Aloysius High School Band**, directed by trumpeter **Clem Toca**, won the *Down Beat* stage-band award at the Tri-State Music Festival in Enid, Okla. **Daniel Sensebe**, lead trombonist with the band, was awarded a scholarship to the **Stan Kenton** summer band clinic. Toca is also director of the **49th Infantry Division National Guard Band**, which

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recently cut an album of his arrangements. The guard group boasts the services of lead trumpeter **Bobby Falcon** and drummer **Charlie Blancq**, both active in local big-band and jazz work.

Pete Laudeman, long-time Irving **Fazola** pianist who had been music director for WDSU-TV since 1950, died in May, and **Albert Williams**, parade and jazz-band drummer for half a century, died late in April. The 63-year-old Williams was heard in recent years with the **Eureka Brass Band**, **Jim Robinson's** band, and with various groups at Preservation Hall.

The Louisiana State Student Union sponsored a jazz festival in Baton Rouge with a history-of-jazz theme. Narrated by **Dr. Henry Kmen**, the festival lineup ranged from early blues to avant-garde modern jazz. On the program were blues man **Robert Pete Williams**, the **Eureka Brass Band**, **Kid Thomas' Algiers Stompers**, **Sweet Emma's** band, the **Michael-Paul Band**, and **Ellis Marsalis' quartet**.

The Jazz Museum has received a cornet once owned by **Joe (King) Oliver**. Donor of the cornet was a former Oliver bandsman, **Joe Marble** . . . **Fred Crane**, former **Al Belletto** pianist now with **Al Hirt**, is organizing a big band that will function as a lab group for local arrangers . . . Preservation Hall has begun a new season of Sunday afternoon parade-concerts. A recent all-blues concert brought together artists from the Louisiana-Mississippi area. **Robert Pete Williams**, **Emanuel Dunn**, and **Willie Thomas** appeared, and **Dr. Harry Oster**, folklorist and director of Folk-Lyric records, emceed the program . . . Trumpeter **Kid Sheik** is in England playing with a British group led by drummer **Barry Martyn**.

CHICAGO

Miles Davis' new drummer, 17-year-old **Tony Williams**, had visiting percussionists awestruck with his technique and taste during the trumpeter's recent stint at the Sutherland. Other members of the quintet were **George Coleman**, tenor saxophone; **Herbie Hancock**, piano; **Ron Carter**, bass . . . **Mark Murphy** followed **Abbey Lincoln** for a two-week engagement at the Playboy Club . . . Pianist **Ahmad Jamal** took an overdose of sleeping pills last month but was rushed to a hospital and treated before anything serious happened. He had left a note explaining how his affairs should be handled should he die.

Franz Jackson and the Original Jass All-Stars have been working fairly regularly on Friday nights at the Red Arrow in suburban Stickney. Other bands playing the club in recent weeks have been those of **Georg Brunis** and **Art Hodes**. Jackson has been featuring the vocals of

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72-year-old **Eloise Bennett**... Hodes is set to take a band to Burlington, Iowa, to play on a riverboat during that city's Steamboat Days Centennial, July 25-27.

Joe Daley's trio has been working Tuesdays at the It's Here, a coffee shop at Broadway and Devon. The group is set to appear at the Newport Jazz Festival this Friday. RCA Victor will record the group at the festival... Pianist **Gene Esposito** has been fronting the trio at Le Sablier on N. Clark St. . . . **Joe Segal's** Tuesday sessions at the Sutherland are no more.

Joe Burton, whose trio has been featured in recent months at the Porterhouse Lounge of the Sherman House, left the room in mid-June. A tour of college campuses is in the offing for the pianist, who will be seen on the *Tonight* show Aug. 31 and on the *Garry Moore Show* a bit later . . . The **Jazz Men**, the Crane Junior College sextet that reached the finals of the Collegiate Jazz Festival, recently videotaped a program for viewing on the *Marty Faye Show*. The show will be aired July 6. The group, which also participated in a recent benefit program at St. Francis High School in Milwaukee, Wis., consists of **Charles Handy**, trumpet; **Louis Saterfield**, trombone; **Donald Malrick**, alto; **Fred Humphreys**, piano; **Reggie Willis**, bass; and **Maurice White**, drums . . . The **Jazz Disciples**, a sextet led by bassist Willis and regularly heard at the Wednesday night sessions at Fifth Jack's Show Lounge, participated in the first Albion College Jazz Festival, held on the Albion, Mich., campus under the direction of **Dr. Ralph Long**, director of instrumental music at the small religious college. Other groups participating were the Michigan State University Lab Band, Albion College's own 16-piece jazz band, and the Northfield, Mich., High School Stage Band. Dr. Long hopes to make the festival an annual event.

LOS ANGELES

Commercialized Gospel, the fad that recently hit New York City, is inevitably spreading to night clubs here. "Good-time Gospel singing," as it's termed by those making a buck out of it, invaded **Gene Norman's** Crescendo and **Jim Hubbard's** Bourbon Street. Hubbard sells tambourines at the door for \$1 each. Instant soul!

Afterhours theater jazz, Hollywood's answer to New York's loft jazz, is taking off here. While the Metro theater sessions have been weekend features for some time, they have not been promoted directly by the musicians involved. Now, two other small legit houses are swinging after 2 a.m., and the concerts are solely in musicians' hands. First to begin operations was the Store Theater, with concerts played

by a quartet comprising tenorist **Jay Miglori**, pianist **Mike Melvoin**, bassist **Pat Senatore**, and drummer **Nick Martinis** weekends and Tuesday mornings. The latest scene is promoted by bassist **Ralph Pena** at the Princess Theater Saturday and Sunday mornings after the pubs close. Pena, who wants "to re-emphasize what's going on out here" by performing West Coast compositions arranged by him, has as collaborators in a nine-piece group **Bud Shank** and **Bob Hardaway**, reeds; **Bobby Bryant** and **Joe Burnett**, trumpets; **Bob Edmundson**, trombone; **Ed Gilbert**, tuba; **Terry Trotter**, piano; and **Larry Bunker**, drums.

Tenorist **Vido Musso** is at the Copa Lounge of the Sands Hotel in Las Vegas, Nev., backing entertainer **Sonny King** . . . Altoist **Willie Smith** left the **Harry James Band**. The empty chair in the saxophone section was taken over by youthful **John Gross**, most recently of the Swing, Inc., rehearsal band . . . Young musicians now graduated to name bands from the American Jazz Society Band include pianist **John Rodby** (he doubled with Swing, Inc.) to **Si Zentner**, trumpeter **Ed Vogel** to **Stan Kenton**, trumpeter **Warren Gale Jr.** to the **Lennie Niehaus Quartet**, bassist **Tom Pedrini** to the **Los Angeles Philharmonic Orchestra**, and lead trumpeter **Terry Waldo** to a tour with the San Francisco Light Opera Company.

Skinney Ennis, bandleader at the Terrace Room of the Statler-Hilton Hotel for the last five years, was buried here after his accidental death by choking while dining at a Beverly Hills restaurant. He was 56.

SAN FRANCISCO

Anita O'Day, who has split with her long-time associate, drummer **John Poole** (he's now working in Los Angeles), is en route to Europe for an indefinite stay, beginning with an extended engagement in Scandinavia.

Count Basie's new singer, **Sonny Cravens** of Columbus, Ohio, was scheduled to make his debut with the orchestra during its 10-nighter here at New Fack's after its return from Japan. This would seem to end those rumors that **Jimmy Witherspoon**, who sang with the band in Japan, would stay on as regular vocalist. Regarding Cravens, the story is that he was trying to book the Basicities for his jazz club, and between several business talks, Basie heard Cravens sing and offered him a job.

While Basie's band was playing at Fack's, **Lionel Hampton's** orchestra was filling a parallel engagement at the Claremont Hotel in Oakland. And on June 21 **Harry James** and band came in for a one-nighter at Oakland's Ali Baba Ballroom. So far as the bay area is concerned, the big band days were here again, if only briefly.

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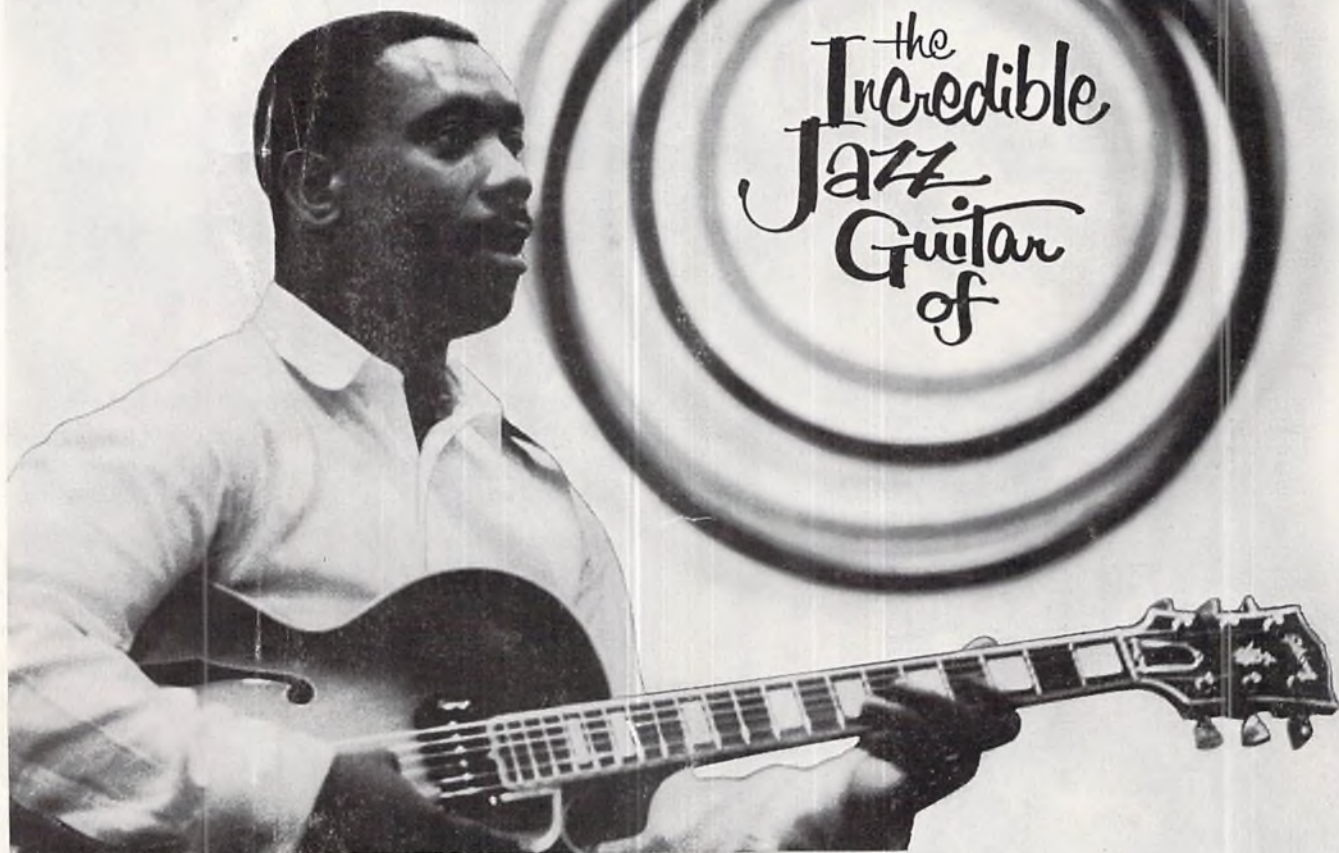
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