

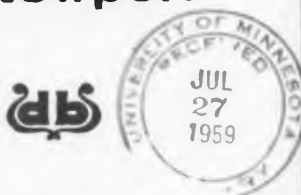
INTERNATIONAL JAZZ CRITICS POLL

August 6, 1959 35¢

Downbeat

*Complete
Newport
Coverage*

**Ellington Wins
Critics' Poll,
Breaks It Up
At Newport**



***Jonah Jones'
Blindfold Test***

Plus

Record Reviews

**Ruby Braff
Johnny Hodges
Barney Kessel
Ella Fitzgerald
Lester Young**





*"Audience
reaction was
very big
in Ceylon!"*

Joe Morello, on tour with
Brubeck in southeastern
Ceylon, is pictured with a large,
appreciative Ceylonese audience.

(As always, everywhere
Joe's drums are LUDWIG.
Of course!)

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In short . . . be sure you get and read the 25th Anniversary issue of DOWN BEAT
 . . . on sale AUGUST 6.

the first chorus

By Charles Suber

■ If you expect a clear cut expression of what it's like at Newport from me, you will be kept waiting. It is mainly a matter of where you sit and how much you paid for your tickets.

If you are a professional writer or photographer on assignment, you get in with your press pass and review the music and the audience with whatever degree of objectivity you are in the habit of employing. You are under no obligation to like what you hear or see. You are free to roam the area and watch the performances from up front, or stay comfortably in the press area. It's like being a member of a club with all your dues paid up.

If you pay out the price of a box seat (six for \$60) you have the best seats in the house . . . can watch the expressions on the performers' faces and catch some of the ad lib asides . . . can talk to the press and the festival officials in easy camaraderie. You also have your own entrance and can get a pass for your car to enter the grounds without too much difficulty.

The further back you get in the reserved seat section, the more remote you are from the music. It's not necessarily the distance from the stage. But the number of distractions increases. Arguments over seats—who goes the next round of beers—all this reduces the personal feeling that jazz is meant to engender in an audience.

And if you have a seat in the grandstand (bleachers), you have several scenes to watch. Passing in front of you—in the area between the grandstand and the side awnings and fences protecting reserved seats—is the "pit" or "jungle." Here is where the young Harvards and Yales and Ypsilanti Teachers play the girl meets boy bit to the hilt. If you sit quietly in the grandstand and look at the lurid scenes below, you have the temptation to turn your thumb down in an imperious gesture to clear the arena.

If you are a concessionaire, you wonder at the capacity of the younger generation, think it may be wise next year to stock scaling ladders, and wonder if the whole thing

will break up later than 1 a.m. Your feet are killing you.

If you are a member of the Newport management, your viewpoint is different but still not the same as your fellow workers. As a ticket seller you fear for your life and cash if the crowd gets more out of hand. As a press relations man you must bear with Martha Glaser's edict that no pics can be taken during Garner's appearance; and take care of the disc jockey's girl friend from Rome, N.Y.

If you are stage manager you wonder just when Monk will appear; will Milt Jackson bring his own vibes; and can you get the piano tuned during intermission.

If you are Charlie Bourgeois, in charge of facilities, you go mad days before the festival starts and gradually gain sanity as it becomes obvious that all the tents arrived, are staked out, and the Pinkerton men have the situation almost in hand.

If you are George Wein, festival director, you must listen to every complaint from every artist, every manager, every critic . . . and still run the show as you think best.

If you are Louis Lorillard, you probably wonder how much bigger can this get and not run totally amok . . .

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down beat.

VOL. 26 NO. 16

AUG. 6, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

The next issue will be *Down Beat's* big Silver Anniversary celebration issue. In it you will find an exciting combination of nostalgia and criticism, reminiscences by show business greats and analyses of the status of jazz today, along with a plenitude of pictures, along with our regular features, columns and departments.

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education in jazz

By Quincy Jones

The Berklee School is my musical Alma Mater.

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In Berklee classes and musical labs, I found many of the practical applications of musical theory, and



QUINCY JONES

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Quincy Jones

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chords and discords

Thanks, Lee

I have just finished reading Lee Castle's letter about Frank Sinatra and can only say I wish I had written it. I have admired Sinatra since I was old enough to know his songs.

I'm for him All The Way. Thanks to Castle for the very fine letter. Thanks to *Down Beat* for printing it.
Pine Bluff, Ark.

Jim Crawford

I have just read the heartwarming letter . . . I have been a fan of Sinatra since the Dorsey days and often wondered, about the mud-slinging against him in every book and paper and what-have-you . . . My thanks to Mr. Castle for having written the letter. May Sinatra rate more friends of Mr. Castle's kind. . . .

Minneapolis

Mrs. Juanita Sanko

(Sinatra) is one of the most complex human beings to come along in our lifetime, and you could spend your life trying to analyze him . . . He must be accepted as he is, on his own terms, or not at all. Most of us, I am sure, are prepared to accept his somewhat unconventional way of life in exchange for all the wonderful things he is, all the pleasure he has given us, the excitement and magnetism of his personality in this somewhat humdrum and lackluster world. Our lives today have been dulled by conformity and subservience to social custom in the hope of offending nobody.

Actually, Frank was born out of his time: he belongs to the days of the 'grand seigneurs'—of Don Juan, of the Borgias, and the Medici, of St. George and Don Quixote, when a man loved his friends and hated his enemies, and made no bones about it. Frank is of this ilk; he has never learned to dissemble and I, for one, hope he never does . . .

The mere fact that he has been a topic of such world-wide attention is in itself a tribute to his uniqueness, a phenomenon of our time or, to put it into the colloquial idiom of our time, a real maverick. But I think he was best described by a man who knew and loved him, and who was closely associated with him in his early days, the late George Evans. It was Evans who said of him, "Frank was born to be a star, but he was also born to be a controversial figure, and a star and a controversial figure he will remain until the day he dies."

Thanks to Mr. Castle and thanks to your magazine for its support of one to whom even the word "great" doesn't really do justice.

Winnipeg, Manitoba

M. Williams

Gentlemen:

After reading Lee Castle's open letter about Sinatra, I have only one comment: I dig Lee Castle.

Quincy, Ill.

Mrs. Gloria A. Clemons

(Ed. note: The response to Lee Castle's letter in defense of Frank Sinatra was such that it is impossible to print all the letters.

(Bandleader Castle, in a phone call from Denver, where the Jimmy Dorsey band which he leads was playing, reported that he was besieged by comments, and had been on the air with disc jockeys almost every night for a week, discussing the letter. "I just don't get it," he said.

(But it was evident that Castle had touched a chord in a lot of Sinatra fans, whose admiration of the man is evidently based as much on some sort of identification with someone who has had the courage to defy a restrictive society, as on respect for a great talent.)

Settings Things Straight . . .

I would like to set something straight. The letter that was sent to *Down Beat* bearing my signature, expressed my true feelings, but was alas neither written or sent by me.

It was the genius of a former friend of mine, who took it upon himself to be my personal press agent. I didn't write sooner to deny it because I hoped the whole stupid letter would be ignored by your readers. This was not the case, for I received countless letters (some applauding, some condemning).

I have decided to speak for myself. I never realized so many people were concerned with my fabulous career. (Where are these people when I'm doing a club date?)

It's true, I've spent a few years trying to make the scene as a hip singer. It was a fruitless labor of love. Perhaps I just don't have it. But I have some fine clippings in my scrap book. Unfortunately, my landlord is old-fashioned. He prefers loot. Last week I signed with Panama records. My first release is a Rock and Roll. (Okay, so I'm money mad.)

Panama assured me they would be happy to let me record what I like, if I can show them it would be profitable. Making records is their business, not their hobby. I repeat, my first record is R. and R.

I would like to know if the Lin Corrells of the country would spend their hard-earned loot on my records (only if they're good records, of course) if they weren't Rock and Roll.

As a matter of fact, I wish L.C. would write to me. We may start a whole new thing.

Miami, Fla.

Bey Ireland

Shocked, Leonard?

It must have been a considerable shock and disappointment to Leonard Feather when Phineas Newborn failed to put the bad mouth on Jelly Roll Morton during the Blindfold Test in the June 25 *Down Beat*.

Mr. Newborn's recognition of the debt latter-day jazzmen owe to such pioneers as Morton is worthy of an artist of his stature.

As one who likes all kinds of jazz, you may rest assured that I will be listening even more closely to the performances of Phineas Newborn.

Norfolk, Va.

C. W. Walton

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MORE THAN "ANYTHING"

SHELLY MANNE



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NEW YORK

The Adderley brothers have decided to join forces and organize their own jazz group, to be billed as **Julian (Cannonball) Adderley** and the Quintet featuring **Nat Adderley**. The idea has been a bee in the bonnet of alto saxophonist Julian and trumpeter Nat for some time. Actual organization of the group will begin when Cannonball returns to New York from the west coast. **John Levy**, one-time bassist with the **George Shearing** quintet, will be personal manager of the new Adderley group. The powerful jazz bookers, Associated Booking Corp., will set dates, and Riverside Records will record the new group.

George Avakian, Warner Bros. record executive, counts back 20 years to the day he instituted and supervised the recording of the famed Chicago Jazz album for Decca. It was the first of many Avakian accomplishments for jazz in the record industry. George is currently planning a *Chicago Revisited* album, to be released by Warner Bros.

A word to the wise: write the RCA-Camden label (Mr. Crumpacker) requesting the release of an album entitled *Tia Juana Moods*, recorded over a year ago by the Charlie Mingus group for the now extinct Vik label. Besides bassist Mingus, the personnel included **Jimmy Knepper**, trombone; **Bill Evans**, piano; **Danny Richmond**, drums; **Gene Shaw**, trumpet; **Horace Parlan**, piano; and others. Tunes include *Tia Juana Table Dance*, *Dizzy Moods*, *Boston Tea Party*, and *Flamingo*.

Top jazz arrangers **Ernie Wilkins** and **Hal Wess** were saluted on the radio program *Upbeat Saturday Night*. The band playing the salute was conducted by pianist **Bernie Leighton**. . . **Satchmo's** recent illness prevented him from introducing his new composition, *Gone With the Guggenheims*, at the Lewisohn Stadium Jazz Jamboree on his birthday July 4. Mrs. Guggenheim is the wealthy benefactress who makes possible the stadium summer concerts.

Babs Gonzales, creator of a considerable portion of the lexicon, opened his new jazz emporium, *Babs' Insane Asylum*, upstairs over Brankers Bar in Harlem at St. Nicholas Place and 155th Street. Babs presents himself as "The Original Voice of Modern Jazz," and in addition features an all star quintet, with **Gillie Goggins**, piano; **Peck Morrison**, bass; **Al Drears**, drums; and trumpeter **Joe Newman** sitting in for the first two weeks, when available.

Phil Moore's latest venture is an MGM album called *Adventures in Polynesia*. He uses a 20-piece orchestra and a choral group. Several of Phil's original compositions will be included. . . **Tony Scott** played the *Newport Is a Lark* cocktail party at the Sulgrave, until one of the models ran off with his clarinet. . . Pianist **Bill Rubenstein** gave **Kai Winding** his notice, so he could join **Chris Connor** as her regular accompanist. . . **Herbie Mann**, appreciative of his long run at Basin

(Continued on Page 38)



Cannonball



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Down Beat August 6, 1959

Vol. 26, No. 16

A Win in Moscow

Dwike Mitchell and Willie Ruff laid their plans carefully: while they were playing at the *Pinup* in Miami Beach, they began to study Russian.

After four months of hard work with tutors and a tape recorder, they felt they were ready: they could now deliver one of their concert-recitals on jazz in Russian.

Still making no noise, and above all seeking no newspaper publicity, they contacted authorities and made final arrangements to go to Russia—with a choral group from Yale whose specialty is Russian songs.

When the two young musicians (both are in their middle 20s) arrived in Moscow, they went to the Tchaikovsky Conservatory, introduced themselves—in Russian, of course—and asked if they might give an impromptu concert. The conservatory officials agreed, made a hall available to them, and made appropriate announcements to the students.

When Mitchell, at the piano, and Ruff, on bass, went to work, it was instantly clear that they had made musical history: they were giving Russia its first jazz concert by American artists. The students went wild, stomping and cheering. The *New York Times* said that the Mitchell-Ruff Duo had "scored a major breakthrough in a field where the (U.S.) State Department and the Soviet Ministry of Culture have long been hopelessly deadlocked."

The enthusiasm of the Russians knew no bounds. Mitchell's flashing pianistics and Ruff's powerful bass work introduced musical worlds previously unknown to them. Ruff played two numbers on French horn (his original instrument; he has played bass only for the past three years). The group made its customary excursions into classical realms, with witty quotations from Chopin and Bach. Then they did a jazz projection on a current Russian pop tune, *Moscow Night*. When it was all over, a crowd of 500 students jammed the halls, holding the two Americans in conversation.

Weren't the authorities outraged, considering their adamant stand in the past against letting American jazz be heard in Moscow? Not at all. And the response indicating what



MITCHELL and RUFF

many have long suspected: that unhip Russian officialdom (not unlike unhip American officialdom) really doesn't know what jazz is.

Said one of the conservatory professors, Lev Vlasenko (who two years ago came second to Van Cliburn in the Tchaikovsky Piano Competition), after the concert:

"But the authorities just do not like bad jazz. And this was high art! This was perfection of the highest technique and the finest pace. This was the best type of music."

The Russians also seemed surprised, Ruff said later, when they learned he had a Master's degree in music from Yale (he studied composition with Paul Hindemith) and that Mitchell had a degree from the Philadelphia Musical Academy.

So They Say

Dwike Mitchell and Willie Ruff, of their success after giving a jazz concert in Moscow: "A great honor." **Page 9**

Louis Armstrong, very much on the scene after his bout with pneumonia: "I didn't come here to prove I'm not sick. I just came to play." **Page 10**

Thelonious Monk, trying to get into the Newport festival grounds without the required identification badge: "Man, I gotta play." **Page 15.**

Surprised or not, the Russians took to Mitchell-Ruff totally—along with the 30-member Yale choral group, most of whose members also spoke Russian. Mitchell and Ruff sat in with a Russian group one evening. In it, they found a first-rate saxophonist who makes his living as a physicist. Ruff found out there are at least 100 musicians in Moscow who play modern jazz privately, and said he was anxious to get to Leningrad, where there is a jazz club licensed by the government.

There was no question of Mitchell and Ruff being proscribed from further concerts by Soviet authorities. On the contrary, their lecture on jazz history and recitals promptly became part of the show by the Yale choral group, whose tour is being financed by private groups, such as the Yale alumni association. Thus they had made the U.S. State Department, which has been accused of taking lying down a Soviet refusal to accept jazz, look a little foolish.

But Mitchell and Ruff weren't crowing. In a postcard sent home to a friend, which had that peculiar tone of gentle modesty that is typical of their recitals, they said:

"We're having great success here. We've played at the conservatory and lectured and played at the university. We've been invited to give a formal concert at Bolshoi Hall, a great honor."

The two men who seemed to find instant understanding with Russian audiences have not always found it with Americans. Because they can wander casually from jazz to classical music, they have been subject to criticism from adherents to both. "We know masters and we know jazz," Willie Ruff once said. "We love them both. So why be limited?" But like any music that contains elements of more than one school (trumpeter Ruby Brall's playing is an example), it has often gone unappreciated. "To dig Mitchell and Ruff," said one admirer, "you have to be knowing in both jazz and legit. How many people are?"

Willie Ruff is a native of Alabama, who speaks—in addition to his new-found Russian—French, Spanish and German. He played French horn with Gil Evans and Miles Davis in

the albums *Miles Ahead* and *Porgy and Bess*.

Mitchell is a native of Florida, who studied under Hungarian pianist Agi Jamboor. He met Ruff when they were both in the Army, in 1955.

The duo, under sponsorship of Arts and Audiences, Inc., was chosen to give lecture-recitals in schools throughout the U.S. on jazz, its origin and meaning.

By a peculiar coincidence, they gave their show on U.S. TV while they were in Russia: a performance, videotaped four days before they left, was broadcast on WCBS-TV in New York a day after their concert at the Tchaikovsky Conservatory.

Swingin' Satch

At 2 a.m., Dizzy Gillespie knocked delicately on the door of his friend and fellow horn man, Louis Armstrong, at Louis' Corona, Long Island home. Dizzy had read that Satch was back from Italy, after a much-publicized bout of pneumonia. When someone came to the door, Dizzy asked if Louis had really arrived, and if he was sleeping comfortably.

"Sure," he was told, "Pops is back. But he's out on the town tonight."

Thus were any doubts about the vigor of Armstrong's health dissipated. Up and at 'em, Pops was making the scene. He dropped in on Jack Teagarden, who said: "We were surprised enough to see him. Even more surprised when he sat in for a number!"

Two days later, Armstrong was at the Fourth Annual Jazz Jamboree at Lewisohn Stadium. When the news of his illness at Spoleto, Italy, had circulated, the jamboree management had hastily set up a replacement program that included the Gene Krupa Quartet, singer Carmen McRae, the Teagarden band, and the Herbie Mann Afro-Cuban group. Since the jamboree fell on his birthday (July 4), Louis couldn't resist going anyway. Some 8,000 fans roared an ovation when he made his surprise appearance on the stage; then they broke into a loud chorus of *Happy Birthday*. Convalescent Armstrong joined the singing, then borrowed a trumpet from one of the musicians in the Johnny Dankworth band (also on the program), and went into a slow chorus of his theme. *When It's Sleepy Time* *Down South*.

Dankworth's boys from England fell in behind him as he picked up tempo with *Back Home In Indiana*. Then he tucked the borrowed trumpet under his arm and sang a rasp-voiced chorus of *The Gypsy*.

10 • DOWN BEAT

Said Louis: "I didn't come here to prove I'm not sick. I just came to play."

The pace of Armstrong's recovery hasn't slowed since. Before his illness, he had been scheduled to play a five-day engagement at the Music Circus in Lambertville, N. J. Duke Ellington and his orchestra were signed to replace him. But after the Lewisohn performance, the circus announced—presumably with Armstrong's say-so—that Louis would appear with Duke (and Paul Whiteman, acting as master of ceremonies) on the first program.

Louis' doctors squashed that notion, made him cancel the date, and then told a tale of the trouble they'd had holding Louis down in Italy.

Armstrong's grinning comment on his condition now: "Never felt better. Bix tried to get me up there to play first horn chair in Gabriel's band, but I couldn't make the gig. It hadn't been cleared with Joe Glaser, the union, or the State Department."

Suit for Newport

It was an unhappy aftermath to the biggest Newport Festival to date:

Just one day after it ended, Elaine Lorillard—divorced wife of Louis Lorillard, wealthy president of the festival—filed suit against the Newport Jazz Festival, Inc., of Rhode Island.

Her complaint: that she had "conceived the idea of presenting a jazz festival in Newport late in 1953." Mrs. Lorillard's suit, filed in U.S. District Court in Providence, claimed that at that time an agreement had been made that "she would receive compensation for conceiving, promoting and working for the festival at such time as the project showed a profit in its operations."

Thus, the crux of the question is: is the Newport Festival a non-profit venture or isn't it? Mrs. Lorillard claims the festival netted more than \$50,000 in 1957 and '58.

U.S. Marshals have filed attachments on the bank account of the festival, swollen at the moment by receipts from an attendance of 53,000 during the 1959 run of four weather-perfect days.

Marshall Brown, a member of the festival board, commenting on Mrs. Lorillard's suit, said, "There is no doubt but what Elaine did a great deal in the initiation and early development of the festival. But the organization is a non-profit corporation."

Mrs. Lorillard was voted off the festival board of directors last De-

cember at a meeting to which, she claims, she was not invited.

There are now two suits outstanding against the festival—Mrs. Lorillard's and that of Russell Jalbert, who handled public relations at the first two festivals. Jalbert also claimed he was promised a share in the profits, when and if the operation proved profitable.

Honors for Duke

For Duke Ellington, it has been a remarkable month.

Long looked on as one of the authentic geniuses in the history of jazz, Duke has, all in a short space of time:

- Knocked both critics and public alike on their ears with the driving performance of his band at Newport (see Newport story, this issue).

- Won *Down Beat's* International Critics' Poll in both Big Band and Arranger categories (see poll story, this issue).

- Seen *Anatomy of a Murder*, the first film for which he ever wrote a score, released to the public.

And that wasn't all. During the annual convention of the National Association for the Advancement of Colored People in New York in mid-July, he became the 44th winner of the Spingarn Medal. Named for J. E. Spingarn, the NAACP board chairman who started it, the medal is given each year to a Negro American as a reward for outstanding achievement and as a stimulus to Negro youth.

Previous winners have been scientists, doctors, artists, writers and educators. Only three musicians have previously won the medal—Harry T. Burleigh, Roland Hayes and Marian Anderson. Duke is the first winner from the world of jazz.

Camp Scholarships

Four scholarships to the National Dance Band Camp at Bloomington, Ind., have been awarded by *Down Beat*. They provide full tuition, room and board during camp's July 26-30 activity.

Winners are Tom Asboth, 16, tenor saxophonist from Kenosha Senior High School, Kenosha, Wisc.; Bill Hanna, 19, trombone, University of Indiana; Danny Hayes, 16, baritone sax, trumpet and trombone, from Hinsdale High School, Hinsdale, Ill.; and Luis Gasca, 19, trumpet, formerly of Jefferson Davis High School, Houston, Texas, now attending Berklee School in Boston on a *Down Beat* scholarship.

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If You Gotta Ask...

Mort Sahl tells a story about the Jimmy Giuffre 3 performing at a concert for high school students on the west coast. As Giuffre's ultra-quiet program unfolded, with clarinet, guitar and bass pursuing their understated roles, the student audience grew perceptibly restless. Finally, one crew-cut, sweated youth rose in his seat during a number and yelled, "Where's the rhythm?"

Giuffre stopped playing, quietly walked to the mike and gravely replied, "It's understood."

Jazz Mass Again

Newspaper headlines heralding the arrival of Rev. Geoffrey Beaumont's *20th Century Folk Mass* — or, as local journalists insisted, the "Jazz Mass" — in San Francisco brought an overflowing congregation of curious, devout, hip, and puzzled listeners to the stately Trinity Episcopal Church for the single performance.

Padded by pre-tested vocal "traditional settings of the mass" and printed explanations of the English composer's aims, the concert got under way without incident, not even a disapproving murmur from the hoary front-pew onlookers. As the chorus pressed firmly on through the strangely familiar score, though, signs of restlessness erupted in the temporary seats thrown up to accommodate the jazz fan ranks that were not normally part of the church's Sunday evening audience; it was the kind of unrest that follows one's first realization of having been misled and misinformed. For the "Jazz Mass" was not jazz at all, but a grab bag of music hall clichés borrowed from a variety of sources that seemed to include Gilbert and Sullivan, Sigismund Romberg, Dick Leibert, Victor Herbert, and, according to percussionist Tod Fleming, "pieces of *Rio Rita*."

Bob Scheid, who handled the trumpet parts with professional aplomb, observed that only a single two-bar passage permitted any improvisation within the score.

"But I didn't want to take any chances," he added, "so I wrote that passage out."

Mr. Scheid had unwittingly eliminated the brief moment that those uneasy people in the temporary seats had come to hear.

78 Disc Sales Still Up

In a period when even seasoned observers of the record business are inclined to dismiss as negligible the



WINNERS IN A JAM

Jam session, that is—and quite impromptu. The young men seen here were among the winners of scholarships in the recent F. & M. Schaefer intercollegiate competition. The scholarships enable them to attend the School of Jazz at Iennox. They enroll this month. Seen here in their first get-together are Tony Greenwald, Yale University; Herb Gardner, Harvard; Ian Underwood, Yale; and Paul Cohen, University of Pennsylvania.

place of 78-rpm records in an ever-booming LP market, it must have come as quite a shock to learn that no fewer than 24,613,185 of the "obsolescent" platters were sold last year at a total retail value of \$18,121,423.21.

This was revealed by Herman D. Kenin, president of the American Federation of Musicians, during the union's 62nd annual convention in Seattle, Wash.

Kenin's report on the sale of American-made phonograph recordings produced by AFM musicians disclosed, in addition, that a total of 197,746,124 records were sold during 1958 at a whopping total retail value of \$285,231,252.44.

Long play albums grabbed the most dollars, Kenin told the delegates, \$156,194,836.75 for 47,720,979 LPs. In mass volume, though, he reported, 45-rpm singles outsold any other type of recording, 106,707,195 of them with a total retail value of \$91,329,689.93. In the extended play market, 18,704,765 records were sold retail at a value of \$19,585,302.55.

What did the recording musicians get out of this commercial bonanza?

During '58, said Kenin, 12,931 leaders earned \$1,320,108.09 while 91,095 sidemen cashed paychecks amounting to \$5,175,000 for 9,915 record dates. This does not include 4,388 quarter-hour electrical transcription dates made during the year, from which leaders and sidemen got \$1,233,600.67.

Liberty Signs Zentner Band

Record company executives are generally not regarded as optimists. When they sign an artist, they know full well that it is a tossup as to how the forthcoming records will sell, always bearing in mind the plethora of examples with which the industry abounds of careers which suddenly — and frequently unaccountably — zoom successward, or sicken and die.

Si Waronker, president of Hollywood's Liberty Records, sees a prime example of sudden success in his own stable. Singer-actress Julie London was unknown until she cut *Cry Me a River* in 1955, putting both herself and the new Liberty label in business.

When Waronker signed the new Si Zentner band last month (beating to the punch three other labels bidding for the band), his optimism and confidence in Zentner's future were as obvious as the Rock of Gibraltar. During the band's first album date for Liberty (there are already three previous sets available on the Bel Canto label) his excitement ballooned from take to take.

"It's becoming pretty obvious by now that there will be a return to dance music popularity," he beamed. "It's slow as yet, but I see it as a definite trend. I think Si's band will be very big — both on record and in person. Frankly, I'm tickled to death we got him."

Newport: The Biggest Ever!

By George Hoefer and Gene Lees

The High Points

- Duke Ellington's astounding swing
- Lambert-Hendricks-Ross with Count Basie
- Hawkins and Eldridge
- The Maynard Ferguson band
- Thelonious Monk's stomping quartet
- The American debut of the Johnny Dankworth band

When it was all over, there was no doubting that this was the biggest Newport festival yet. Whether it was the best was a matter for further consideration.

That is not to imply that the musical level was low. It was high, very high, much higher than perhaps anyone had expected, despite the commercial names that dotted the four-day program.

But the crowds that filled the streets of quiet little Newport, R. I., on the night of July 4, 1959, were frightening to see. Drunkenness was common, rock 'n' roll blared from the radios of bumper-to-bumper convertibles, there were fights, a policeman was hurt (teenagers threw beer cans at him), and more than a few women, from what might be called the respectable hard core of Newport attendees, said, "There'll be a murder before morning. I'm sure of it; you can feel it in the air."

As it happened, there wasn't. But the atmosphere of fear that night was very real, and a good many persons stayed in their hotel rooms. Bassist Charlie Mingus reported he couldn't sleep because of the all-night noise on the lawn outside the Viking hotel.

On the preceding day, hard-worked Newport civic employees had cleared one street of broken liquor bottles and beer cans three times in one day.

Not that a condition of general ruckus was new. But this year it seemed to have reached a greater intensity, and even old Newport hands were surprised at the extent of the Saturday night revelling. Whether it



RUSHING AND ELLINGTON, AT THEIR PEAK

was the sheer extra size of the crowd, or the fact that the audience was younger, they weren't sure. But most opinion was agreed that this was only partially a jazz-fan crowd; the rest was a non-jazz audience there not for kicks.

Was all this a black eye for jazz? Though musicians consoled themselves that this was not a jazz crowd, enemies of jazz were unlikely to draw so subtle a distinction.

Teenagers attending said frankly in many cases that they were there "for the scene," not the music. A *Down Beat* staff member who questioned festivalgoers buying tickets at the gate to Freebody park found that of 60, only three knew who was on the program they were about to see. (Note that these were last-minute arrivals; advance ticket buyers presented a different story.)

In the sum, the behavior of the crowds—whether or not a majority of them were jazz fans—did nothing to enhance the position of the festival with Newporters, many of whom have taken a dim view of it since its inception.

This year's Saturday night crowds added to their case against the fes-

tival. Should the festival, as a result, be impeded in any way, it would be a sad thing for jazz. For this event, surely, is one of the most useful melting pots ever made available. Here, all styles meet and mix, the critics can argue matters out with the musicians and vice versa. This is how the meeting of styles progressed this year:

Thursday Evening

This opening program had an element of accidental sadism in it. The magnificent Count Basie band did nothing so well as to show up the weaknesses of the debuting George Shearing band.

And what could be crueller than putting the brilliant Lambert-Hendricks-Ross singers on the same program with the Four Freshmen? The Freshmen, who followed a stomping set by blues singer Jimmy Rushing (who was backed by Bud Freeman, Buck Clayton, Pee Wee Russell, Vic Dickenson, Ruby Braff, Champ Jones, Buzzy Drootin and Ray Bryant), seemed out of place, with a not-very-good blend and balance in the voices, and a thoroughly commercial sound.

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The Shearing band is of questionable identity. Most men in it were crack New York studio musicians, so that its personnel was strictly temporary.

The band had had insufficient rehearsal and, therefore, was rough. But even had it been smooth, the arrangements were unimpressive and lacking in freshness. Indeed, the band sounded, for most of its set, like nothing so much as warmed-over Claude Thornhill, complete to tinkling piano over big horn sound.

After slumping with the Freshmen and Shearing, the evening lifted a little with the Gene Krupa quartet. Krupa, always a delight to watch, was in good drumming form, too, playing in a semi-modern vein but this time with relaxation and without that ill-at-ease feeling that has characterized some of his ventures into the modern in the past.

The Ahmad Jamal trio played in slight fashion, as anticipated. Jamal's piano was unfertile—really a high-class cocktail piano more than anything. But bassist Israel Crosby, musician of great skill and power, succeeded so well in swinging the group that somebody cracked, "This should be called the Israel Crosby trio."

And then . . . Basic! The band alone raised the crowd to an excited pitch; then Joe Williams worked them up further. When Williams prepared to abdicate for Lambert-Hendricks-Ross, the crowd booed. The subsequent excitement over the trio suggested that most of the audience never had heard of them; the loudest boopers were later the loudest cheerers.

One of the most memorable moments of the evening was provided by Jon Hendricks. In a framework provided by the trio's eerie vocal settings of great band arrangements, he took off on a scat solo that continued for countless choruses. Standing like a tenor man, Hendricks blew . . . and blew . . . and kept building his line with absolute logic and relentless swing.

Considering the usual tedium of scat singing, this was a remarkable performance. And so the crowd found it, and so it continued to be when Joe Williams joined the group to take the evening to a bashing conclusion.

Friday Afternoon

This program had the flavor of a good light wine. If its highs were not very high, it had no lows whatever. The Mastersounds, after play-

ing a few of their commercial show-music arrangements, loosened up and swung on some standards.

Guitarist Kenny Burrell followed. Burrell's striking ability is to hit powerful chorded sequences without having a percussive, edgy sound in his attack. This makes it possible for him to be very strong and yet soft-toned at the same time. His solo lines were liquid and clean.

Pianist Ray Bryant—who proved his amazing versatility by acting as virtual house pianist, playing in all styles — joined the group to back Chicago tenor saxophonist Johnny Griffin, who turned in a magnificent, virile performance.

Roy Eldridge and Coleman Hawkins, who followed, showed that they are as important to jazz as they ever were, and the Horace Silver quintet came on with a demonstration of the better elements in the hard jazz of the eastern seaboard.

Helen Humes sang pleasantly with the Eldridge-Hawkins quintet.

But Maynard Ferguson's band capped the afternoon. Showing restraint, the band played with freshness and

a true swing, featured first-rate solos by trombonist Slide Hampton, by Ferguson, and by every trumpeter in the section. Truly, this is one of the most promising bands around in the time of what is cautiously being thought of as the Big Band Revival.

Friday Evening

Johnny Dankworth and the band arrived from England. As their bus stopped and the men got out, the band manager lent a note of color by clapping his hands and calling, "Chaps! Chaps! Don't separate!" (Translation: "Hey, you cats, man like don't wander off.")

If that sounded alien, the band didn't. This was top-drawer big-band playing, smooth, swinging, and powerful. Dankworth (whose alto is the band's most important solo voice) does much of the writing, which is individual and warm. Whereas Ted Heath has succeeded in the U. S. on novelty more than anything, Dankworth's band, though nervous, got in there and swung and proved it is fit for consideration



DAVE LAMBERT, ANNIE ROSS, JON HENDRICKS at Newport

soon after such evidently unapproachable eminences as Basie and Ellington. To other American bands, Dankworth takes no back seat, and his band is far and away the best of big overseas crews. Only Harry Arnold's in Sweden, (which is really a radio band) rivals it.

Dakota Staton sang in her near-jazz fashion, and then Thelonious Monk came out wearing a hat (even Vic Dickenson doffed his for Newport) with a group comprising Charlie Rouse, tenor; Art Taylor, drums, and Sam Jones, bass.

It is hard to say why so many of us missed the boat on Monk, at first. Certainly this is one of the most significant of modern jazzmen. But he plays with a tremendous stomping beat that no one should have overlooked or failed to understand.

Phil Napoleon and His Original Memphis Five played good old-school jazz, and, after the intermission, the Oscar Peterson trio proved the wisdom of switching the group's personnel so that it now includes Ray Brown, bass, and Ed Thigpen, drums. Drums are what Peterson needed because of the power of his playing. He is the only pianist alive who, with a trio, can give the *feeling* of a big band.

The Modern Jazz Quartet was limp and overdilute at first but later—like its imitators, the Mastersounds—stretched out somewhat and gave a more stirring performance. Dizzy Gillespie's quintet managed to get rolling on a great swing within four bars and didn't let up.

Saturday Afternoon

Saturday afternoon fell victim to unfortunate programing: an important and significant event, the jazz ballet organized by Marshall Stearns, was in competition to the main program.

Stearns' ballet (the four featured dancers: Al Minns, Leon James, Willy Sandberg, and Jacqueline Walcott) was an interesting and most highly significant event. Produced on a budget of only \$500, it showed the scratchiness in production that one might expect. But it was based on American dance steps, primarily derived from jazz, as Stearns had claimed it would be. Given enough exposure in repeated performances (preferably on fatter budgets) this semi-improvised jazz ballet could have an enormous and perhaps revolutionary impact on American dance.

Unfortunately, early critical opinion reflected an inability to see forest



GENE KRUPA

for trees and spent its time splitting the hair of whether the MJQ's *Fon-tessa* was suitable for the story idea used.

While the ballet was going on, the Jimmy Smith trio was creating a good impression at Freebody park; Herbie Mann's Afro-Cuban group was breaking things up, and Charlie Mingus' quintet was demonstrating that Jazz Could Be Deep And Swing, Too. One of his works, the slow and moving *Dianne* was one of the few works to break out of the standard song-pattern frame and retain its unity and its jazz flavor. Asked how long the basic structure was, Mingus said, "I don't know." The work had that kind of honest flavor, too.

The Jazz Messengers, with Art Blakey, had the crowd moving, too. And the afternoon wound up with Marshall Brown and the Newport Youth band.

This group has a very good, smooth reed section with a mature sound, though the brass is not up to this standard. Sixteen-year-old altoist Andy Marsala is the important soloist. He has enough experience by now not to be counted quite among the neophytes. Trombonist Benny Jacobs-El, 18, has a lip and ability, though as one old pro said, "He still has a lot of dues to pay."

An addition to the Saturday afternoon concert was Japanese pianist Toshiko and trio. Later, the gifted young binational (half American, half French) tenor saxophonist Barney Wilen joined the group for some impressive work.

Saturday Evening

This was the big one. Although it started uninterestingly enough with an overlong concert by Erroll Garner (with Ed Calhoun, bass, and Kelly Martin, percussion), it got rolling with Duke Ellington later.

Garner's performance, containing as it did all his standard mannerisms, got pretty dull after a while.

It was interesting to note that most of the professionals — critics, musicians, record company executives — had deserted their seats and were making the fenced ground adjacent to the backstage area pretty crowded after Garner had been on a half hour. Conversation reigned. Some voiced irritated complaints that Garner had been elevated to a position in which he was safe from the flashbulbs of photographers, who couldn't go near the stage during his performance. Most took their anger out on Martha Glaser, Garner's manager. "Suits me," said one. "He just doesn't get his picture in my magazine." It was too bad. Garner played well toward the end of his set, but too many of the important persons waited until Ellington came on before they started listening again.

Ellington came on with a crash. Said one observer, "This is almost a comeback for Duke." Inasmuch as Duke has never been away, this was perhaps an exaggeration. Nonetheless, the consensus among those who have followed Duke through the years was that this performance was the best from the band in 10 years and maybe then some.

Ellington went on and on, but this time there was no restlessness. Using two drummers (Sam Woodyard and Jimmy Johnson, who worked together in impressive tandem), Duke brought the hard art of swinging to a level that most of us had begun to think was only a rose-colored memory of bygone days. It was an astounding performance. And when Jimmy Rushing joined the band to shout some more blues, the critics and professionals were — literally — dancing in the aisles. Excepting the most reserved among them, of course. The latter contented themselves with violent finger-popping and head-rolling bordering on the Milt Buckner brand.

This was the peak of the festival. It topped the Basie-LHR peak and, therefore, gave to the festival a kind of informal form. For after that, there was only the decline.

Sunday Afternoon

A gospel program that included Julia Doyle, the Silvertone Singers, Port. Herman Stevens, the Stevens Singers, and the Bradford Specials. It did not include Mahalia Jackson, who, according to vigorous rumor, had declined to participate in a jazz festival for fear of criticism in religious circles.

The Gospel program was capably done (producer: John Hammond), but it was not enough to move a crowd that had been listening to jazz for three evenings and two afternoons thus far.

Sunday Evening

Stan Kenton's orchestra headed the evening concert. Making its way through originals and standards with dinosaur weightiness, it was not a stimulating performance. Alto saxophonist Charlie Mariano, who replaced Lennie Niehaus, played with a maximum of virtuosity but not too much emotion on such things as the Bill Holman arrangement of *Stella by Starlight*.

Kenton was followed by Dave Brubeck, whose work that night was based on attempts to get outside the 2/4 and 4/4 meters normal to jazz. Enjoyment of the work depended on which side of the Brubeck fence you like to sit on. Kenton was evidently on the pro side; he sat on the steps beside Brubeck's piano, listening intently.

Jack Teagarden led a Dixieland set next, during which Bobby Hackett played big, lovely horn on *Body and Soul*. Since the evening was something of a tribute to Louis Armstrong, whose scheduled appearance was prevented by his recent illness, young trumpeter Don Goldie came out to do an inadequate imitation of Armstrong on trumpet and a more-than-adequate — nay, unbelievable — imitation of him on a vocal.

Vocalist Pat Suzuki, backed by a group led by Doc Severinsen, sang prettily but with a minimum of jazz feeling. She was one of the commercial lures in the program—as was the Kingston trio. Their performance of semi- and pseudo-folk material was pretty sad, pretty bad, and pretty inappropriate. Whether they were planted as a hook for the folk festival that followed a week later at Newport, they had no place in a jazz festival. Perhaps the best comment on the hipness of the general audience was the fact that the three young men drew tremendous applause.

At this juncture, the program paused. Willis Conover—the *Voice of*

America broadcaster who had done such a smooth and intelligent job of emceeing the festival—presented Louis Lorillard, president of the festival, with a gold-bound copy of *Look* magazine. *Look* had a lengthy article on Newport.

To wind things up, a group that included Buster Bailey, Red Allen, and other members of the Metropole gang from New York City, played the final segment. Teagarden joined them. It was a hard-blowing but not too significant end to a big musical event.

If there was one frequent criticism of the festival this year, it was the lack of attendant parties.

In case that criticism seems shallow, it should be repeated that one of the virtues of Newport is the exchange of ideas it permits in the profession. But lacking a Gerry Mulligan or a Tony Scott to organize a major jam session this year, and lacking other social functions, the festival seemed also to lack a central and functioning heart. One minor session in Kenny Burrell's room seems to have been the extent of it. Other than that, musicians and others in the profession tended to wander off and never find each other again.

Financially, though, there was no debating the success of the festival. An estimated \$1,000,000 was pumped into Newport's economic arteries during the event.

Including hangers-on as well as festival attendees, the crowd that came to Newport was estimated at 40,000. Since Newport's population is 40,000, this meant double the normal figure during the event. A local newspaper said that policemen were charging rent for space to park a car or pitch a sleeping bag on nearby beaches. Beer sales ran at the rate of 2,000 an hour—and at a special pushed-up price of 50 cents a bottle.

On the Saturday night, some 16,000 persons jammed Freebody park. Even the standing room was sold out, and some 5,000 persons were turned away. Would-be attendees climbed trees, clung to roofs, or tried to figure ways to get in. These involved attempts to rip badges from the clothes of correspondents and musicians and, in the case of one practical soul, the use of wire-cutters to cut a neat hole in a fence.

There were casualties from all this, of course. One festival official spotted two young men trying to smuggle a bag of canned beer into

the park, evidently because they didn't like the 50-cent price. The festival official raced to the interception and—zock! He was hit on the head by four cans of beer. He recovered, after an appropriate case of the staggers.

Traveling had its humorous aspects. Vibist Teddy Charles, a member of the Mingus group, didn't make it to Newport. Mingus, who knew Charles was coming in his own boat and avoiding the traffic, was worried. Then he received a wire. Charles was becalmed at Guilford, Conn.

The Jimmy Smith trio, with an organ to carry, chose a practical vehicle: they arrived in a hearse. A hearse was also the chosen mode of transport of a group of youngsters from Connecticut, who later were stopped by police. The police confiscated five cases of beer and a life preserver swiped from the Jamestown ferry.

Newport Patrolman Norman Anderson, who had been trying to figure out for days how the hipsters in dark glasses manage to see at night, finally found out. He saw one arrive at an intersection, lift his cheaters, look around in all directions, and then, having determined where he was, continue toward the festival.

Inevitably, some of the most improbable things happened to Thelonious Monk. Arriving late because of traffic, Monk had no identification badge to get into Freebody park. The guards were adamant. Monk paced up and down by the gate, periodically pleading, "But, man, I gotta play." Somebody eventually let him in. Then he lost his wile in the crowd.

Later, as Monk and his party headed home, his was the last car permitted on a trip of the Jamestown ferry. They headed out on the waters. Somebody said, "I hope we get across." Monk said, "Nothing ever happens on these ferries." Whereupon the ferry stopped and began to drift. Crewmen raced about the decks trying to find out what was wrong. They found the trouble: a car was parked on a pin that controlled part of the mechanism.

Again inevitably, it was Monk's car.

But Monk got home all right and so, evidently, did everyone else.

And on Monday morning, those who were up early in the vicinity of the Viking hotel heard a tremendous crash. A workman had just emptied one of countless containers of bottles.

Newport, 1959, was over. ■

The Festival

Photostory by

in

Ted Wi



Arrival greeting: Roy Eldridge, Dizzy Gillespie.



Fans in the afternoon ...



Jazz Ballet at Rogers High School: Jacqueline Walcott, Willy Sandberg, Albert Minns.



Behind the bandshell, a few accoutrements.



Study in feet: a portrait of Marshall Brown leading the Newport Youth Band.

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accoutrements.

in Pictures

Ted Williams and Gene Lees



Afternoon in the bleachers.

Dior, Go Home: some of the improbable fashions seen parading the streets of Newport. Gondolier hats, dense sunglasses, and bare backs were the order of the day.



After the festival, the exodus: jamup at the Jamestown ferry.



Dawn at Newport.

out of my head



By George Crater

Sure-Fire Phrases for Authors Writing Books About Jazz Musicians:

"Like baby, make a taste, everybody makes it . . ."

"Later, man, like Brubeck's at Birdland."

"Do you really play better when you're stoned?"

"I'm sorry, man; if a chick singer joins the group, I'm splitting!"

"You're no son of mine—leave my home and take that Chinese girl with you!"

"Do you really play better when you're stoned?"

"Man, I know a nutty after-hours place. They play Stan Kenton records . . ."

"Do they *all* have beards?"

"But, like, baby, like we're from two different worlds, like you conform, you dig?"

"No, man, I ain't been juicing; I've just got pink-eye . . ."

"Do you really play better when you're stoned?"

Delmar Records is proud to announce that they have

deebie's scrapbook #11



"Don't mind him—he thinks
he's Herbie Mann."

ED SHERMAN

also not released the soundtrack album of *Lassie Come Home*.

A jungle drummer down in Africa writes: "Since I got my new Slingerlands, I now can send 200 words a minute!"

I've noticed an upsurge of table-top bongos, whisky-glass cowbellists, and ring-against-ash-tray clave players in our jazz clubs. I've spoken to Maxwell T. Cohen about eliminating the cabaret card for performers and introducing handcuffs for patrons . . .

Hugh Downs wrote. *He* doesn't write the charts for the Jose Melis band; Charlie Weaver does . . .

A few days ago, newspapers roared that "10 jazz greats would appear at the premiere of *The Five Pennies*" and then listed the 10 "jazz greats": Count Basie, Duke Ellington, Neal Hefti, Woody Herman, Buddy Rich, Larry Clinton, Sam Donahue, Richard Maltby, Henry Jerome and Pee Wee Hunt. *Why, I remember the time Bird and Diz and Pee Wee and Henry and Richard and . . .*

I think the only liner-notes I'd really believe would be those written by Boston's Father O'Connor . . .

Can you imagine one big rock 'n' roll movie starring Fabian, Frankie Avalon, Sandra Dee, Fats Domino, Dick Clark, Myrna Loy, Rochelle Hudson, Danny and the Juniors, Freddy Martin, Sir Cedric Hardwicke (playing Ted Heath's road manager), Helmut Dantine, Wilbert Harrison (who's *never* been to Kansas City), Stan Kenton, Chet Huntley, Lennie Bruce, the Maguire Sisters, and Sir Laurence Olivier (playing Ted Heath's road manager's brother's favorite disc jockey)? Title-suggestions welcomed . . .

Overheard At Newport:

" . . . but I thought *you* made the reservations . . ."

"Let's go back to the hotel until Basie comes on . . ."

"Is that the guy that's teaching Sal Minco?"

"No stupid, Thelonious Monk is the trumpet player!"

"Shirley, did you know Frank here used to play with Shep Fields?"

"I used to smoke Old Golds years ago . . ."

"They say George Wein started jazz four years ago . . ."

"When does Peter Gunn go on?"

"Zoot Finster . . . ZootFinsterZootFinsterZootFinsterZootFinster."

INTERNATIONAL JAZZ CRITICS POLL

Duke Wins in a Walk

If *Down Beat's* International Critics' Poll had achieved nothing else this year, it would have been successful in that it demonstrated the problem of getting an accurate picture of the state-of-affairs from a poll.

But it did do something else, something much more important: it reflected problems of jazz today, particularly its indecision, the marking time, the hesitation, the post-Parker dilemma.

Wrote critic and teacher John Mehegan, explaining his decision not to vote: "Stars? New stars? Let's face it, the stars (all unsurpassed) are either no longer with us, permanently disabled, or living out their . . . days. As for new stars, that's really a painful subject.

"It is a truism that the first generation accumulates (Parker, Gillespie, Powell), the second generation consolidates (Getz, Mulligan, Kenton), and the third generation dissipates (Jamal, Jonah Jones). To augment the faltering stars and the non-existent new stars, we have belatedly 'discovered' forgotten patriarchs (Monk, Davis, Albany) but even this is too little and too late.

"In all seriousness, I suggest a high level panel series composed of writers, critics, a&r men, musicians and audience (probably at Newport) to probe the miasma slowly enveloping jazz."

Mehegan promised to expand his views in a full article. (It will appear in the upcoming Silver Anniversary Issue of *Down Beat*.)

Some critics declined to vote. The noted French critic, Charles Delaunay, said he was not at present in close enough touch with the American scene to render a just ballot. Another Frenchman, the distinguished music analyst Andre Hodeir, declined to vote because an arranger's category had been added to the ballot—and he is himself a composer-arranger. Nat Hentoff of *Jazz Review* dismissed the poll out of hand. Still others got their ballots in too late to be counted.

The key problem of the poll is the necessary division into New Star and Old Star categories. Sometimes, a man who might have come first in the New Star category failed to do so because his vote was split. And other inequities occur: Bill Evans, who was named New Star pianist last year, wins again this year. To minimize this problem, all previous New Star winners will be disqualified in next year's poll, though merely having received votes in that category will not disqualify a man, because he is obviously still moving toward his full recognition.

It should be noted that, in some New Star categories, both John McLellan, of the *Boston Traveller*, and Eugene Lees, managing editor of *Down Beat*, voted for musicians unknown outside their own local areas, on grounds that they deserve attention and recognition. This is legitimate, and to further that end, *Down Beat* will shortly institute a column titled *Critic's Choice*, to which any bona fide critic may contribute. In it, he will be able to champion any young musician whom he feels is

deserving of success.

There were some interesting results in this year's poll. Duke Ellington reaffirmed his vigor and his dominion by winning the Best Band and Best Arranger mantels. Maynard Ferguson's band, not surprisingly, came out winner in the New Star category, and Jon Hendricks won as New Star Male Singer—a fitting laurel for the superb performances turned in by both men at Newport.

The votes were taken this way: each critic was allowed to vote First, Second and Third positions in each category. Then, the figures were reversed: a First counted for three voting units, a Second for two, and a Third for one unit. Some critics went counter to instructions and voted for more than one man in first place. These votes, though technically improper, were considered and are listed.

Space prohibits the inclusion of musicians winning three votes or less, but their names are included in the individual listings of each critic's choices.

These, then, are the results:



MAYNARD FERGUSON
at Newport

POLL RESULTS

BIG BAND

Duke Ellington	63
Count Basie	44
Stan Kenton	6
Harry James	4

BIG BAND NEW

Maynard Ferguson	13
Herb Pomeroy	12
Johnny Dankworth	5
Quincy Jones	5
Terry Gibbs	4

ARRANGER

Duke Ellington	27
Gil Evans	26
John Lewis	8
Billy Strayhorn	7
Bill Russo	6
Quincy Jones	4
Manny Albam	4

ARRANGER NEW

Benny Golson	20
Quincy Jones	14
Bill Holman	13
Bob Florence	6
George Russell	5

COMBO

Modern Jazz Quartet	41
Miles Davis	18
Gerry Mulligan	18
Jimmy Giuffre	8
Armstrong All Stars	6
Dizzy Gillespie	6
Thelonious Monk	5
Buddy Tate	4

COMBO NEW

Mastersounds	11
Thelonious Monk	5
Ray Charles	4

TRUMPET

Miles Davis	35
Dizzy Gillespie	27
Louis Armstrong	11
Ruby Braff	10
Buck Clayton	10
Roy Eldridge	9
Clark Terry	8
Art Farmer	6

TRUMPET NEW

Lee Morgan	24
Blue Mitchell	14
Jack Sheldon	10
Nat Adderley	9
Joe Wilder	6
Art Farmer	5
Kenny Dorham	4

TROMBONE

J. J. Johnson	31
Jack Teagarden	21
Vic Dickenson	20
Bob Brookmeyer	14
Dickie Wells	9
Jimmy Knepper	5
Jimmy Cleveland	5
Frank Rosolino	4

TROMBONE NEW

Curtis Fuller	27
Willie Dennis	5



JON HENDRICKS

Jimmy Knepper	5
Ake Persson	4
Buster Cooper	4

ALTO SAX

John Hodges	35
Paul Desmond	16
Sonny Stitt	15
Lee Konitz	15
Benny Carter	11
Julian Adderley	11
Art Pepper	5
Willie Smith	4

ALTO SAX NEW

Julian Adderley	14
Charlie Mariano	11
Ornette Coleman	6
Buddy Collette	6
Leo Wright	4

TENOR SAX

Coleman Hawkins	36
Stan Getz	25
Sonny Rollins	24
Ben Webster	23
Zoot Sims	5
John Coltrane	4

TENOR SAX NEW

Benny Golson	16
John Coltrane	15
Johnny Griffin	14
Hans Koller	4
Harold Land	4

BARITONE

Harry Carney	40
Gerry Mulligan	40
Pepper Adams	12
Ernie Caceres	4

BARITONE NEW

Ronnie Ross	17
Pepper Adams	9
Sahib Shehab	6
Nick Brignola	4
Cecil Payne	4

CLARINET

Tony Scott	26
Buddy De Franco	20
Edmond Hall	14
Pee Wee Russell	9
Benny Goodman	8
Albert Nicholas	8

Jimmy Hamilton	4
Jimmy Giuffre	4

CLARINET NEW

Bob Wilber	10
Rolf Kuhn	8
Putte Wickman	6
Vince Cattolica	5
Paul Horn	4

PIANO

Thelonious Monk	27
Erroll Garner	22
Oscar Peterson	19
Earl Hines	15
Horace Silver	9
John Lewis	5
Bill Evans	4

PIANO NEW

Bill Evans	18
Cecil Taylor	9
Ray Bryant	8
Wynton Kelly	8
Freddie Gambrell	6
Randy Weston	5
Herbie Nichols	5
Junior Mance	5
Mose Allison	5
Red Garland	5

BASS

Ray Brown	37
Oscar Pettiford	22
Milt Hinton	14
Percy Heath	9
Charlie Mingus	8
Red Mitchell	8
George Duvivier	7
Paul Chambers	7

BASS NEW

Scott La Faro	18
Paul Chambers	8
Doug Watkins	7
Joe Benjamin	6
Buddy Clark	6

GUITAR

Barney Kessel	29
Freddy Green	16
Kenny Burrell	15
Jim Hall	15
Tal Farlow	9
Jimmy Raney	8
Charlie Byrd	6

GUITAR NEW

Charlie Byrd	12
Kenny Burrell	11
John Pisano	10
Jim Hall	5
Les Spann	4
Dennis Budimir	4

DRUMS

Max Roach	22
Shelly Manne	19
Jo Jones	18
Art Blakey	15
Philly Joe Jones	9
Connie Kay	8
Joe Morello	8
Chico Hamilton	5
Jimmy Crawford	4

DRUMS NEW

Elvin Jones	12
Ed Thigpen	12

Charlie Persip	11
Connie Kay	8
Mel Lewis	5
Herbie Lovelle	4
Louis Hayes	4
Art Taylor	4

VIBES

Milt Jackson	50
Red Norvo	23
Lionel Hampton	17
Terry Gibbs	11

VIBES NEW

Bud Montgomery	10
Vic Feldman	8
Larry Bunker	7
Cal Tjader	6
Lem Winchester	5
Dave Pike	4

MISC. INSTRUMENTS

Frank Wess (flute)	20
Stuff Smith (violin)	8
Miles Davis (flugelhorn)	8
Herbie Mann (flute)	8
Clark Terry (flugelhorn)	6

MISC. INSTRUMENTS NEW

Jean Thielemans (harmonica)	6
Shirley Scott (organ)	6

MALE SINGER

Jimmy Rushing	27
Louis Armstrong	19
Ray Charles	16
Joe Turner	10
Frank Sinatra	9
Joe Williams	8
Mel Torme	7

MALE SINGER NEW

Jon Hendricks	11
Ray Charles	7
Frank D'Rone	7
David Allen	5
Jimmy Witherspoon	5

FEMALE SINGER

Ella Fitzgerald	33
Billie Holiday	21
Sarah Vaughan	19
Mahalia Jackson	7
Peggy Lee	7
Anita O'Day	4

FEMALE SINGER NEW

Ernestine Anderson	19
Annie Ross	14
LaVern Baker	12
Dakota Staton	6

How They Voted

WHITNEY BALLIETT (Critic, *The New Yorker*)

Big Band—Duke Ellington (No choice) . . . Arranger—John Lewis, Charlie Mingus, George Russell (No choice) . . . Combo—Modern Jazz Quartet, Charlie Mingus (No choice).
Trumpet—Roy Eldridge/Emmett Berry, Buck Clayton/Dizzy Gillespie, Miles Davis/Art Farmer (Lee Morgan) . . . Trombone—Vic Dickenson, Lawrence Brown (No choice) . . . Alto Sax—Johnny Hodges (Julian Adderley) . . .



MAX ROACH

Tenor Sax—Coleman Hawkins, Ben Webster, Sonny Rollins (No choice) . . . Baritone Sax—Harry Carney (No choice) . . . Clarinet—Pee Wee Russell, Edmond Hall (No choice) Piano—Count Basie, Duke Ellington, Thelonious Monk/John Lewis (Bill Evans, Cecil Taylor) . . . Bass—Charlie Mingus, Ray Brown (No choice) . . . Guitar—No choice (No choice) . . . Drums—Jo Jones, Sonny Greer, Art Blakey (Philly Joe Jones) . . . Vibes—Milt Jackson (No choice) . . . Miscellaneous Instruments—No choice (No choice).
Male Singer—Louis Armstrong, Jimmy Rushing, Joe Turner/Muddy Waters (No choice) . . . Female Singer—Mahalia Jackson (No choice).

JOACHIM E. BERENDT (German Jazz Critic, Author)

Big Band—Duke Ellington, Count Basie, Woody Herman (Maynard Ferguson, Herb Pomeroy, Harry Arnold) . . . Arranger—Duke Ellington, Gil Evans, Johnny Mandel (Bill Holman, Benny Golson, Michel Legrand) . . . Combo—Miles Davis/Messengers/Modern Jazz Quartet, Thelonious Monk, Jimmy Giuffre (Hans Koller combo, featuring Oscar Pettiford; Albert Mangelsdorff; Humphrey Lyttleton).
Trumpet—Miles Davis, Dizzy Gillespie, Kenny Dorham (Lee Morgan, Louis Smith, Bill Hardman) . . . Trombone—J. J. Johnson, Jack Teagarden, Jimmy Cleveland (Curtis Fuller, Willie Dennis, Albert Mangelsdorff) . . . Alto Sax—Julian Adderley, Sonny Stitt, Phil Woods (Lou Donaldson, Zoot Sims, Hal McKusick) . . . Tenor Sax—Sonny Rollins/Stian Getz/Coleman Hawkins, John Coltrane/Zoot Sims/Lucky Thompson, Johnny Griffin/Al Cohn/Ben Webster (Hans Koller, Yusef Lateef, Billy Mitchell) . . . Baritone Sax

—Harry Carney, Pepper Adams, Gerry Mulligan (Ronnie Ross, Cecil Payne, Al Cohn) . . . Clarinet—Albert Nicholas, Tony Scott/Buddy DeFranco, Jimmy Hamilton (Rolf Kuhn, Putte Wickman, Maurice Meunier) . . . Piano—Horace Silver, Thelonious Monk, Red Garland (Martial Solal, Cecil Taylor, Freddie Gambrell) . . . Bass—Oscar Pettiford, Ray Brown, Charlie Mingus (Scott LaFaro, Jimmy Garrison, Benoit Quersin) . . . Guitar—Tal Farlow, Kenny Burrell, Sal Salvador (Attila Zoller, Franco Cerri) . . . Drums—Kenny Clarke, Max Roach, Philly Joe Jones (Elvin Jones, Art Taylor, Louis Hayes) . . . Vibes—Milt Jackson, Lionel Hampton, Red Norvo (Cal Tjader, Wolfgang Schluter, Michel Hauser) . . . Miscellaneous Instruments—Frank Wess, flute; Jimmy Smith, organ; Stuff Smith, violin (Shirley Scott, organ; Dick Wetmore, violin; Bill Barber, tuba).

Male Singer—Ray Charles, Joe Williams, Jimmy Rushing (Big Miller, Jackie Paris) . . . Female Singer—Ella Fitzgerald, Billie Holiday, Sarah Vaughan (LaVern Baker, Dakota Staton, Monica Zetterlund).

LEONARD FEATHER (Contributor, *Down Beat*; *Encyclopedia of Jazz*)

Big Band—Duke Ellington, Count Basie, Harry James (Gil Evans, Quincy Jones, Terry Gibbs) . . . Arranger—Duke Ellington, Billy Strayhorn, Dizzy Gillespie (Slide Hampton, Dick Hyman, Mercer Ellington) . . . Combo—Gerry Mulligan, Dizzy Gillespie, Art Blakey (Randy Weston, Ramsey Lewis, Mal Waldron).

Trumpet—Dizzy Gillespie, Clark Terry, Miles Davis (Blue Mitchell, Lee Morgan, Johnny Coles) . . . Trombone—J. J. Johnson, Benny Green, Jack Teagarden (Jimmy Knepper, Slide Hampton, Maynard Ferguson) . . . Alto Sax—Sonny Stitt, Johnny Hodges, Benny Carter (Phil Woods, Herb Geller, Jimmy Ford) . . . Tenor Sax—Coleman Hawkins, Ben Webster, Sonny Rollins (Benny Golson, Hank Mobley, Carmen Leggio) . . . Baritone Sax—Gerry Mulligan, Harry Carney, Ronnie Ross (Pepper Adams, Tony Scott, Al Cohn) . . . Clarinet—Buddy DeFranco, Tony Scott, Jimmy Hamilton (Putte Wickman, Rolf Kuhn, Buddy Collette) . . . Piano—Horace Silver, Oscar Peterson, Bernard Peiffer (Randy Weston, Joe Zawinul, Toshiko) . . . Bass—Ray Brown, Paul Chambers, Red Mitchell (Curtis Counce, Leroy Vinnegar, Whitey Mitchell) . . . Guitar—Barney Kessel, Herb Ellis, Laurindo Almeida (Kenny Burrell, Skeeter Best, Barry Galbraith) . . . Drums—Max Roach, Jo Jones, Shelly Manne (Frankie Dunlop, Louis Hayes, Bert Dahlander) . . .

Vibes—Terry Gibbs, Milt Jackson, Red Norvo (Lem Winchester, Terry Pollard, Vic Feldman) . . . Miscellaneous Instruments—Frank West, flute; Bob Cooper, oboe; Buddy Collette, flute (Jimmy Smith, organ; Miles Davis, fluegelhorn).

Male Singer—Jimmy Rushing, Joe Turner, Joe Williams (Frank DeRone, Quincy Jones, Buddy Rich) . . . Female Singer—Billie Holiday, Peggy Lee, Helen Merrill (Julie London, Ernestine Anderson, Marilyn Moore).

DON GOLD

(Jazz Promotion Director, Playboy)

Big Band—Duke Ellington, Count Basie, Stan Kenton (Maynard Ferguson, Herb Pomeroy) . . . Arranger—Gil Evans, Bill Russo, Benny Golson (Benny Golson, George Russell) . . . Combo—Gerry Mulligan, Modern Jazz Quartet, Oscar Peterson (No choice).

Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Lee Morgan, Joe Gordon) . . . Trombone—J. J. Johnson, Jack Teagarden, Jimmy Cleveland (No choice) . . . Alto Sax—Lee Konitz, Paul Desmond, Sonny Stitt (Julian Adderley) . . . Tenor Sax—Stan Getz, Sonny Rollins, Ben Webster (Sandy Mosse, Johnny Griffin, Hans Koller) . . . Baritone Sax—Gerry Mulligan (Ronnie Ross) . . . Clarinet—Buddy DeFranco, Pee Wee Russell, Tony Scott (No choice) . . . Piano—Oscar Peterson, Erroll Garner, Lennie Tristano (Bill Evans, Randy Weston, Cecil Taylor) . . . Bass—Ray Brown, Oscar Pettiford, Red Mitchell (Scott LaFaro, El Dee Young) . . . Guitar—Barney Kessel, Jim Hall, Kenny Burrell (Charlie Byrd) . . . Drums—Shelly Manne, Max Roach, Joe Morello (Ed Thigpen, Connie Kay) . . . Vibes—Milt Jackson, Red Norvo (No choice) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn; (Ray Draper, tuba; Jean Thielemans, harmonica).

Male Singer—Ray Charles, Joe Turner, Louis Armstrong (No choice) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Anita O'Day (Annie Ross).

RICHARD B. HADLOCK

(Contributor, Down Beat)

Big Band—Duke Ellington, Harry James, Count Basie (Herb Pomeroy, Med Flory, Virgil Gonsalves) . . . Arranger—Duke Ellington, Gil Evans, Dick Cary (Benny Golson, Ornette Coleman, John Marabuto) . . . Combo—Gerry Mulligan, Modern Jazz Quartet, Red Norvo (Ornette Coleman, Virgil Gonsalves, Burt Bales-Marty Marsala).

Trumpet—Dizzy Gillespie, Ruby Braff, Art Farmer (Joe Wilder, Nat Adderley, Doc Severinsen) . . . Trombone—Vic Dickenson, Jack Teagarden,

Urbie Green (Curtis Fuller, Ray Diehl, Bob Havens) . . . Alto Sax—Paul Desmond, Julian Adderley, Sonny Stitt (Leo Wright, Ornette Coleman, Eric Dolphy) . . . Tenor Sax—Coleman Hawkins, Stan Getz, Sonny Rollins (Harold Land, Johnny Griffin, Frank Haynes) . . . Baritone Sax—Gerry Mulligan, Harry Carney, Ernie Caceres (Ronnie Ross, Trevor Koelher, Howie Dedune) . . . Clarinet—Tony Scott, Edmond Hall, Pee Wee Russell (Vince Cattolica, Sandy Brown, Bill Napier) . . . Piano—Earl Hines, Bill Evans, Thelonious Monk (Herbie Nichols, Junior Mance, Wynton Kelly) . . . Bass—Percy Heath, Ray Brown, Paul Chambers (Scott LaFaro, Bill Crow, Henry Grimes) . . . Guitar—Jim Hall, Barney Kessel, Freddie Green (Dennis Budimir, Eddie Duran, Marty Grosz) . . . Drums—Connie Kay, Shelly Manne, Joe Morello (Lennie McBrowne, Jimmy Cobb, Lawrence Marable) . . . Vibes—Milt Jackson, Red Norvo, Cal Tjader (Dave Pike, Bud Montgomery, Tom Gwalthey) . . . Miscellaneous Instruments—Miles Davis, fluegelhorn; Joe Rushon, bass sax (Mongo Santamaria, congo drum; Les Spann, flute, Jackie Coons, mellophone).

Male Singer—Ray Charles, Jimmy Rushing, Jack Teagarden (Jon Hendricks, Bo Diddley, Dizzy Gillespie) . . . Female Singer—Ella Fitzgerald, Annie Ross, Anita O'Day (Juanita Hall, Mary Stallings, Marilyn Moore).

WILDER HOBSON

(Columnist, Saturday Review)

Big Band—Duke Ellington, Count Basie (No choice) . . . Arranger—Duke Ellington, Billy Strayhorn, Nat Pierce (Benny Golson, Melba Liston) . . . Combo—Miles Davis, Thelonious Monk, Bob Scholey (Miles Davis, Thelonious Monk, Nat Pierce).

Trumpet—Miles Davis, Louis Armstrong, Roy Eldridge (Art Farmer, Lee Morgan, Kenny Dorham) . . . Trombone—J. J. Johnson, Dickie Wells (Curtis Fuller, Melba Liston) . . . Alto Sax—Lee Konitz, Johnny Hodges, Benny Carter (Julian Adderley, Gigi Gryce, Johnny Griffin) . . . Tenor Sax—Sonny Rollins, Coleman Hawkins, Bud Freeman (Benny Golson, John Coltrane, Hank Mobley) . . . Baritone Sax—Gerry Mulligan (Pepper Adams) . . . Clarinet—Pee Wee Russell (Jimmy Giuffre) . . . Piano—Thelonious Monk, Wynton Kelly, Billy Taylor (Bill Evans, Ahmad Jamal, Cecil Taylor) . . . Bass—Oscar Pettiford, Israel Crosby (Paul Chambers) . . . Guitar—Billy Bauer, Freddie Green (Kenny Burrell) . . . Drums—Jo Jones, Philly Joe Jones, Max Roach (Elvin Jones, Roy Hanes, Charlie Persip) . . . Vibes—Milt Jackson, Teddy Charles (No choice) . . .

Miscellaneous Instruments—Clark Terry, fluegelhorn (No choice).

Male Singer—Louis Armstrong (No choice) . . . Female Singer—Ella Fitzgerald (Abbie Lincoln).

GEORGE HOFER

(Associate Editor, Down Beat)

Big Band—Count Basie, Duke Ellington, Maynard Ferguson (Newport Youth Band, San Salvador, Urbie Green) . . . Arranger—Ernie Wilkins, Eddie Sauter, Shorty Rogers (Benny Golson, Gil Evans, Al Cohn) . . . Combo—Modern Jazz Quartette, Miles Davis, Thelonious Monk (Art Blakey, Mal Waldron, Chico Hamilton) . . . Trumpet—Miles Davis, Ruby Braff, Donald Byrd (Kenny Dorham, Clark Terry, Blue Mitchell) . . . Trombone—Jimmy Knepper, Bob Brookmeyer, J. J. Johnson (Curtis Fuller, Bennie Green, Earl Swope) . . . Alto Sax—Herb Geller, Johnny Hodges, Benny Carter (Charlie Mariano, Andy Marsala) . . . Tenor Sax—Coleman Hawkins, Benny Golson, Sonny Stitt (John Coltrane, Seldon Powell, Jerome Richardson) . . . Baritone—Pepper Adams, Harry Carney, Gerry Mulligan (Ronnie Ross) . . . Clarinet—Tony Scott, Edmond Hall, Jimmy Giuffre (Bob Wilbur, Putte Wickman, Rolf Kuhn) . . . Piano—Horace Silver, Thelonious Monk, Earl Hines (Mal Waldron, Ray Bryant, Bill Rubinstein) . . . Bass—Charlie Mingus, Milt Hinton, Percy Heath (Joe Benjamin, Whitey Mitchell, George Duvivier) . . . Guitar—Charlie Byrd, Kenny Burrell, Tal Farlow (Jim Raney) . . . Drums—Art Blakey, Shelly Manne, Connie Kay (Charlie Persip, Ed Shaughnessy, Art Taylor) . . . Vibes—Milt Jackson, Red Norvo, Teddy Charles (No choice) . . . Miscellaneous Instruments—Herbie Mann, flute, Julius Watkins, French horn (No choice) . . . Male Singer—Joe Williams, Jack Teagarden, Frank Sinatra (David Allen, Bobby Darin, Jon Hendricks) . . . Female Singer—Peggy Lee, Mahalia Jackson, Annie Ross (Irene Kral, Ernestine Anderson).

MAX JONES

(Critic, Melody Maker, England)

Big Band—Count Basie, Duke Ellington, Harry James (Johnny Dankworth, Maynard Ferguson) . . . Arranger—Duke Ellington, Quincy Jones, Buck Clayton (Benny Golson, Frank Foster, Ray Charles) . . . Combo—Louis Armstrong, Erroll Garner, Buddy Tate (Ray Charles).

Trumpet—Louis Armstrong, Buck Clayton, Joe Newman (No choice) . . . Trombone—Vic Dickenson, Dickie Wells, Trummy Young (No choice) . . . Alto Sax—John Hodges, Benny Carter, Sonny Stitt (No choice) . . . Tenor Sax

(Continued on Page 34)

in review

- Records
- Blindfold Test

- Jazz Record Buyers Guide
- Caught in the Act

Records are reviewed by Gene Lees, George Hooper, Richard Hadlock, John A. Tynan, and Don Henahan (classical). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor. **S** = Stereo. **M** = Monaural.

CLASSICS

Jean Morel

5 **M** RIZET RCA Victor LM-2327: *L'Arle-
tienne* Suites 1 and 2; CHABRIER, *Espana Rap-
sodie* and *Marche Joyeuse*.
Personnel: Orchestra of the Royal Opera House,
Covent Garden, conducted by Morel.
Rating: ★★

This pairing of the two French minor masters, Bizet and Chabrier, has a great many good qualities to balance the fact that the music itself is not out of the top drawer.

Morel reads the scores with respect and refuses to gloss over the works because of their pop reputation. In this thoughtful approach he is in tune with Sir Thomas Beecham, who also has done the Bizet suites, though with measurably more style and brio. The orchestra produces a robust sound, and the brass choir particularly is merged into a powerful and euphonious unit by Morel. This disc, incidentally, presents the suites in the original order, as written by the composer, rather than in the juggled and cut versions so many conductors prefer.

Munich Chamber Orchestra

5 HAYDN—Deutsche Grammophon (Decca) DG-5712001: *Concerto for Flute and String Or-
chestra in D Major*; *Concerto for Oboe and Or-
chestra in C Major*.
Personnel: Kurt Redel, flute; Kurt Kalmus,
oboe; Munich Chamber orchestra, Hans Stadl-
maier, conductor.
Rating: ★★

It must have been the custom at one time to attribute any work that turned up in one's attic to poor old Papa Haydn. Only a few years ago he finally was proved not to have written the *Toy Symphony* that now is blamed on Leopold Mozart.

This present disc contains two other pieces of questionable authorship, and, thus, offers a tidbit for collectors who have a scholarly bent. Both, however, are dull, regardless of who wrote them, and friends of Haydn may hope that evidence continues to pile up that they are the work of other hands.

Georg Solti

5 MENDELSSOHN—London CS-6065: *Sym-
phony No. 4 in A Major (Italian)*; SCHUBERT
Symphony No. 5 in B-flat Major.
Personnel: Israel Philharmonic orchestra, con-
ducted by Solti.
Rating: ★★

The Israel Philharmonic, on the evidence of this record, is a first-rate organization. Solti's ideas here call for some mighty climaxes, but never is there more than a hint of overblowing by the winds or of the buzzing and rattling that sometimes emerge from the tutti in even the finest symphony orchestras when under strain.

For those who want these two works in stereo, this is a satisfactory pairing, though

individually each has peers and then some. It is a matter of conjecture in music circles as to why Solti never quite has fulfilled the promise he showed some years ago; certainly both these readings are carried off with a musician's hand. But neither reading digs much below surface gaiety, it must be added.

Solti's strong points are a buoyant, perky beat and an eye for the galant aspects of any piece. Any man who rushes through the noble opening theme of the *Italian* symphony at Solti's pace, however, leaves the impression that he cares more about making his audiences gasp than making them reflect.

JAZZ

Mose Allison

5 **M** CREEK BANK—Prestige 7152: *The Seventh
Son*; *If I Didn't Care*; *Cabin in the Sky*; *If You
Live*; *Yardbird Suite*; *Creek Bank*; *Moon and
Cypress*; *Mule*; *Dinner on the Ground*; *Prelude
to a Kiss*.
Personnel: Allison, piano, vocal; Addison
Farmer, bass; Ronnie Free, drums.
Rating: ★★

A down-home spirit is not, of course, enough to assure communicative strength or even emotional warmth. Allison is, like any jazzman, coping with those problems as an artist, not as a spokesman for country blues.

Whether or not one credits Allison's Mississippi boyhood, his music is charming, comfortable, and peculiarly his own. It is also predominantly polished urban jazz, drawing upon, but not remaining with, the folkways of the south. The leader's piano work, while short of brilliant, is forthright and, at times, almost impassioned.

Allison sings but two numbers—*Seventh Son* and *If You Live*—and both are enchanting philosophical statements in the idiomatic poetry of the rural south.

Farmer's bass support is firm, and Free, a competent drummer, shows that he has the necessary flexibility to keep up with the sudden and often radical shifts in emphasis that are part of Allison's intriguing style.

Ruby Braff

5 **M** EASY NOW—RCA Victor LSP-1966: *My
Walking Stick*; *Willow Weep for Me*; *When My
Sugar Walks Down the Street*; *The Song Is Ended*; *Give
My Regards to Broadway*; *This Is My
Lucky Day*; *Someday*; *Yesterdays*; *For Now*; *I
Just Couldn't Take It*; *Baby*; *Little Man*; *You've
Had a Busy Day*.
Personnel: Tracks 1, 2, 9, 10, 11—Braff, Emmett
Berry, trumpets; Bob Wilber, tenor; Vic Dickenson,
trombone; Leonard Gaskin, bass; Mundell
Lowe, guitar; Marty Napoleon, piano; Don La-
mond, drums. Tracks 3, 4, 5, 6, 7, 8—Braff, Roy
Eldridge, trumpets; Hank Jones, piano; Gaskin,
bass; Lowe, guitar; Lamond, drums.
Rating: ★★

There are, curiously, many jazz buffs who will not concede that an upstart New

Englander can emerge in the '50s, stand toe to toe with the likes of Eldridge, Berry, or Dickenson and blow with enough force and imagination to hold his own, perhaps even to come out a little ahead occasionally. It should be obvious to the enlightened ear, though, that Braff's talent deserves the fast company it enjoys here and that no apologies are due from or to anyone concerned, young or old.

With each year, the exuberant trumpeter learns (and passes on to those who will listen) more about the virtue of restraint and the elegance of simplicity, qualities that are required of any youngster who would sit with the elder statesmen of jazz.

Bob Wilber passes the test, too, and although he is not quite of Braff's stature, he is a constantly improving jazzman who brings disciplined musicianship and historical perspective to a smooth, eclectic playing style.

Unfortunately, trumpeters Berry, and, to a lesser extent, Eldridge are kept under wraps here. There are enough warm examples of Eldridge and trombonist Dickenson, however, to make this record worth owning, even if you're one who refuses to believe in the diminutive Bostonian with the great big soul who leads the band.

Buddy Bregman Orchestra

5 **M** SWINGIN' STANDARDS—World Pacific WP-1263: *My Buddy*; *All of You*; *In a Mello-
tune*; *I Love Paris*; *It's All Right with Me*; *You
Close for Comfort*; *Bambles, Bangles, and Beads*; *Imagination*; *My Heart Stood Still*; *Just in Time*.
Personnel: Bregman, leader, arranger; Richie
Kamuca, Bill Holman, Bob Cooper, tenors; Bill
Perkins, baritone; Al Porcino, Ray Triscari, Stu
Williamson, Conte Candoli (Side 1 only), John
Audino (Side 2 only), trumpets; Frank Rosolino,
George Roberts, Joe Howard, Lloyd Ulyate (Side
1 only), Marshall Gram (Side 2 only), trombones;
Russ Freeman, piano; Jim Hall, guitar; Monte
Budwig, bass; Mel Lewis, drums.
Rating: ★★

To judge from the credits on the back liner, this album undoubtedly appears to be a good bet. And, indeed, there is no disputing the musicianship, track by track, in either section work or jazz solos. Still, there is something greatly lacking in the over-all feel of this big, powerful dance band. The missing factor is, in a couple of words, arranging talent.

Bregman's arranging is mindful of nothing more than the work of Wilkins-Hefli-Quincy—but with nothing remaining but the clichés. Nothing seems too obvious for young Bregman. In fact, the only originality enters with the good jazz horn work of solo tenors, trumpets, and Rosolino's trom.

That the band has "sock" is undoubted. This is because of the excellent rhythm section, drummer Lewis in particular. The trumpet men are no slouches, either: Porcino, Triscari, and Audino are handitti of ferocious character.

Then there's the matter of the sax section. Now, utilized in specific contexts, there's no arguing with the *Four Brothers*

sound of four tenors or, as is the case here, of three tenors and baritone. But without a lead alto bolstered by a second alto, to these ears a big-band sax section is sadly lacking in tonal distinctiveness. All saxes perform mightily here; but nowhere is there a sound emanating from a sax section of distinction.

So Bregman wants to lead a band. Fine. But the fact remains that first he has got to instill in his bag of arranging tricks some original ideas—not just depend on the superior musicianship of Hollywood musicians who are only too glad to pick up a recording gig.

Eddie Davis

■ UPTOWN—King 606: *Mean to Me*; *All God's Chillun Got Rhythm*; *This Can't Be Love*; *All of You*; *If I Were a Bell*; *Night and Day*; *Together*; *Fireball*; *Yesterday*; *There's a Small Hotel*; *The Happy Whistler*.

Personnel: Davis, tenor; organ and drums unidentified.

Rating: ★★

Davis is capable of blowing better than he does in this frankly commercial album. The booting sound and the walking tempos are there, but ideas give way to conventional sock-and-soul tactics throughout the collection of overfamiliar tunes.

Davis sounds bored, and the purchaser of this one will feel the same way if he is looking for outstanding jazz.

Freddie Gambrell

■ MIKADO—World Pacific WP-1262: *Overture and Mi-Ya-Sa-Ma*; *The Flowers That Bloom in the Spring*; *Tit-Willow*; *A Wand'ring Minstrel*; *Behold the Lord High Executioner*; *Three Little Maids from School Are We*; *I Am So Proud*; *The Sun Whose Rays Are All Ablaze*; *If You Want to Know Who We Are*.

Personnel: Gambrell, piano; Paul Horn, flute; Dempsey Wright, guitar; Ben Tucker, bass; Armando Peraza, conga; Ray Mosca, drums.

Rating: ★★

For generations Gilbert and Sullivan have been held the personifications of mockery and satire of a social order long since departed. Their operettas were, in their time, daring and audacious burlesques on the Merrie England of Queen Victoria and all the pomp and circumstance of a charming, if decadent, age.

This album is, in a sense, a spoof of one of the G&S masterworks, *The Mikado*, but it is handled in such a way as to suggest that the two collaborators were the grooviest of swingers. Of course, there are two other collaborators—Gambrell and Horn—involved in this effort, and they succeed in a tongue-in-cheek take-off on songs from the Nippon charade.

Although there is good musicianship evident throughout, one cannot escape the feeling that the entire project is rather pointless and a waste of time. It's all very precious—in spite of Gambrell's authoritative playing on some tracks (*If You Want to Know* is one)—and quite lacking in conviction from a jazz standpoint.

Roland Hanna

■ ROLAND HANNA PLAYS HAROLD ROSE'S "DESTINY RIDES AGAIN" — A&O 33-108: *I Know Your Kind*; *Fair Warning*; *Rose Lovejoy of Paradise Alley*; *That Ring on the Finger*; *Once Knew a Fella*; *Anyone Would Love You*; *I Say Hello*; *Hoop De Dingle*.

Personnel: Roland Hanna, piano; George Duvivier, bass; Roy Burnes, drums; Kenny Burrell, guitar, on tracks 2, 3, 7 & 8.

Rating: ★★

Hanna is the 27-year-old Detroit and contemporary of Tommy Flanagan who first attracted attention nationally when he appeared with the Benny Goodman band at the Brussels World Fair and the 1958 Newport Jazz Festival. As might be ex-

pected from a native of the Motor City, Hanna is a hard swinger with a positive two-handed piano style more akin to Hampton Hawes than his admitted influence, Erroll Garner. Still, there is much of Garner in his rhythmic conception, in the added figures he plays rather than a rigid stylistic copy.

In the *Destry* music, Hanna and confreres find decidedly worthwhile musical material, songs that lend themselves readily to jazz interpretation, and they make the most of the tunes. The addition of Burrell on four numbers was a lifesaver. The guitarist lends jazz class in abundance to *Warning*, *Alley*, *Hello* and *Dingle* with his sinewy savvy.

Backed by the talents of drummer Burnes, who has been working club dates with Hanna, and bassist Duvivier, who was hired for the date, the pianist has no worries as to rhythm section. His only worry is clarification of a personal jazz style.

Johnny Hodges

■ DUKE'S IN BED—MG V-8203: *A-Oddie-Oobie*; *Meet Mr. Rabbit*; *Duke's in Bed*; *Squeeze Me*; *Ballade for Very Tired and Very Sad Lotus Eaters*; *Conjugal With Rab*; *It Had to Be You*; *Black and Tan Fantasy*; *Take the "A" Train*.

Personnel: Hodges, alto; Jimmy Hamilton, clarinet; Harry Carney, baritone; Ray Nance, trumpet, violin; Clark Terry, trumpet; Quentin Jackson, trombone; Bill Strayhorn, piano; Jimmy Woode, bass; Sam Woodyard, drums.

Rating: ★★

Duke was, indeed, in bed during this session, but his absence didn't inhibit in the least these men who form the nucleus of the Ellington band from getting up on their hind legs and wailing.

Inasmuch as it is Hodges' date, the alto is heavily featured throughout. His limpid, utterly cool alto approach is a valid and uplifting today as it was more than two decades ago. And let nobody say this gentleman doesn't swing like the devil!

Tracks 1 and 2 on Side 1 and the opening track on Side 2 are informal, bare frameworks for blowing written by Hodges. The title tune was penned by Ellington, presumably while reclining, and romps along at a merry pace. Strayhorn wrote the pensive *Ballade*.

Fantasy is an amalgam of dark-hued growls and plunger-muted impressions by Terry and Jackson, followed by some deep-grooving Hodges. It is a good, if small-scaled, rendition of the Ellington 1927 classic. "A" Train is a steady swinger from

JAZZ RECORD BUYER'S GUIDE

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

★★★★★

Mississippi Delta Blues Men, *Blues In The Mississippi Night*, (United Artists UAL 4027)

The Trombones, Inc. (Warner Bros. WS 1272)

★★★★½

Bill Evans, *Everyone Digs Bill Evans* (Riverside 12-291)

Benny Golson, *The Other Side of Benny Golson* (Riverside RLP 12-290)

Machito-Herbie Mann, *Machito with Flute to Boot* (Roulette R 52026)

Thelonious Monk Orchestra at Town Hall (Riverside RLP 12-300)

★★★★★

Cannonball Adderley, *Things Are Getting Better* (Riverside RLP 12-286)

Count Basie Orch., *Basie One More Time* (Roulette R 52024)

Dick Cary, *Hot and Cool* (Stereocraft RTN 106)

Bud Freeman, and his Summa Cum Laude Trio (Dot DLP 3166)

Bobby Hackett, *Blues with a Kick* (Capitol ST 1172)

Chico Hamilton, *Gongs East* (Warner Bros. WS 1271)

Milt Jackson, *Bags' Opus* (United Artists UAL 4022)

Lou Levy Plays *Baby Grand Jazz* (Jubilee SDJLP 1101)

Mundell Lowe, *Porgy and Bess* (Camden CAS 490)

Ruby Braff, *You're Getting To Be A Habit With Me* (Stereocraft RCS 507)

Hank Mobley-Billy Root-Curtis Fuller-Lee Morgan, *Another Monday Night at Birdland* (Roulette R 52022)

Miff Mole, *Aboard the Dixie Hi-Flyer* (Stephens MF 4011)

Red Nichols and The Five Pennies at Marineland (Capitol ST 1163)

Red Rodney Returns (Argo LP 643)

Tony Scott-Jimmy Knepper, *Free Blown Jazz* (Carlton STLP 12/113)

Horace Silver, *Finger Poppin'* (Blue Note 4008)

Jean Thielemans, *Man Bites Harmonica*, (Riverside RLP 1125)

Cy Touff, *Touff Assignment* (Argo LP 641)

the outset with the rhythm section a delight and Terry's fluegelhorn an exercise in eloquence. Recommended.

Barney Kessel

SOME LIKE IT HOT—Contemporary M3565: *Some Like It Hot; I Wanna Be Loved by You; Stairway to the Stars; Sweet Sue—Just You; Runnin' Wild; Sweet Georgia Brown; Down Among the Sheltering Palms; Sugar Blues; I'm Through with Love; By the Beautiful Sea.*

Personnel: Kessel, guitar; Art Pepper, clarinet, alto, tenor; Joe Gordon, trumpet; Jimmy Rowles, piano; Jack Marshall, rhythm guitar; Monty Budwig, bass; Shelly Manne, drums.

Rating: ★★☆☆

No surprises here but a driving collection of good tunes performed by seven very capable jazzmen. The addition of an extra guitar lends a steam-engine solidity to the already cohesive rhythm section, allowing hornmen Pepper and Gordon to relax and reach out.

Pepper proves a hairy-chested tenor man as well as one of today's best altoists. His clarinet playing, glowing warmly in the reflected light of the late Lester Young, may lead Pepper to some worthwhile musical discoveries—melodic construction, for one—that will do things for his saxophone work as well.

There is a delightful touch on *Sweet Sue*, where Kessel plays unamplified guitar and Manne wails on suitcase. The effect is a pulsating compendium that smacks of the Mound City Blue Blowers, the Quintet of the Hot Club of France, Kansas City, and contemporary swing. This is happy jazz.

Lou McGarity

SOME LIKE IT HOT—Jubilee SDJLP 1108: *Some Like It Hot; By the Beautiful Sea; Stairway to the Stars; Sweet Sue—Just You; Down Among the Sheltering Palms; I Wanna Be Loved by You; La Cumparsita; I'm Through with Love; Runnin' Wild; Sugar Blues; Sweet Georgia Brown.*

Personnel: McGarity, trombone; Dick Cary, piano, trumpet; George Barnes, guitar; Jack Losberg, bass; Don Marino, drums.

Rating: ★★☆☆

McGarity is of the in-between generation that we are hurriedly learning to cherish before it is too late and nothing is left but a diminishing corps of toothless raconteurs. His playmates are culled from the small advance guard to "traditional" musicians who think in contemporary musical terms although their bread-winning jazz experience has been largely in Swing-Dixieland climes.

The packaging follows the customary 1959 tie-in-with-mass-media pattern, but the strapping music inside is a refreshing as a dipper of spring water in Death Valley. Worth special mention is the trumpet work of Cary, which has blossomed into a mature and undated jazz voice, a judicious balance of intensity of understatement that reminds one of Harry Edison.

McGarity's shouting style, which seems to have been sired by J. C. Higgenbotham and damned by Jack Teagarden, is a highly individualistic fusion of raucous barrel-house and sophisticated craftsmanship. It is fortunate that *Some Like It Hot* featured these swinging old tunes, for they fit Lou to a McGarity.

Charlie Mingus

A MODERN JAZZ SYMPOSIUM OF MUSIC AND POETRY—Bethlehem BCP-6026: *Scenes in the City; Nourag; New York Sketchbook; Duke's Choice; Slippers.*

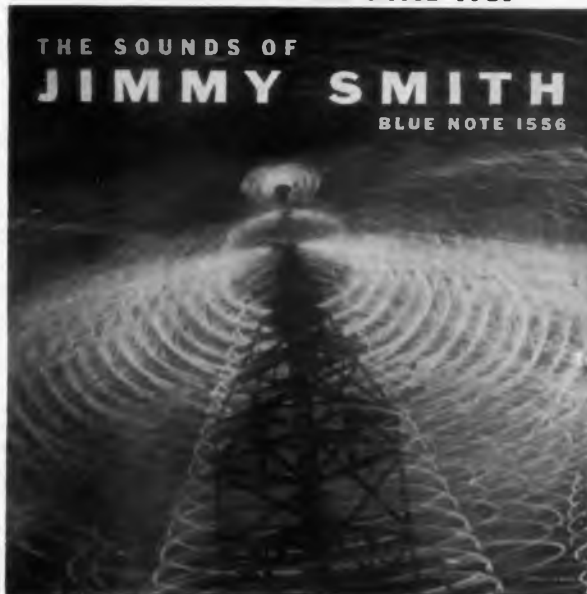
Personnel: Mingus, bass; Bill Hardman (track 2), Clarence Shaw, trumpet; Jimmy Knepper, trombone; Shefi Hadi, tenor, alto; Horace Parlan (tracks 2, 3, 4), Bob Hammer, piano; Dannie Richmond, drums.

Rating: ★★½

The poetry is confined to *Scenes in the City*, written by Lonnie Elders and nar-

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rated here by Melvin Stewart. The words depict the superficial aspects of one life convincingly enough but add little to the understanding of what that life is about. We catch a glimpse of the hippie's world without discovering what it really means to him. Nor does the music offer any answers to the questions raised by this minor work.

Alongside the narrative-on-piano of Jelly-Roll Morton or the recent and superb *Blues in the Mississippi Night* produced by Alan Lomax, Elders' poetry reads like a clumsy prep school brochure.

New York Sketchbook is a shallow bit of program music, but *Duke's Choice* features a long and engaging Shaw trumpet solo.

For the balance of the record, Mingus is his usual extraordinary self, Knepper threatens to outslide Jimmy Cleveland, and Hadi (Curtis Porter) turns in some eloquent solos (on *Nourroog*) that show considerable improvement over his work a couple of years ago.

Previn-Mitchell-Manne

BELLS ARE RINGING—Contemporary M 3559; *I Met a Girl*; *Just in Time*; *Independent* (On My Own); *The Party's Over* (ballad version); *It's a Perfect Relationship*; *Is It a Crime?*; *Better Than a Dream*; *Ma-Cha-Cha*; *Long Before I Knew You*; *The Party's Over* (up-tempo version).

Personnel: Shelly Manne, drums; Andre Previn, piano; Red Mitchell, bass.

Rating: ★★½

This is the fifth in the series of jazzing the show tunes, which by now appears to be automatic reflex in the recording jungle, this version of *Bells* is on par with the four previous show-tune albums performed by Shelly's Friends or Andre's Pals. Tasterfully handled throughout, it is as varied in pacing as it is consistent in superior, sometimes brilliant, performance.

The opening *I Met a Girl* is notable for Previn's flashing technique—quite enough to drive the average piano student out of his or her mind. The pianist continues to broaden as a jazz voice; his furious assault on the final choruses of the up-tempo *The Party's Over* is cogent evidence of this.

Of Manne and Mitchell all that need be said is that they play in top form. The drummer's uncanny ear and feeling for Previn's piano phrasing is a thing to marvel at.

This set is not as generally stimulating as, say, *My Fair Lady*, in a jazz sense, but it is excellent fare of its kind and should enjoy comparable sales with its illustrious companions.

Marty Paich

THE BROADWAY BIT—W 1296; *It's All Right with Me*; *I've Grown Accustomed to Her Face*; *I've Never Been in Love Before*; *I Love Paris*; *Too Close for Comfort*; *Younger Than Springtime*; *Surrey with the Fringe on Top*; *If I Were a Bell*; *Lazy Afternoon*; *Just in Time*.

Personnel: Paich, leader, arranger, piano; Art Pepper, alto; Bill Perkins, tenor; Jimmy Giuffrè, baritone, clarinet; Stu Williamson, Frank Brach, trumpets; Bob Enevoldsen, valve trombone; George Roberts, bass trombone; Vince DeRosa, French horn; Vic Feldman, vibas; Scott LaFaro, bass; Mel Lewis, drums.

Rating: ★★★

The peg for this pleasant, lightly swinging set is, of course, a selection of the better Broadway show tunes. Under Paich's adroit pen, the program lopes along with easy grace, and the excitement never rises above mild interest.

Most interesting contributors are altoist Pepper and clarinetist Giuffrè. Pepper is

deft and positive in his solo work on *I've Never Been* while Giuff slumbers in chalumeau on *Accustomed* and *Paris*. Other soloists who throw in occasional pleasantries are vibist Feldman, tenor man Perkins and trumpeter Williamson. LaFaro, the brilliant newcomer on bass, is heard in an ear-popper of a solo on *I've Never Been*.

In sifting mood and tempo where called for by the character of the various tunes, Paich has accomplished a most workmanlike task of arranging. His adaptation of *Younger* and *Surrey* in a twinlike context is particularly skillful.

Highly competent work all around but much too bland.

Bobby Scott

SERENATA—Verve MG V 8297; *The Nearness of You*; *I Remember You*; *Serenata*; *Blues for Jamie*; *Fine and Dandy*; *Every Woman*; *The Fodder*; *Black Coffee*; *New Orleans*; *Lower Man*. Personnel: Scott, piano, vibas; Dick Garcia, guitar; Teddy Kotick, bass.

Rating: ★★½

Scott, who at 21 has been recording for six years, is a skilled pianist who may yet choose the vibes, on which he seems more relaxed and authoritative, as his principal jazz instrument.

For all his ability, the popular young star merely slides over the keyboard without getting any serious music out of it. It's not so much his glibness as his nervous touch that precludes any firm message coming through the musical hailstorm. The result is something of a featherweight version of Horace Silver by way of Art Tatum.

It seems that Scott still has some growing to do.

Interesting goof: Hoagy Carmichael's pretty ballad *New Orleans* is listed on the label and the sleeve as *New Orleans Stomp*, an old Lil Hardin-Louis Armstrong rouser once featured by King Oliver.

Sonny Stitt

THE HARD SWING—Verve MG V 8306; *I Got Rhythm*; *What's New?*; *Sabito*; *If I Had You*; *I'll Remember April*; *Blues for Lester*; *After You've Gone*; *Street of Dreams*; *The Way You Look Tonight*; *Presto*; *Tune Up*. Personnel: Stitt, alto, tenor; Amos Trice, piano; George Morrow, bass; Lennie McBrowne, drums.

Rating: ★★½

Stitt is indeed a swinger, but his enormous energy, coupled with an unusual technical facility, is his own worst enemy. Playing almost compulsively, he seems unable to turn off the outpouring of notes until after the inundated listener gives up in exhaustion.

Now this may be valuable catharsis for Stitt, even for those who wish to identify with him, but there must be a sense of what not to play at work as well, and in that area Stitt is but a beginner.

On slower tunes, such as *Blues for Lester* and *Street of Dreams*, there is evidence that a capacity for lyricism lies below the frantic exterior; these tracks, accordingly, are more appealing than the windy *I Got Rhythm* or *After You've Gone*.

Most musicians would hock their souls to acquire what Stitt has in abundance—high-velocity fingers, a nimble musical mind, a well-developed ear, fine sense of time, attractive sound, and good intonation.

One suspects, though, that his gifted saxophonist is still working on the toughest problem of all—the creation of an individual and unique style. If he is not, one of the great potentials in jazz will forever remain unfulfilled, remembered only as

a faceless "hard swinger" in the flock of Bird followers.

In the meantime, we have the Stitt of today, who is still better than most saxophonists ever can hope to be.

Lester Young

■ **THE LESTER YOUNG STORY**—Verve MG V-8308: *Back to the Land: I Want to Be Happy; Up a Adam; Undercover Girl Blues; Let's Fall in Love; New D.B. Blues; This Can't Be Love; Jumping at the Woodside; Oh, Lady Be Good; Touch Me Again; Gigantic Blues; Pres Returns.* Personnel: Lester Young, tenor sax, with various accompanying groups that include the following: Nat Cole, Hank Jones, John Lewis, Gildo Mahones or Teddy Wilson, piano; Ray Brown, Gene Ramey or John O'Ra, bass; Buddy Rich, Jo Jones or Connie Kay, drums; Jesse Drakes, Roy Eldridge, trumpet; Vic Dickenson, trombone; Freddie Greene, guitar.

Rating: ★ ★ ★

Put together as a tribute to a great jazz innovator, this disc presents Pres at intervals during the 1950s. It is fitting to gather together these heretofore unissued takes, even though some of them are obvious rejects. For they serve to clarify the process by which an artist of the stature of Lester Young is constantly challenged by the great performances in his own past.

It seems cruel to ask such a man to redo one of his masterpieces, especially when it is demanded that the new version be as great as the old, without being a repetition of it. A repetition is very rarely possible anyway, in the case of an improvised performance; and equalling a past triumph is next to impossible, when the musician has already expressed his emotions as felt on a given composition. Cases in point here are *I Want to Be Happy*, *D.B. Blues*, and *Lady Be Good*. Pres made his definitive statements of these works back in the 1940s, on a Keynote, Aladdin, and a Vocalion by Jones-Smith, Inc., respectively.

The other numbers, most of which are Young originals, reflect his desperate desire to develop something new and progress beyond his previous attainments. Some of these attempts didn't jell, but it is worthwhile to have a record of the try. Pres developed in conjunction with a great musical innovation, the Basie band. When he had said about all he had to say within that musical voice, he went out on his own. Here was a great artist, all alone, heads above most of his contemporaries, trying so hard to express even greater ideas without the inspiration of a great band around him.

Strangely enough, the 1956 numbers presented here are the most moving: the long *Gigantic Blues* and the *Pres Returns*. The latter was made at the same time as the sides on Verve Mg V-8205, the *Pres* and *Teddy* album. Pres sounds inspired on these two originals.

An interesting facet of the 1950-51 tracks is the presence and playing of pre-Modern Jazz Quartet pianist John Lewis. And for those who have forgotten Nat Cole was once a fine pianist, there are two tracks featuring his piano.

POPULAR

Tony Bennett/Count Basie

■ **COUNT BASIE AND HIS ORCHESTRA SWINGS/TONY BENNETT SINGS**—Roulette R 28072: *Life is a Song; Plenty of Money; Jeepers Creepers; Are You Havin' Any Fun?; Anything Goes; Strike up the Band; Chicago; I've Grown Accustomed to Her Face; Four Little Rich Girls; Growing Pains; I Guess I'll Have to Change My Plans.*

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Rating: ★ ★ ½

Not only is this album title ungrammatical, it's untrue. The Basie band doesn't swing here — or at least, it doesn't swing much. It sounds hindered and uncomfortable in its task of accompanying Bennett. Indeed, Bennett and the band seem to accomplish nothing so much as to get in each other's way.

Bennett's affection and hunger toward jazz are so obviously sincere that one cannot but wish him luck at his ventures in this direction. His time has improved enormously in recent years, but his intonation is still imprecise. His voice is still limited, and though his showmanship is such that he's a delight to watch in person, the showmanship unfortunately can't be seen on a disc.

Diahann Carroll-Andre Previn

■ **PORGY AND BESS**—United Artists UAL-4021: *Summertime*; *My Man's Gone Now*; *I Got Plenty o' Nuttin'*; *Porgy, I Is Your Woman*; *Oh, I Can't Sit Down*; *It Ain't Necessarily So*; *What You Want and Bess?*; *I Loves You Porgy*; *There's Somebody Knockin'*; *There's a Boat That's Leaving Soon for New York*.

Personnel: Miss Carroll, vocals; accompanied by Andre Previn, piano, on tracks 2, 7; Previn with Joe Mondragon, bass, Larry Bunker drums, on tracks 1, 4, 6, 9; Previn with Red Mitchell, bass; Frank Capp, drums, on tracks 3, 5, 7, 10.

Rating: ★ ★ ★ ½

To many nonpartisans, not to mention the stalwart Previn-for-President coalition, this album sometimes may seem impressively more Andre than Diahann. Miss Carroll is at her best, which is very capable, but the listener frequently finds himself sauntering across her controlled handling of brilliant song material to concentrate on some delectatious Previn-flavored interpretation of Gershwin.

The dextrous pianist comes through with deceptive effortlessness, catching every nuance of Gershwin, light or brooding, and contemporizing it with fancy and finesse.

Miss Carroll does well on the ballads, conveying a warmth if not suitably passionate appeal. True, the avowed purpose of this album having been "to bring imagination and freshness to (the songs) without distorting the original flavor and still manage to say something new," one may allow that it is valid to some extent for the singer to emerge somewhat obtrusively herself, less like Bess and the other characters whose heartbeats were set to music nearly a quarter-century ago.

Miss Carroll and Previn (and the two rhythm teams) here work together with notable rapport, making it seem unlikely that this could have been more than a one-take date. On some numbers the two trios display notably excellent musicianship, as on the raptly *Oh, I Can't Sit Down*.

The vocalist is not too effective on the up-tempo tunes. Lacking the traditional gusto these songs call for, she conveys more sweetness than sass. And it was, to these ears, unsportin' to assign her two of Sportin' Life's numbers, *It Ain't Necessarily So* and *There's a Boat*, as well as Porgy's *Plenty o' Nuttin'*. The uncommonly lovely Miss Carroll is a cultured woman, soft woman, all woman, which becomes abundantly clear in her rendition of these tunes expressly created for men—very virile *homo sapiens* at that.

Nat King Cole

■ **TO WHOM IT MAY CONCERN**—Capitol SW 1190: *To Whom It May Concern*; *Love-Wise*;

Too Much; *In the Heart of Jane Doe*; *A Thousand Thoughts of You*; *You're Bringing Out the Dreamer in Me*; *My Heart's Treasure*; *If You Said No*; *Can't Help It*; *Lovesville*; *Unfair*; *This Morning It Was Summer*.

Rating: ★ ★ ★ ★

Usually when a singer of the prominence and taste of Nat Cole or Frank Sinatra makes an LP, 12 more tunes are removed from the stockpile of unexploited standards. They are now associated with a "name," and this makes the matter of choice a little difficult for younger singers. After all, Frank Sinatra alone accounts for about 150 tunes on LPs. Are there 150 first-rate popular songs?

But Cole here pulls a switch: he adds a dozen tunes to the stockpile, and most of them are quite good. Some, to be sure, dwell a little too much on "your face, your smile, the moonlight," and the other catalysts of romance. And *Love-Wise* trades on and helps perpetuate one of the worst Madison Avenue abominations in contemporary English speech. But on the whole, there is taste in the material and the singing of it all through this album.

Tito Puente

■ **PUEENTE IN LOVE**—Tico LP 1058: *My Funny Valentine*; *The Continental*; *Autumn in Rome*; *Philadelphia Mambo*; *All of You*; *Cool Mambo*; *Invitation*; *Rainfall*; *Autumn Leaves*; *Temptation*; *Mambo Tipico*; *Nuevo Mambo*.

Rating: ★ ★ ★ ½

This is Puente's newest bid for the Latin mood jazz trade, which is a large and a still-growing market. Restrained jazz-like scores, soft vibes, and some pretty tunes make this a tasty collection that should sell very well. Though the Afro-Cuban fire is kept pretty much at low flame, the percussion work has an authentic ring to it.

Occasionally the eager brass section lets fly in the Puente-Prado-Morales tradition, but for the most part all present remain properly subdued by the "love" theme.

Pat Suzuki

■ **PAT SUZUKI'S BROADWAY '59**—RCA Victor LSP-1965: *Flower Drum Song* (*I Enjoy Being a Girl*, *Love, Look Ahead, Sunday*); *Red-head* (*Two Faces in The Dark*, *Just For Once*); *West Side Story* (*Tonight*); *My Fair Lady* (*On The Street Where You Live*); *Bells Are Ringing* (*The Party's Over*, *Just in Time*); *First Impressions* (*Not Like Me*, *I Feel Sorry For The Boy*); *The Music Man* (*Till There Was You*).

Personnel: Pat Suzuki, currently appearing in *Flower Drum Song*, accompanied by George Sirova and His Orchestra.

Rating: ★ ★

This record is a collection of hit tunes in current Broadway shows. Out of context, they lose a great deal of their charm. What's more, they were not all written for this kind of interpretation. Pat sings them out in a full-blown manner, but were they all supposed to be handled that way? Show music requires quite a bit of sensitivity for the song. It doesn't happen here. In fact, it is difficult to say exactly what was in mind when this record was produced.

The cute Japanese trick swings a bit on *Sunday* and *Just in Time*, but otherwise this is a pedestrian run-through. There is nothing here that qualifies Miss Suzuki as a jazz singer worthy of being featured at the Newport Jazz Festival.

ODD BALL

George Gershwin

■ **PIANO ROLL DISCOVERIES**—RCA Victor LSP-2058: *Rhapsody in Blue*; *Who's Baby Are You?*; *The Shiek of Araby*; *Stumblin'*; *Full Be with You in Apple Blossom Time*; *Squeez Me*; *Nola*; *I Ain't Givin' Nothin' Away*; *Mighty Lak' a Rose*; *Smiles*.

Personnel: Walter, Jan Korterlander,

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RIES — RCA
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Away; Mighty

Personnel: George Gershwin, Thomas (Fats)
Waller, James P. Johnson, Lee S. Roberts, Max
Kortlander, Felix Arndt, Ted Baster. pianists.

Rating: ★ ★ ★

With so much attention focussed on
George Gershwin the Composer by *Porgy
and Bess*, it is appropriate to take the look
at Gershwin the Pianist that this LP makes
possible.

To be sure, this recording of old piano
roll performances cannot give a true picture
of the man's playing. The sound is inevit-
ably mechanical, and the best refutation of
the nonsensical liner-note claim (that this
is the *Rhapsody* "exactly as played by
Gershwin himself") is the fact that Fats
Waller, Zez Confrey and Gershwin all seem
to play with the same tone. What is more,
the Gershwin performance is obviously gim-
micked. Whether it was done in the making
of the original piano roll or—by running
the roll fast—at the time this recording was
made, it is of course impossible to say. But
gimmicked it surely is, for otherwise we
would have to believe that Gershwin was
faster than Tatum or Horowitz. The weak-
ness of his technique in slower passages
proves that this wasn't so.

But that isn't what is important about
the disc. Indeed, RCA seems to have missed
the boat: the liner blurb would lead you
to think that the only value of this disc
is nostalgia, and the company seems blithely
unaware that this disc has a true musical
and historical importance. It establishes
conclusively that almost every pianist who
has touched the *Rhapsody* since Gershwin's
time has played it wrong. Speeds may be
relative, but the phrasing is a constant.
And Gershwin's phrasing of the work is
vastly different than what we have become
used to. Gone, in this performance, are the
soggy romanticism and over-broadened
lines, and replacing them are a rhythmic
punch and sardonic wit that Gershwin evi-
dently intended to be integral to the work.
There is an intense rhythmic potential in
all Gershwin's larger works, but it is usually
missed by the classically-trained conductors
and musicians who perform them. Thus,
the condescension so often shown toward
these compositions is in part unfair. Some-
day, somebody should take the strings of
the Paris Opera or the Philadelphia Or-
chestra, put them together with Count Basie
band, hire an appropriate pianist (Bill
Evans?), have Quincy Jones iron out the
wrinkles, then turn the whole thing over to
Leonard Bernstein for an evening devoted
to the first *Rhapsody* and the *Concerto in
F*. Then we might be able to put the Gersh-
win orchestral works in something ap-
proaching a fair perspective.

But until such a thing happens, this disc
—worth ★ as listening but ★ ★ ★ ★ ★
as documentation—shows that the *Rhapsody*
has more guts and backbone than it is gen-
erally given credit for. No pianist should
ever again perform it without first listening
to this ghostly LP.

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Pepper Adams Quintet with Jimmy
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Ruby Brall and his Men, *Easy Now* (RCA Victor ☐ LPM 1966, ☐ LSP 1966)

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Mundell Lowe All Stars, *TV Action Jazz* (Camden ☐ CAS 522)

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Herbie Mann and Buddy Colette, *Flute Fraternity* (Interlude ☐ 503, ☐ 1003)

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Mabel Mercer, *Once In A Blue Moon* (Atlantic ☐ 1301)

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Nina Simone, *Little Girl Blue* (Bethlehem ☐ BCP 6028)

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Sonny Stitt Quartet, *Hard Swing* (Verve ☐ MG V 8306, ☐ V 6038)

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Lester Young, *Lester Young Memorial Album* (Epic ☐ SN 6031)

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the blindfold test

Jonah Jones

By Leonard Feather

Having been an admirer of Jonah Jones ever since he burst onto the old 52nd St. scene as partner and foil of Stuff Smith in the latter's first and most memorable New York combo, I was both surprised and delighted at the sudden acclaim and general acceptance he has found during the past year.

Jonah and his horn represent an era too often caught in that dangerous limbo between modern jazz and Dixieland. Known chiefly as a sideman during the past twenty years — with the Cab Calloway from 1941 until 1952, then with Earl Hines, Joe Bushkin and others — Jonah rose to established leader rank with the help of a few loyal believers, notably Dave Cavanaugh of Capitol Records.

With his appearance on the memorable Fred Astaire TV spectacular to consolidate the success of his various LPs (*Muted Jazz* was the first of a long series to hit the best seller lists) Jonah at 49 had more musical and material security than ever before. During his last booking at the Embers in Manhattan he dropped in for his baptismal blindfold test. He was given no information, either before or during the test, about the records played. His comments were tape-recorded.



"I just lean toward the old man" . . .

The Records

1. Thad Jones. *Nice 'n Nasty* (Metrojazz). Thad Jones, flugelhorn; Hank Jones, piano; Elvin Jones, drums; Eddie Jones, bass.

I liked the trumpeter, and it was a good group . . . Nice feeling. I'll give that four stars. Who was it, Art Farmer? I liked his feeling and he got a good sound with and without the mute. The piano sounded good, but I naturally lean more to trumpet. The piano and bass were nice.

2. Duke Ellington. *U.M.M.G.* (Columbia). Dizzy Gillespie, trumpet; Harry Carney, baritone sax; Billy Strayhorn, comp.

That's crazy! Sounded like Diz with Ellington, and I'll give that four stars . . . Sounded like Harry Carney on baritone. The composition was great and the arrangement wonderful. Carney gives away the sound of the band when he comes in. Then down a little farther I could hear that it sounded like a Duke or Strayhorn arrangement.

3. Bud Shank. *Little Girl Blue* (World Pacific).

I have no idea who that is but that type of music doesn't exactly move me. I like all types — rhythm and blues, swing, progressive and Dixieland . . . I wouldn't put this down altogether — I'd listen to it, but I can only give it two stars.

4. Harry James. *Willow Weep for Me* (Capitol). James, trumpet; Willie Smith, alto sax; Ernie Wilkins, arr.

Very good. Sounds like Harry James to me. I think he's playing better today than he's ever played — even when he was with Benny Good-

man and with his own original band. Seems he's had some new inspiration . . . Maybe it's because of Ernie Wilkins' arrangements. Billy Smith on alto . . . He always sounds good down through the years. I played with him in the old Lunceford band in the '30s. Harry is playing with wonderful feeling these days. I'll give that four stars — no, three, because he can even do better than this.

5. Chet Baker. *It Never Entered My Mind* (Riverside).

I don't know where he puts me at, that cat. It might be one of the young guys. Maybe that was the sound he was trying to get, but it doesn't sound lively enough to me . . . I like better tone than that . . . Maybe that's what they call tone today. I'll give that two stars, so if he's a youngster it will encourage him. It lacks vitality.

6. Miff Mole. *There'll Come A Time* (Stephany). Mole, trombone; Joe Dixon, clarinet; Jack Palmer, trumpet.

I like Dixieland. I used to play down at the Plaza with the guys, but I think I like a little better grade of Dixieland than that. I don't know who those cats are . . . Sounded something like Pee Wee, but I'm not sure . . . It sounded something like Sandy Williams on trombone. The whole thing wasn't too much. The trumpet player was pretty good in spots . . . I wouldn't waste too much time listening to this. One star.

7. Stuff Smith. *Jada* (Verve). Frank Butler, drums; Carl Perkins, piano.

I knew him from the first note!

That was my old colleague, Stuff Smith. Still playing — playing good as ever — doing some of the same things he used to play when we were together in the '30s. I don't know anybody who can play more jazz on the fiddle. The piano player was good, but I don't know who he was. Also, the drummer had a good beat there. His sock cymbal sounded very good. I'll give that three stars for Stuff.

8. Shorty Rogers. *Walk, Don't Run* (from *Shorty Courts the Count*) (Victor). Rogers, trumpet, comp., arr.

I don't know who that is either, but it's very tasty. Sounds like maybe — they've got so many different categories today — west coast, east coast. This sounds like west coast to me . . . Very pretty . . . I like the composition and the arrangement. I couldn't pick out who the guys are. Could it be Shorty Sherock on trumpet — I mean, Shorty Rogers? . . . I'll give that four stars.

Afterthoughts

What would I have given five stars? Let's see — some of Duke's stuff . . . I just lean towards the old man. I'd give him five stars for a lot of his things — I wait for it. Those things they played at the festival — Paul Gonsalves' solos. I liked the inspired way he played. We used to play chorus after chorus at the Onyx Club years ago, but today you don't seem to have that enthusiasm. So I thought it was wonderful the way they accepted what he played at the festival. I'd give anything like that by Duke five stars.

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MILES DAVIS SEXTET

Jazz Seville, Hollywood

Personnel: Miles Davis, trumpet; Julian "Cannonball" Adderly, alto; John Coltrane, tenor; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

In his first appearance on the west coast in over two years, Miles Davis presented not a group as such but a very good rhythm section backing three star soloists. Not only were all six musicians not onstand together during any set on opening night, but there was no ensemble playing to speak of and, when the group was reviewed, Cannonball laid out completely during two consecutive sets.

The character of the sextet's engagement—for a reputed \$2,500 a week—threw into razor-sharp focus the question of night club entertainment vs. untrammelled expression by jazz artists of varying maturity. While there can be no questioning the validity of the instrumentalists' right to express themselves in the jazz art, the debatable point remains of social responsibility to an audience paying through the nose to hear and see them.

Miles would informally open a number, blowing down into the mike, oblivious of the audience. Coltrane would follow, strolling out of backstage shadows, to blow long and searchingly on the changes of, say, *All of You*, or the blues. Pianist Kelly, from his spot on floor level invisible to most of the audience, would solo for, perhaps, four easy and funky choruses. Then Miles would appear onstand again to take the tune out.

As to the individual solo work, Cannonball was forthright and original in expression; Miles raw and searing with open horn, insinuating and subtle with mute tight on the mike. Coltrane communicated a sense of inhibition (sometimes even frustration) with his calculated understatement and contrived dissonance. On the whole, the tenor man's contributions suggested superficially stimulating, lonely and rather pathetic self-seeking. Is this truly the dilemma of the contemporary American jazz artist? One hesitates to believe so.

For all the showcasing of the frequently brilliant soloists, one yearned to hear ensemble performance by these three horns of established merit. But apparently nobody had eyes—or the musicians were not prepared to offer such fare.

Some highlights of the solo work included: Cannonball's compulsive strength and vigorous attack on a medium blues; Coltrane's multi-noted minor exposition leading to an extended solo characterized by quick and frequent long flurries of notes which seemed vainly to seek the anchoring of a definitive feel for the solo mood; Chambers' infrequent arco solo excursions, brilliantly and facilely executed, and Miles' close-muted incisiveness.

Predictably, the audience—which packed the Seville opening night—expressed appreciation with much palm-beating. (Possibly the jam-session atmosphere engendered by the attitude of the musicians onstand got through to the customers . . .) In any event, this long overdue appearance by Miles and companions in Los Angeles set the locals straight on the current New York mode of jazz presentation.

AHMAD JAMAL TRIO

Jazz Seville, Hollywood

Personnel: Ahmad Jamal, piano; Israel Crosby, bass; Vernel Fournier, drums.

Ahmad Jamal is master of the musical cliché. A supreme stylist, the pianist has determined his own commercial groove and apparently is content to move within it. His heavy use of obvious rhythmic and melodic figures (he inserted the same snatch of *The Marseillaise* into his version of *Stompin' at the Savoy* at least three times) becomes quite boring after a while. And on an up-tempo *Love* he sounded like Jose Melis making the jazz circuit.

On the plus side, Jamal has tremendous command of the keyboard, a sure, firm touch, and a constant rhythmic pulsation. Thanks to Crosby and Fournier, the time is always there. The veteran bassist—who looks at least 10 years younger than his 40 years—and drummer Fournier make a perfect team behind the pianist. On *Survey with the Fringe on Top*, *Billy Boy*, and *Stompin'* they booted the time along with unrelenting drive and marked good taste.

Jamal today commands top money in clubs and on the concert stage. It is difficult to understand, however, his alleged popularity with what is known as "the jazz public." What the pianist is selling so successfully might be called many things; anything, in fact, except jazz.

ANITA O'DAY Cloister, Hollywood

Personnel: Anita O'Day, vocals; Joe Castro band accompanying (Castro,

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vocals; Joe
g (Castro,

piano; Lenny Neihaus, alto; Teddy Edwards, tenor; Modesto Brisen, baritone; Mel Moore, trumpet; Lester Robertson, trombone; Harper Cosby, bass; Nick Martinis, drums).

After an affectionate introduction by Gene Krupa, Miss O'Day whirled into one of the best vocal sets ever to sizzle the Sunset Strip. Smartly garbed in green and sporting white gloves, she presented a well-balanced act that, for all its musical excellence, seemed above the heads of the opening night audience. Anita is, always has been, and probably always will be a jazz singer and consequently was a little too far out for the customers.

After launching into an up-tempo *Stella by Starlight*, she continued with such established O'Day-tunes as *You're the Top* and *Honeysuckle Rose*. Easily the best number of her set in terms of showmanship and audience response, though, was a reprise of her classic *Let Me Off Uptown* with trumpeter Mel Young filling the spot that used to be Roy Eldridge's in the Krupa big-band days. Young blew with considerable strength and intelligence and impressed as a new hornman on the way up.

Anita's closer — a wild arrangement of *Sweet Georgia Brown* which started slowly and gradually rose to an up-tempo romp that had the room rocking — was crystalline evidence that here was one of the greatest singers in jazz.

Castro's band played some good, extroverted jazz for dancing and did a good job backing Anita.

—John Tynan

JAZZ A LA CARTE

Opera House, San Francisco, Calif.

Potent jazz names, careful promotion, and the tireless mother-henning of Irving Granz worked together to produce a sellout evening in the Opera House that disappointed no one except last-minute turn-aways.

Opening with Shelly Manne's workmanlike quintet, the music warmed, with trumpeter Joe Gordon and pianist Russ Freeman making exceptional contributions. Tenor saxophonist Richie Kamuca and bassist Monte Budwig, whose contributions were not up to those of Gordon, Freeman, and Manne, performed competently. Except for Manne, the group consists of talented followers rather than innovators, but in selections like Jim Hall's

Tom Brown's Buddy all members played convincingly and imaginatively.

Manne and Budwig remained on-stage to assist pianist Joey Saye, who accompanied Dakota Staton. Miss Staton delivered what most listeners came to hear—good tunes belted with vocal strength and laced with highly personal mannerisms. Heavy applause for *My Funny Valentine* brought her back for a one-tune encore.

Building to a preintermission peak of enthusiasm, the packed house let Ahmad Jamal know that his first appearance in San Francisco would not be his last. The wispy pianist, supported by the very firm bass work of Israel Crosby and the capable drumming of Vernel Fournier, held his audience with cautiously understated variations on *Love for Sale*; *Poinciana*; *Music, Music, Music*; *But Not for Me*, and *Surrey with the Fringe on Top*.

Occasionally, Jamal seemed to be overplaying his underplaying, to the point of becoming cute. But, as Erroll Garner and Liberace already have demonstrated, a popular performer will never lose money by resorting to the obvious or by "milk-ing" his audience with exaggerated coyness.

Whatever his musical assets or shortcomings, Jamal was clearly the drawing card of the evening.

Cal Tjader's excellent unit performed at its usual high level with but one real surprise—pianist Lonnie Hewitt, the newest member of the band. Hewitt has developed rapidly under Tjader and is building a mature personal style that is at once crisp, lyrical, swinging, and authoritative.

Bassist Al McKibbin and conga drummer Mongo Santamaria scored with commanding solos, and vibist Tjader had his best moments in a medley from *Porgy and Bess*. Drummer Willie Bobo doubled effectively on timbales for the final Afro-Cuban selection.

Running last in every way was comedian Shelley Berman, who started strong but eventually became ensnared in an overlong bit about his father. There might have been less restlessness if producer Granz had scheduled some music at the end of the show.

In all, a well-produced class package that justified its very profitable western tour, concluded with this concert.

—Richard Hadlock

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(Continued from page 22)

—Coleman Hawkins. Ben Webster, Ed-
die (Lockjaw) Davis (Charlie Rouse,
Guy Lafitte) . . . Baritone Sax—Harry
Carney. Gerry Mulligan (Ronnie Ross)
. . . Clarinet—Barney Bigard. Albert
Nicholas. Edmond Hall (Bob Wilber)
. . . Piano—Erroll Garner, Earl Hines,
Duke Ellington (Ray Bryant, Wynton
Kelly, Ray Charles) . . . Bass—Milt
Hinton, George Duvivier, Eddie Jones
(Joe Benjamin, Gene Wright, Bill
Crowe) . . . Guitar—Freddie Green,
Barney Kessel, Kenny Burrell (Les
Spann, Bill Harris, Wes Montgomery)
. . . Drums—J. C. Heard, Jo Jones,
Jimmy Crawford (Charlie Persip,
Herbie Lovelle, Oliver Jackson) . . .
Vibes—Lionel Hampton, Milt Jackson
(No choice) . . . Miscellaneous Instru-
ments—Stu Smith, violin; Frank Wess,
flute (No choice).

Male Singer—Louis Armstrong,
Jimmy Rushing, Ray Charles (Jon
Hendricks, Jimmy Witherspoon) . . .
Female Singer—Sarah Vaughan, Billie
Holiday, Ella Fitzgerald (Ernestine An-
derson, Rita Reyes).

EUGENE LEES

(Managing Editor, *Down Beat*)

Big Band—Count Basie, Duke El-
lington, Stan Kenton (Quincy Jones,
Maynard Ferguson, Bob Florence) . . .
Arranger—Gil Evans, Benny Golson,
Bill Russo (Quincy Jones, Bob Florence,
Bill Holman) . . . Combo—Gerry Mul-
ligan, Modern Jazz Quartet, Miles Davis
(No choice).

Trumpet—Dizzy Gillespie, Miles
Davis, Art Farmer (Blue Mitchell) . . .
Trombone—J. J. Johnson, Bob Brook-
meyer, Jimmy Cleveland (Ake Persson)
. . . Alto Sax—Paul Desmond, Lee
Konitz, Julian Adderley (Arne Dom-
nerus, Charlie Mariano) . . . Tenor Sax
—Stan Getz, Coleman Hawkins, Zoot
Sims (Johnny Griffin) . . . Baritone Sax
—Gerry Mulligan, Pepper Adams,
Harry Carney (Ronnie Ross) . . . Clar-
inet—Tony Scott, Buddy DeFranco
(David Klingman) . . . Piano—Oscar
Peterson, Thelonious Monk, John Lewis
(Bill Evans, Wynton Kelly) . . . Bass
—Ray Brown, Red Mitchell, Oscar
Pettiford (Scott LaFaro) . . . Guitar—
Jimmy Raney, Jim Hall, Kenny Burrell
(Charlie Byrd) . . . Drums—Shelly
Manne, Art Blakey, Max Roach (Mel
Lewis, Ed Thigpen) . . . Vibes—Milt
Jackson, Red Norvo (Larry Bunker)
. . . Miscellaneous Instruments—Miles
Davis, flugelhorn; Frank Wess, flute;
Pete Jolly, accordion; (Jean Thielemans,
harmonica).

Male Singer—Frank Sinatra, Mel
Torme (No choice) . . . Female Singer
—Sarah Vaughan, Ella Fitzgerald, Billie
Holiday (Ernestine Anderson, Annie
Ross).

ALBERT J. MCCARTHY (Editor, *Jazz Monthly*, England)

Big Band—Duke Ellington, Count
Basie (No choice) . . . Arranger—
Duke Ellington, Sy Oliver, Budd John-
son (No choice) . . . Combo—Buddy
Tate, Modern Jazz Quartet (No choice).

Trumpet—Louis Armstrong, Roy
Eldridge, Buck Clayton (Johnny Lett-
man, Johnny Windhurst) . . . Trombone
—Vic Dickenson, Dickie Wells, Bennie
Green (No choice) . . . Alto Sax—
Johnny Hodges, Willie Smith, Benny
Carter (No choice) . . . Tenor Sax
—Coleman Hawkins, Ben Webster,
Buddy Tate (Hal Singer) . . . Baritone
Sax—Harry Carney (Haywood Henry)
. . . Clarinet—George Lewis, Buster
Bailey, Darnell Howard (No choice)
. . . Piano—Earl Hines, Erroll Garner
(Al Williams, Claude Bolling) . . .
Bass—Milt Hinton, Gene Ramey, Red
Callender (Timmy Lewis) . . . Guitar
—Freddie Green, Everett Barksdale,
Al Casey (Roy Gaines) . . . Drums—
Jimmy Crawford, Jo Jones (Marquis
Foster, Herbie Lovelle, Micky Sheen)
. . . Vibes—Lionel Hampton (No
choice) . . . Miscellaneous Instruments
—No choice (No choice).

Male Singer—Louis Armstrong,
Howlin' Wolf, Muddy Waters (Light-
nin' Hopkins, John Lee Hooker) . . .
Female Singer—No choice (LaVern
Baker, Dinah Washington).

JOHN McLELLAN (Columnist, *The Boston Traveler*)

Big Band—Duke Ellington, Herb
Pomeroy (No Choice) . . . Arranger—
Duke Ellington, John Lewis, Gil Evans
(No choice) . . . Combo—Modern Jazz
Quartet, Gerry Mulligan (No choice)
. . . Trumpet—Clark Terry, Miles
Davis, Dizzy Gillespie (Nat Adderley,
Lennie Johnson, Herb Pomeroy) . . .
Trombone—Jack Teagarden, Vic Dick-
enson (No choice) . . . Alto Sax—
Johnny Hodges, Julian Adderley (Char-
lie Mariano) . . . Tenor Sax—Coleman
Hawkins, Zoot Sims, Lucky Thompson
(Benny Golson) . . . Baritone—Gerry
Mulligan (Pepper Adams) . . . Clar-
inet—Benny Goodman . . . Piano—
Thelonious Monk, Erroll Garner, Oscar
Peterson (Bill Evans, Ray Bryant, Lou
Carter) . . . Bass—Oscar Pettiford,
Percy Heath, Milt Hinton (Scott La-
Faro, John Neves) . . . Guitar—Barney
Kessel, Kenny Burrell (No choice) . . .
Drums—Max Roach, Art Taylor, Con-
nie Kay (Jake Hanna, Jimmy Zitano,
Charlie Persip) . . . Vibes—Milt Jack-
son (Vic Feldman, Lou Magnano) . . .
Male Singer—Jimmy Rushing, Ray
Charles, Jack Teagarden (Jimmy
Witherspoon, David Allen) . . . Female
Singer—Sarah Vaughan, Ella Fitzgerald,
Billie Holiday (Annie Ross, Peggy Lee)

HELEN McNAMARA

(Critic, *Telegram*, Toronto, Canada)

Big Band—*Duke Ellington, Count Basie* (No choice) . . . Arranger—*Duke Ellington* (No choice) . . . Combo—*Modern Jazz Quartet, Jimmy Giuffre, Oscar Peterson* (No choice).

Trumpet—*Buck Clayton, Clark Terry, Dizzy Gillespie* (No choice) . . . Trombone—*Bob Brookmeyer, Jack Teagarden, Vic Dickenson* (No choice) . . . Alto Sax—*Johnny Hodges, Paul Desmond* (Moe Koffman) . . . Tenor Sax—*Coleman Hawkins/Ben Webster* (No choice) . . . Baritone Sax—*Harry Carney, Gerry Mulligan* (No choice) . . . Clarinet—*Edmond Hall, Jimmy Hamilton* (No choice) . . . Piano—*John Lewis, Oscar Peterson, Dave Brubeck* (Bill Evans, Evans Bradshaw) . . . Bass—*Ray Brown, Oscar Pettiford* (No choice) . . . Guitar—*Barney Kessel, Jim Hall* (Ed Bickert) . . . Drums—*Chico Hamilton, Joe Morello* (Ed Thigpen) . . . Vibes—*Red Norvo, Milt Jackson, Lionel Hampton* (Peter Appleyard) . . . Miscellaneous Instruments—*Ray Nance, violin* (No choice).

Male Singer—*Jimmy Rushing, Joe Williams* (No choice) . . . Female Singer—*Billie Holiday* (Anne Marie Moss, Ernestine Anderson).

HARRY NICOLAUSSEN

(*Orkester Journalen*, Stockholm, Sweden)

Big Band—*Duke Ellington, Count Basie, Stan Kenton* (Maynard Ferguson, Herb Pomeroy, Harry Arnold) . . . Arranger—*Gil Evans, Duke Ellington, John Lewis* (Benny Golson, Michel Legend, Quincy Jones) . . . Combo—*Modern Jazz Quartet, Gerry Mulligan, Miles Davis* (The Mastersounds, Eddie Davis, Red Norvo).

Trumpet—*Miles Davis, Dizzy Gillespie, Art Farmer* (Jack Sheldon, Blue Mitchell, Lee Morgan) . . . Trombone—*J. J. Johnson, Bob Brookmeyer, Jack Teagarden* (Curtis Fuller, Buster Cooper, Ake Persson) . . . Alto Sax—*Johnny Hodges, Lee Konitz, Sonny Stitt* (Charlie Mariano, Julian Adderley, Gigi Gryce) . . . Tenor Sax—*Stan Getz, Sonny Rollins, Ben Webster* (John Coltrane, Benny Golson, Johnny Griffin) . . . Baritone Sax—*Gerry Mulligan, Harry Carney, Lars Gullin* (Sahib Shihab, Ronnie Ross, Nick Brignola) . . . Clarinet—*Putte Wickman, Tony Scott, Buddy DeFranco* (No choice) . . . Piano—*Erroll Garner, Thelonious Monk, Bud Powell* (Bill Evans, Mose Allison, Ray Bryant) . . . Bass—*Oscar Pettiford, Ray Brown, Percy Heath, Paul Chambers, Doug Watkins, Henry*

Grimes) . . . Guitar—*Jimmy Raney, Freddie Green, Tal Farlow* (Kenny Burrell, Jim Hall, Charlie Byrd) . . . Drums—*Philly Joe Jones, Art Blakey, Shelly Manne* (Joe Morello, Dave Bailey, Louis Hayes) . . . Vibes—*Milt Jackson, Red Norvo, Terry Gibbs* (Cal Tjader, Vic Feldman, Bud Montgomery) . . . Miscellaneous Instruments—*Frank Wess, flute; Jean Thielmans, harmonica; Oscar Pettiford, cello* (Shirley Scott, organ; James Moody, flute; Bobby Jaspar, flute).

Male Singer—*Frank Sinatra, Mel Torme, Jimmy Rushing* (Ray Charles, Jackie Paris, Jon Hendricks) . . . Female Singer—*Ella Fitzgerald, Dinah Washington, Lee Wiley* (Annie Ross, Ernestine Anderson, Helen Humes).

ARRIGO POLILLO

(Editor, *Musica Jazz*, Italy)

Big Band—*Duke Ellington, Count Basie* (No choice) . . . Arranger—*Gil Evans, John Lewis, Jimmy Giuffre*, (Quincy Jones) . . . Combo—*Jimmy Giuffre, Modern Jazz Quartet, Gerry Mulligan* (Mastersounds) . . . Trumpet—*Dizzy Gillespie, Miles Davis, Roy Eldridge* (Lee Morgan, Art Farmer, Nat Adderley) . . . Trombone—*J. J. Johnson, Kai Winding, Frank Rosolino* (Curtis Fuller, Jimmy Knepper) . . . Alto Sax—*Lee Konitz, Sonny Stitt, Julian Adderley* (Jerry Dodgion) . . . Tenor Sax—*Sonny Rollins, Stan Getz, Coleman Hawkins* (Johnny Griffin, Benny Golson, Yusef Lateef) . . . Baritone—*Gerry Mulligan, Harry Carney, Pepper Adams* (Ronnie Ross) . . . Clarinet—*Tony Scott, Buddy De Franco, Jimmy Giuffre* (No choice) . . . Piano—*Oscar Peterson, Erroll Garner, Thelonious Monk* (Freddie Gambrell, Phineas Newborn, Bill Evans) . . . Bass—*Ray Brown, Oscar Pettiford, Red Mitchell* (Buddy Clarke, George Duvivier, Doug Watkins) . . . Guitar—*Jim Hall, Jim Raney, Barney Kessel* (John Pisano) . . . Drums—*Art Blakey, Max Roach, Shelly Manne* (Connie Kay, Ed Thigpen, Art Taylor) . . . Vibes—*Milt Jackson, Lionel Hampton, Terry Gibbs* (Buddy Montgomery, Vic Feldman) . . . Misc. Instruments—*Bud Shank, flute, Herbie Mann, flute, Leon Sash, accordion* (No choice) . . . Male Singer—*Frank Sinatra, Louis Armstrong, Mel Torme* (No choice) . . . Female Singer—*Ella Fitzgerald, Sarah Vaughan, Anita O'Day* (No choice).

TOM SCANLAN

(*Army Times*, Washington)

Big Band—*Count Basie, Duke Ellington* (No choice) . . . Arranger—*Manny Albam, Ralph Burns, Eddie*

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Trumpet—Ruby Braff, Roy Elridge, Harry Edison (Joe Wilder, Tommy Simms, Don Fagerquist) . . . Trombone—Jack Teagarden, Vic Dickenson, Urbie Green (Rex Peer, Al Gray) . . . Alto Sax—Benny Carter, Paul Desmond, Bud Shank (Buddy Collette) . . . Tenor Sax—Ben Webster, Bud Freeman, Eddie Miller (Bob Wilber, Buddy Collette) . . . Baritone Sax—Ernie Caceres, Pepper Adams, Harry Carney (No choice) . . . Clarinet—Benny Goodman, Edmond Hall, Peanuts Hucko (Bob Wilber) . . . Piano—Teddy Wilson, Jimmy Rowles, Hank Jones (Ray Bryant, Gene Rodgers) . . . Bass—Ray Brown, George Duvivier, Milt Hinton (Keter Betts, Vinnie Burke, Arvell Shaw) . . . Guitar—Freddie Green, George Van Eps, Barney Kessel (Charlie Byrd, Barry Galbraith) . . . Drums—Jo Jones, Don Lamond, Shadow Wilson (Ed Thigpen, Bert Dahlander, Mousey Alexander) . . . Vibes—Lionel Hampton, Red Norvo, Terry Gibbs (No choice) . . . Miscellaneous Instruments—Joe Mooney, organ; Stuff Smith, violin; Cy Touff, bass trumpet (Dick Bailey, accordion).
Male Singer—Louis Armstrong, Jimmy Rushing, Joe Mooney (No choice) . . . Female Singer—Ella Fitzgerald, Peggy Lee, Anita O'Day (Lavern Baker, Blossom Dearie).

SINCLAIR TRAILL

(Editor, *Jazz Journal*, England)

Big Band—Duke Ellington, Count Basie, Lionel Hampton (Dizzy Gillespie, Buddy Tate) . . . Arranger—Duke Ellington, Billy Strayhorn, Neal Hefti (Gil Evans, Quincy Jones, Jim Timmens) . . . Combo—Louis Armstrong, Earl Hines, George Lewis (Ray Charles).

Trumpet—Louis Armstrong, Buck Clayton, Rex Stewart (Lee Morgan, Jack Sheldon) . . . Trombone—Dicky Wells, Vic Dickenson, Jack Teagarden (No choice) . . . Alto Sax—Johnny Hodges, Hilton Jefferson, Russell Procope (Curtis Porter, David Newman, Charlie Mariano) . . . Tenor Sax—Coleman Hawkins, Ben Webster, Buddy Tate (Benny Golson, Richie Kamuca, Dick Hafer) . . . Baritone Sax—Harry Carney, Charlie Fowlkes, Bud Shank (Pinky Williams, Rudy Rutherford, Sahib Shihab) . . . Clarinet—Al Nicholas, Jimmy Giuffre, Benny Goodman (Bill Smith, Kenny Davern) . . . Piano—Earl Hines, Erroll Garner, Hank Jones (Mose Allison, Red Garland, Wynton Kelly) . . . Bass—Milt Hinton, Ray Brown, Charlie Mingus (Buddy Clark, Paul Chambers) . . . Guitar—Barney Kessel, Tal Farlow, Freddie Green (Jim Hall, Kenny Burrell, Bucky Pizzarelli) . . . Drums—Jo Jones, Sonny

Payne, Elvin Jones, —Lionel Feldman, —Lionel Laneous, Stuff Smith, horn (Lionel organ).
Male
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Charles,
—Ella
Vaughan
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Sax—Ernie
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Mooney (No
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ILL England)

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Lee Morgan,
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Sax—Johnny
Russell Pro-
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Tenor Sax—
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e Sax—Harry
Bud Shank
Rutherford.
t—Al Nicho-
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Milt Hinton,
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Guitar—
low, Freddie
Burrell, Buck
Jones, Sonny

Payne, Art Blakey (Charlie Persip,
Elvin Jones, Frank Butler) . . . Vibes
—Lionel Hampton, Milt Jackson. Vic
Feldman (Eddie Costa) . . . Miscel-
laneous Instruments—Frank Wess, flute;
Stuif Smith, violin; Don Elliott, French
horn (Joe Venuto, marimba; Skip Hall,
organ).

Male Singer—Louis Armstrong,
Jimmy Rushing, Joe Turner (Ray
Charles, B. B. King) . . . Female Singer
—Ella Fitzgerald, Billie Holiday, Sarah
Vaughan (LaVern Baker, Della Reese,
Dakota Staton).

JOHN TYNAN (Associate Editor, Down Beat)

Big Band—Duke Ellington, Count
Basie, Stan Kenton (Terry Gibbs, Bob
Florence, John Anderson) . . . Ar-
ranger—Gil Evans, Bill Holman, Manny
Alban (Bill Holman, Bob Florence,
Med Flory) . . . Combo—Modern Jazz
Quartet, Miles Davis, Dave Brubeck
(Leroy Vinnegar, Buddy Collette, the
Mastersounds).

Trumpet—Miles Davis, Dizzy Gil-
lespie, Donald Byrd (Jack Sheldon,
Blue Mitchell, Lee Morgan) . . . Trom-
bone—J. J. Johnson, Jimmy Cleveland,
Frank Rosolino (Curtis Fuller, Buster
Cooper, Willie Dennis) . . . Alto Sax—
Sonny Stitt, Art Pepper, Benny Carter
(Ornette Coleman, Lanny Morgan,
Charlie Mariano) . . . Tenor Sax—
Stan Getz, Sonny Rollins, Ben Webster
(John Coltrane, Billy Mitchell, Johnny
Griffin) . . . Baritone Sax—Gerry Mul-
ligan, Pepper Adams, Harry Carney
(Billy Root, Cecil Payne, Bill Hood)
Clarinet—Tony Scott, Buddy De-
Franco, Benny Goodman (Bob Wilber,
Rolf Kuhn, Paul Horn) . . . Piano—
Oscar Peterson, Erroll Garner, Thelon-
ious Monk (Wynton Kelly, Red Gar-
land, Tommy Flanagan) Bass—Ray
Brown, Oscar Pettiford, Paul Cham-
bers (Scott LaFaro, Max Bennett, Ben
Tucker) . . . Guitar—Burney Kessel,
Tal Farlow, Kenny Burrell (Billy Bean,
John Pisano, Dennis Budimir) . . .
Drums—Max Roach, Philly Joe Jones,
Shelly Manne (Mel Lewis, Elvin Jones,
Ed Thigpen) . . . Vibes—Red Norvo,
Terry Gibbs, Milt Jackson (Larry
Bunker, Gene Estes, Buddy Montgom-
ery) . . . Miscellaneous Instruments—
Herbie Mann, flute; Pete Jolly, accor-
dion; Jerome Richardson, flute (Tommy
Loy, French horn; Bob Cooper, oboe;
Paul Horn, flute).

Male Singer—Jimmy Rushing, Joe
Turner, Jackie Paris (Ernie Andrews,
Frank D'Rone) . . . Female Singer—
Billie Holiday, Ella Fitzgerald, Sarah
Vaughan (Ernestine Anderson, Ruth
Olay, Jean Sampson).

GIL WAHLQUIST (Reviewer, Sunday Sun-Herald,

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Sydney, Australia)

Big Band—Duke Ellington, Count Basie, Stan Kenton (International Youth Band) . . . Arranger—Bill Russo, Marty Paich, Johnny Richards (Bill Holman, Henry Mancini) . . . Combo—Modern Jazz Quartet, Chico Hamilton, Gerry Mulligan (Australia All-Stars).

Trumpet—Miles Davis, Harry Edison, Art Farmer (Joe Newman) . . . **Trombone**—Bob Brookmeyer, Frank Rossolino (No choice) . . . **Alto Sax**—Art Pepper, Lee Konitz (Buddy Collette) . . . **Tenor Sax**—Bill Perkins, Ben Webster, Stan Getz (Eddie Davis, Dave Rutledge) . . . **Baritone Sax**—Gerry Mulligan, Bill Hood (Don Burrows) . . . **Clarinet**—Tony Scott, Buddy DeFranco (No choice) . . . **Piano**—Thelonious Monk, Oscar Peterson, Erroll Garner (Dick Marx, Red Garland) . . . **Bass**—Red Mitchell, Leroy Vinnegar, Paul Chambers (No choice) . . . **Guitar**—Jim Hall, Barney Kessel (John Pisano) . . . **Drums**—Shelly Manne, Chico Hamilton, Max Roach (Connie Kay) . . . **Vibes**—Milt Jackson, Red Norvo, Terry Gibbs (Pat Coplice) . . . **Miscellaneous Instruments**—Fred Kaly, cello (No choice).

Male Singer—Jimmy Rushing, Mel Torme (No choice) . . . **Female Singer**—Ella Fitzgerald, Mahalia Jackson (Dakota Staton).

ERIK WIEDEMANN

(Danish Jazz Critic, Author)

Big Band—Count Basie (No choice) . . . Arranger—Gil Evans (George Russell) . . . Combo—Miles Davis (No choice). **Trumpet**—Miles Davis (Lee Morgan) . . . **Trombone**—J. J. Johnson (Curtis Fuller) . . . **Alto Sax**—Johnny Hodges (Julian Adderley) . . . **Tenor Sax**—Sonny Rollins (John Coltrane) . . . **Baritone Sax**—Harry Carney (No choice) . . . **Clarinet**—No choice (No choice) . . . **Piano**—Thelonious Monk (Cecil Taylor) . . . **Bass**—Ray Brown (Doug Watkins) . . . **Guitar**—Kenny Burrell (No choice) . . . **Drums**—Art Blakey, Max Roach, Philly Joe Jones (Elvin Jones) . . . **Vibes**—Milt Jackson (No choice) . . . **Miscellaneous Instruments**—No choice (No choice).

Male Singer—No choice (No choice) . . . **Female Singer**—No choice (No choice).

JOHN S. WILSON

(Critic, New York Times)

Big Band—Duke Ellington (No choice) . . . Arranger—No choice (Dick Cary) . . . Combo—Modern Jazz Quartet (No choice).

Trumpet—Ruby Braff, Doc Evans, Ray Nance (Blue Mitchell) . . . **Trombone**—Jack Teagarden, Jimmy Knepper (No choice) . . . **Alto Sax**—Johnny Hodges, Willie Smith, Benny Carter

(No choice) . . . **Tenor Sax**—No choice (No choice) . . . **Baritone Sax**—Harry Carney, Gerry Mulligan (Nick Brignola) . . . **Clarinet**—Edmond Hall, Russell Procope, Clarence Hutchenrider (Kenny Davern) . . . **Piano**—Erroll Garner, Earl Hines, Jess Stacy (Nina Simone) . . . **Bass**—George Duvivier, Percy Heath, Milt Hinton (No choice) . . . **Guitar**—Charlie Byrd, Mundell Lowe (No choice) . . . **Drums**—Connie Kay, Ed Shaughnessy, Joe Morello (No choice) . . . **Vibes**—Milt Jackson, Red Norvo (No choice) . . . **Miscellaneous Instruments**—Clark Terry, flugelhorn (No choice).

Male Singer—No choice (No choice) . . . **Female Singer**—Ernestine Anderson (Nina Simone).

RUSS WILSON

(Critic, Oakland, Calif., Tribune)

Big Band—Count Basie, Duke Ellington, Stan Kenton (Herb Pomeroy, Johnny Dankworth, Harry Arnold) . . . Arranger—Gil Evans, Quincy Jones, Bill Strayhorn (Marty Paich, Benny Golson, Jimmy Giuffre) . . . Combo—Miles Davis, Dave Brubeck, Dizzy Gillespie (Thelonious Monk, Cal Tjader, the Mastersounds).

Trumpet—Miles Davis, Dizzy Gillespie, Clark Terry (Nat Adderley, Jack Sheldon, Allen Smith) . . . **Trombone**—J. J. Johnson, Bob Brookmeyer, Jack Teagarden (Curtis Fuller, Willie Dennis) . . . **Alto Sax**—Paul Desmond, Julian Adderley, Johnny Hodges (Ornette Coleman, John Handy, Leo Wright) . . . **Tenor Sax**—Sonny Rollins, John Coltrane, Ben Webster (Sonny Stitt, Johnny Griffin, Harold Lund) . . . **Baritone Sax**—Harry Carney, Gerry Mulligan, Ronnie Ross (Lars Gullin, Sahib Shihab, Budd Johnson) . . . **Clarinet**—Buddy DeFranco, Tony Scott, Darnell Howard (Paul Horn, Vince Cattolica, Sol Yaged) . . . **Piano**—Thelonious Monk, Bill Evans, Earl Hines (Junior Mance, Freddie Gambrell, Bernard Peiffer) . . . **Bass**—Ray Brown, Paul Chambers, Oscar Pettiford (Jimmy Woods, George Joyner, Doug Watkins) . . . **Guitar**—Barney Kessel, Kenny Burrell, Freddie Green (Charlie Byrd, John Pisano) . . . **Drums**—Joe Morello, Max Roach, Shelly Manne (Ed Thigpen, Roy Haynes, Mel Lewis) . . . **Vibes**—Milt Jackson, Terry Gibbs, Cal Tjader (Buddy Montgomery, Lem Winchester, Dave Pike) . . . **Miscellaneous Instruments**—Frank Wess, flute; Stuff Smith, violin; Julius Watkins, French horn (Jean Thielemans, harmonica; Don Butterfield, tuba; Paul Horn, flute).

Male Singer—Ray Charles, Joe Turner, Frank Sinatra (Jon Hendricks, Frank D'Rone) . . . **Female Singer**—Billie Holiday, Ella Fitzgerald, Sarah Vaughan (Annie Ross, Ernestine Anderson, Mary Ann McCall).

(Continued From Page 8)

Street East, recorded for Verve an original entitled *Basin Street Estey* during a date on the stand . . . **George Wettling** will be the drummer with Pee Wee Irwin's band at Nick's. Mrs. Rongetti's steak house is on a new jazz policy which calls for more bands with shorter engagements. Nick's has for the past half dozen years been home to Irwin, Billy Maxted, and Phil Napoleon.

Cape Codders will hear Erroll Garner, Bobby Hackett, Gene Krupa, Sarah Vaughan, and Barbara Carroll during the summer at George Wein's Storyville Cape Cod on Route 124, about a mile from the Mid-Cape Highway, near Harwich . . . The Gretsch Drum Battle Royal, held annually at Birdland, this time featured Philly Joe Jones, Art Taylor, Elvin Jones, and Sonny Payne . . . Eddie Pilser and Dick Roth are holding Sunday afternoon Dixieland jazz bashes at 226 South Street on Manhattan's lower East Side. Members of the Red Onion Jazz Babies group make the scene regularly.

Bandleader, composer and arranger Johnny Richards grabbed off a plum recently. He was signed to compose, arrange, and conduct the musical score for the movie *Kiss Her Goodbye*. Film stars Elaine Stritch and Steve Hill. Richards composed *Young At Heart*, a tune that gave Frank Sinatra a million sales record . . . New trumpet sensation Dizzy Reece is a West Indian and has never been heard in person in the U.S. There is a new record by Reece on Blue Note . . . Although the Soviet hierarchy says, "Nyet to dzhaz," their Russian-built hi-fi and stereo sets boom forth with a rowdy Russian jazz at the Soviet Fair in New York's Coliseum . . .

Duke Ellington's orchestra substituted for the Louis Armstrong All Stars for a five-day concert series at St. John Terrell's Music Circus in Lambertville, N. J. . . . Count Basie did a jazz in the Round bit at the Westbury Music Fair on Long Island . . .

One field jazz hasn't cracked is the deb-party, wedding, yacht club-type business. Lester Lanin reports a June schedule of 47 deb whingdings, 73 weddings, and 85 other society events. Ben Cutler went out to Illinois to play for a divorce party, and another society maestro, Dinky Hofer, says he played so many weddings this past June that he came down with "orange blossom poisoning."

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Harry Belafonte is now on tour with *Tonight With Belafonte*. Show appeared at the Vancouver Music Festival July 29, was the only music at this year's concert series that was not strictly classical . . . John Lewis is composing the score for *Odds Against Tomorrow*, a movie to feature Belafonte and Shelley Winters . . . The Cal Massey quartet, made up of Cal on trumpet, John Mayer, piano; Ben Riley, drums and Lloyd Buchanan, bass, is appearing at Copa City in Jamaica, Long Island. Cal composed two numbers to accompany Nedra De Val's sensational Indian harem dance, *Fiesta for Charlie Parker* and *Nakatini Suite* . . . Dizzy Gillespie has been invited to perform in Nigeria next year. He is working on the composition of an anthem for the state of Nigeria.

Jazz singer Abbey Lincoln will play Lena Horne's role in *Jamaica* at the Neptune, N. J. Music Circus this month . . . Al Hall, veteran bass star, is proud of his daughter Barbara's musical talent. She is a 17-year-old pianist who will be enrolled at Juillard in September . . . Carlos De Radzitzky, European jazz student of long standing, reviews the latest jazz records for *La Revue Des Disques*, a Brussels, Belgium classical music publication . . . A new jazz club opened in Westchester County recently—The Three Fours, at 444 North Avenue in New Rochelle. Freddie Mitchell's trio entertains. Freddie is on sax, Jack Parker on drums, and Kenneth Billings plays piano . . .

Joe Wells' Cafe in Harlem, where veteran bandleader Noble Sissle is emcee, recently featured Adelaide Hall and the Herman Chittison jazz trio. Miss Hall sang on Ellington's original *Creole Love Call* in 1927. Sissle is attempting to get the Harlem nightery owners together on a "back to Harlem" campaign. First move will be to try to get cab drivers and hotel clerks to stop telling whites not to go to Harlem because it is dangerous . . . Gigi Gryce, who got the band together for Owen Engel's ill-fated World Jazz Festival, is now a&r. man for Finch Records.

Broadcast Music, Inc. recently released some interesting statistics on musical activity in the U.S. The number of Americans playing musical instruments has doubled since 1936. Today, one person out of every six (a total of about 30,000,000) plays an instrument. Most popular instrument is piano, accounting for 20,700,000 persons. Guitar ranks second, with 4,450,000, followed by violin and other strings, 3,150,000;

woodwinds, 2,510,000; brass instruments, 2,485,000; accordion and ukulele, 1,500,000 each; organ, 1,450,000; harmonica, 450,000; and other instruments, 300,000 . . .

Erroll Garner played Brandywine Music Circus at Concordville, Pa., early this month. He is now playing a week at the Frolic, Salisbury Beach, Mass. . . . Symphony Sid raised eyebrows at New York's Apollo, where he has been emceeing the jazz shows, when he appeared on stage minus a necktie, but in a dress shirt. One columnist called the act, "a bit too cool . . ."

A group of kids in Springfield, Mass. some years ago bemoaned the

lack of jazz to be heard in their town. They listened to records together and sometimes played sessions. The kid musical gang was comprised of Sal Salvador, Teddy Charles, Phil Woods, Joe Morello, and Joe Lopes. Each went his separate way and each made a name for himself in jazz . . .

The last word in gimmicks: all through June, Phil Leonard's Society orchestra featured songs with "love" in the title all through the month of June in the Windsor Room of the Forest Hills Inn, in honor of all brides and grooms. Wonder why jazz groups get in trouble with owners once in awhile?

(Continued on page 40)

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(Continued from page 39)

IN PERSON

Apollo Theater—Closed for three weeks. Reopening with DR. JIVE REVIEW Aug. 16. EARTHA KITT Aug. 28-Sept. 11.
Basin Street East—HILLOPS and OSCAR PETERSON trio to Aug. 3. HORACE SILVER quintet Aug. 10-17.
Birdland—BUDDY RICH quintet and KAT WINDING sextet to July 29. MAYNARD FERGUSON band and PHINEAS NEWBORN trio July 30-Aug. 12.
Central Plaza—CONRAD JANIS band. WILLIE (THE LION) SMITH. SANDE WILLIAMS, and others in jam sessions on Fridays and Saturdays.
Composet—MARY LOU WILLIAMS trio through August.
Condon's, Eddie—CONDON, MOUSIE ALEXANDER, HERB HALL, and CUTTY CUTSHALL are regulars.
CopaCabana—EARL GRANT opens Aug. 30. Embers—TEDDY WILSON trio. COOTIE WILLIAMS quartet until Aug. 16.
Five Spot—RANDY WESTON quartet. MAL WALDRON quartet with PEPPER ADAMS, DONALD BYRD, and ROY HAYNES indefinitely.
Metropole Cafe—ROY ELDRIDGE, COLEMAN HAWKINS, SOL YAGED, RED ALLEN, and BUSTER BAILEY in a continuous session.
Nick's Tavern—PEE WEE IRWIN band indefinitely.
Playhouse (Minton's)—JEROME RICHARDSON group indefinitely.
Roseland Dance City—PAUL MARTELL orchestra opens July 28.
Roundtable—WILD BILL DAVISON sextet. LOON SHIRLEY duo July 30-Aug. 17.
Ryan's, Jimmy—WILBUR DEPARIS band indefinitely.
Theresa Cabaret—CHRIS COLUMBIS to July 26.
Village Gate—AL COHN-ZOOT SIMS quartet on July 20.
Village Vanguard—NINA SIMONE until Aug. 16.

LAS VEGAS

Harry James' orchestra is back at Flamingo's Driftwood lounge. The place is packed every night . . . The Dukes of Dixieland, the biggest hit in the Ed Sullivan revue, are at the Desert Inn, where they give with *Slide, Fish, Slide and Mack the Knife* . . . Charlie Ventura and his group moved across the street to the New Frontier lounge . . . Keely Smith and husband Louis Prima are doing SRO biz at Sahara's Casbah lounge . . . Lionel Hampton is at the Riviera's Starlight lounge, where his best customer, Red Skelton, and he are working on an album idea with Lionel's music and Skelton's narration . . . Louis Bellson will bring his orchestra back into the Flamingo in August to background for his wife, Pearl Bailey, while Jack Cathcart and his Flamingo group take a vacation . . . Vivienne della Chiesa's rendition of *St. Louis Blues* during her Thunderbird stay highlighted her great singing with Al Jahns' orchestra . . . Ruth Olay continues to draw crowds to the New Frontier, where she's booked with Mickey Rooney.

IN PERSON

Desert Inn—ED SULLIVAN until July 27. McGUIRE SISTERS start July 28.
Dunce—FRANKIE LAINE until Aug. 5. JACK CARSON starts Aug. 6.
El Rancho—MILTON BERLE until July 28.
JOE E. LEWIS and a French revue starts July 29.
Flamingo—PEGGY LEE and JACK CARTER until July 15. DIANA DORS and JAN MURRAY starts July 16.
New Frontier—TOKYO HOLIDAY starts July 14.

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ST., N.Y.C.

Reviews—EED SKELTON until Aug. 9.
Sahara—SOPHIE TUCKER and AMES
BROTHERS until July 27. CROSBY BOYS
start July 28.
Sands—LENA HORNE until July 21.
JOHN MATHIS starts July 22.
Silver Slipper—SALLY RAND and HANK
HENRY indefinitely.
Starlust—LE LIDO DE PARIS OF 1960
indefinitely.
Thunderbird—DOROTHY COLLINS until
July 20 ICE SPECTACULAR starts July
21.
Tropicana—FORD & HINES, ARTHUR LEE
SIMPKINS, and JACKIE MILES until
July 21 CAROL CHANNING starts July
22.

LOS ANGELES

JAZZNOTES: Loray White (the ex-Mrs. Sammy Davis Jr.) joined the new Johnnie Cascales band as vocalist. Her first date with the crew was at Glendale's Masonic Temple this month. She'll be featured on the band's upcoming initial singles for a major label. Also spotted on the discs will be Steve White on tenor and baritone and Caestine Daniels on drums...

With the summer advancing plans for the Monterey jazz festival appear solidly set. Jimmy Lyons, festival general manager, says he has booked the five performances to encompass the principal currents in jazz. Friday (opening) night will see the English Chris Barber two-beat band onstage followed by New Orleans blues singer Lizzie Miles backed by Burt Bales Dixieland out-

fit. A first for Monterey will be a swing set featuring, among others, Coleman Hawkins, Ben Webster and probably Roy Eldridge. Saturday afternoon will spotlight J. J. Johnson, Hawkins, Sonny Rollins and Webster performing a special composition for three tenors by Quincy Jones. Saturday night will have the Woody Herman big band onstage with the Lambert singers, the MJQ and a windup Latino bash. Sunday afternoon will consist of a jazz-classical concert, possibly conducted by Pierre Monteux, and featuring Gunther Schuller's *Symphony for Brass*; and Sunday night will be a blockbusting program of the Count Basie band, the Lambert singers, Sarah Vaughan and the Oscar Peterson trio. Mark down October 2, 3 and 4.

Some uncertainty at deadline about the Hollywood Bowl two-day jazz festival. Availability of Basie was the crux of the situation. He's definitely booked into the Shrine Oct. 9 for a Concerts, Inc., affair.

Vic Feldman reported leaving Howard Rumsey's Lighthouse All-Stars to concentrate on TV studio work and possibly to form his own trio... Paul Bley took his quartet, featuring the vibes of Bobby Hutch-

inson, into the Zebra lounge Wednesdays through Sundays. Place is located on south Central... The Claude Gordon band, winner of the AFM's *Best New Band* contest, reportedly is due for a pact with Warner Bros. Records... Dave Pell recently planed out for England to record two albums for Tops Records, of which he's a&r head. He used Ted Heath's sidemen on the dates.

Sacramento State college is granting full college credits to 29 students who will attend the Monterey Jazz Festival this October... Frank Sinatra's lined up a whopping opener for his new series of four ABC-TV specials, in which he'll share the cameras with Bing Crosby and Dean Martin for an hour Oct. 16. This will mark the first time the three have appeared together on one television program.

Here's the lineup of the soundtrack band in Phil Waxman's upcoming *Gene Krupa Story* now in the works at Columbia, under Leith Stevens' baton: Benny Carter, Heinie Beau, Eddie Miller, Dave Pell, Jerry Casper, saxes; Joe and Ray Triscari, Pete Candoli, Conrad Gozzo, Clyde Hurley, trumpets; Murray McEachern, Moe Schneider, Ed Kusby, George Roberts, trom-

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DOWN BEAT

10 Years Ago

On the Cover: Lawrence Welk and vocalist Helen Ramsay . . . Bunk Johnson, 69, dies at his home in New Iberia, La. . . Ray Anthony marries his vocalist, Dee Keating . . . Woody Herman thinks band business slump due to length of women’s dresses . . . Adele Castle replaces Rosemary Clooney as Tony Pastor vocalist . . . Bob Bach called Warner Bros. for a pic of Bix Beiderbecke and got this answer: “What other pictures of ours has this star appeared in?” . . . Harry Belafonte signs with Capitol . . . Buddy DeFranco replaces bassist John Levy with Red Mitchell . . . Variety Artists, Ltd. sign their first client, Erroll Garner . . . Boyd Raeburn folds band . . . Margaret Whiting replaces Martha Tilton on Jack Smith radio show . . . Cliff (Ukele Ike) Edwards files bankruptcy . . . new Lily Pons release: *Ah, I Will Tell You, Mother—Variations*.

25 Years Ago

Chicago—July, 1934. Albert J. Lipschultz, a local insurance executive, announces the publication of a new monthly magazine for the musician—*Down Beat*. Full editorial coverage is planned for all phases of music . . . ballrooms, cafes, radio, studio, symphony, theaters.

The staff of the new magazine includes Mr. Lipschultz as Editor and Publisher; Adolph R. Bessman, business manager; John Milton Arney, Glenn Burrs, Harold Lambert, Edward Paul Lewin, associate editors.

Offices will be maintained at the Woods Theater Building, Chicago. Single copy price will be 10 cents, \$1 per year for 12 issues.

(Readers are invited to join Down Beat as we celebrate our 25th anniversary in our next issue, dated Aug. 20, on sale everywhere Aug. 6.)

(Continued from page 41)

bones; Jess Stacy, piano; Barney Kessel, guitar; Morty Corb, bass; and drummers Krupa, Shelly Manne, Jerry Williams and Johnny William (father and son). Shooting began July 13, with Sal Mineo in the title role.

Kay Starr returned to the Capitol fold for a long-term in which she’ll cut singles and LP’s. Dave Cavanaugh will supervise Kay’s dates for the coast major . . . Hoagy Car-

IN PERSON

Beverly Cavern—TEDDY BUCKNER band. Resident.

Cloister—MARY KAYE (trio, opened July 10 for three weeks. BOBBY DARIN, opens July 31.

Cocoanut Grove—PEARL BAILEY, LOUIS BELLSON big band.

Crescendo — LENNY BRUCE; FRANCES FAYE.

Hollywood Palladium — CLAUDE GORDON orch., July 24-25.

Intime—WILL SCOTT quartet, until Aug. 2. Jazzville — JOE DARENSBOURG’S Dixie Flyers, indefinitely.

Keynote—CLAUDE WILLIAMSON, piano; RED KELLY, bass. Resident.

King’s Surf (Santa Monica)—BETTY BRYANT (trio, indefinitely. JOE MONDRAGON quartet, Sundays only.

Lighthouse (Hermosa Beach) — HOWARD RUMSEY’S Lighthouse All Stars. Resident. Red Barrel (Lakewood)—DUTCH PONS and the Pacers, indefinitely.

Sherry’s — PETE JOLLY, piano; RALPH PENO, bass, indefinitely.

The Lamp—LES McCANN trio; GENE McDANIELS, vocals. Resident.

Zebra Lounge (Los Angeles)—PAUL BLEY quartet, Weds. through Sun. Indefinitely.

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