

AUGUST 2, 1962 35c

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THE BI-WEEKLY MUSIC MAGAZINE

10th Annual International
Jazz Critics Poll

A YEAR FOR UPSETS

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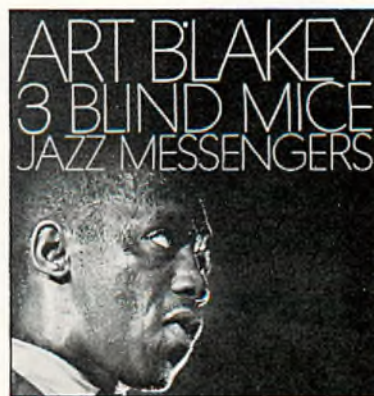
Sonny Rollins Blindfold Test



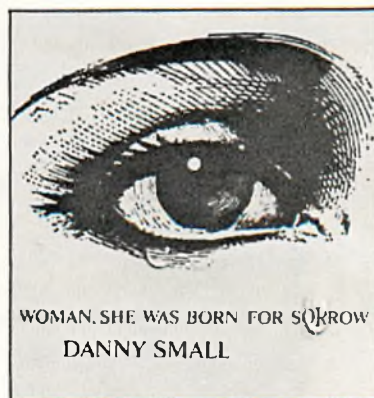
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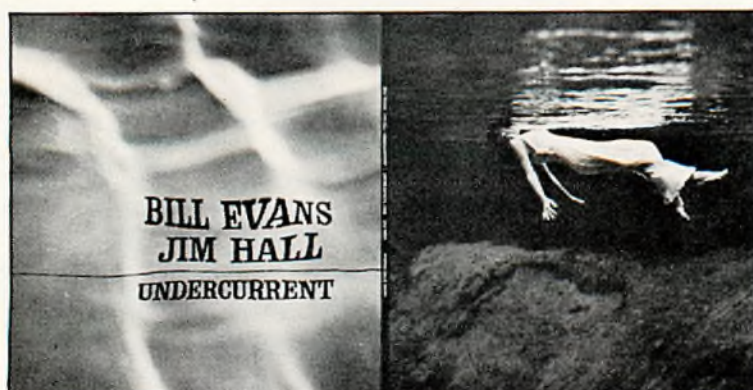
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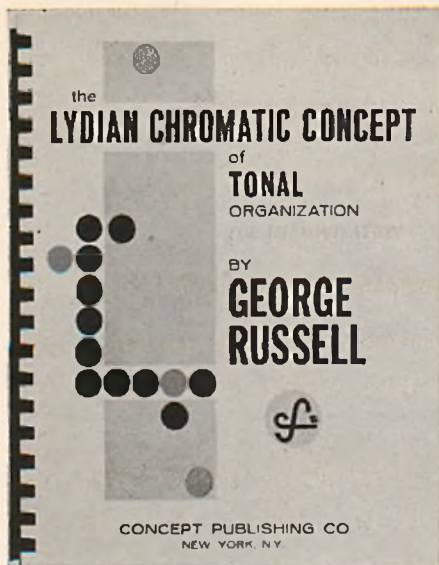
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4 • DOWN BEAT

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ON THE NEWSSTANDS THROUGHOUT THE
WORLD EVERY OTHER THURSDAY

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VOL. 29, NO. 21

AUGUST 2, 1962

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THINGS TO COME The Aug. 16 *Down Beat* is the annual anniversary issue—*DB* is celebrating its 28th year. Included in the issue is an entertaining glimpse into the past in words and pictures. Also there will be reports on the Las Vegas and Newport jazz festivals. In addition, Leonard Feather reflects on his recent Russian trip.

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CHORDS AND DISCORDS

Historical Issue

Your Ellington issue of June 7 is very much appreciated for its coverage of the band's history, its leading personalities, Duke's philosophy, and Strayhorn's comments to some frank questions.

There were some interesting new facts presented, such as the story that Bechet played with Duke, that lead me to suggest that there is much more of interest to be learned about this amazing man's career.

By his cryptic comments on the Ellington personality, Leonard Feather has hinted at a considerable experience in working with Duke. I sincerely hope that Feather is now, or soon will be, documenting his experiences for what could be an authoritative biography.

Malvern, Pa. Charles J. Croteau

Duke's Forgotten Records

Please accept my heartiest congratulations on the Duke Ellington issue. It was the finest in many a moon, interesting and provocative throughout.

However, there does seem to be one period of Ellingtonia that every writer and collector seems to have forgotten. This is the time just before the band transferred from Brunswick-Columbia to Victor and made those very famous records for Victor around 1940-41. And it's really too bad, because during the late '30s the Ellington band made some truly great records on both the Brunswick and Columbia labels. Most of the titles have escaped me, but a few were: *Solid Old Man*, *Pussy Willow*, *Portrait of the Lion*, *Serenade to Sweden*, *Schmorgasboard & Schnaps*, *Little Posy*, *Merry Go Round*, *Way Low*, *I'm Checkin' Out*, *Battle of Swing*, *Jazz Potpourri*, *Dinah's in a Jam*, *Buffet Flat*.

I certainly wish these late '30s masterpieces would be reissued by Columbia.

But the issue was great and while a great many of the "in" clique might disagree with me, I'd like to see the same kind of issue devoted to Stan Kenton.

Monroe, Conn. Ed Mulford

Down With King!

It all started after a friend of mine had listened to quite a bit of Cannonball Adderley and decided that he really didn't like Cannon's music. A little bit after this, he started reading and hearing from several secondhand sources that this music which he didn't like was the kind Cannonball enjoyed playing. In fact, one might even say that Cannon derived a certain satisfaction from his playing, if one dared.

Of course, my friend immediately recognized this paradox for what it was: "appalling gall," "selfish attitude," and he concluded that Cannon would probably be better off if he "did as Sonny Rollins did" and went to the Brooklyn Bridge.

In all honesty these words were not his own, but when he read Morris King's

letter in the June 7 *Chords and Discords*, he was sharp enough to realize he was seeing the teachings of the new savior of the culturally oppressed masses.

Actually, only two things about this mess bother me. I am wondering, first, if Mr. King happens also to find Faulkner boring, or maybe Edgar Guest, and if so, whether or not he has seriously considered organizing a boycott of their works. Better yet, maybe he could suggest to Faulkner that he should move onto the Brooklyn Bridge, which meanwhile must be getting pretty crowded by now. (I believe Guest is dead.)

I am wondering, second, about Mr. King's tacit assumption that nobody, right mind or no, enjoys Coltrane's present work. I can see where he could get that way, maybe, if he listened to records by himself and read only John S. Wilson reviews, but I know for a fact that there are those of us who, well, like Trane's work and might not like it quite as much if he changed his style in order that Mr. King shouldn't be bored.

Come to think of it, though, Mr. King's letter in itself was kind of a bore. Which puts your magazine in the position of trying to compete for my consumer dollar while at the same time printing letters which bore me. Maybe you should be boycotted? Or at least, you should ship half of each issue off to the Brooklyn Bridge. Give all those people something to read.

Hastings-on-Hudson, N.Y. Frank Levy

Mr. King deplores the "selfish" attitude of those musicians who feel compelled to communicate what they feel rather than pander to the tastes of the public.

It seems to me that his attitude is not only exceedingly narrowminded but is also inimical to art itself. I am sure that Mr. King would admit that Picasso, Joyce, and Stravinsky are all great artists. They never felt the need, however, to take a poll of what the public wanted before they sat down to create. If they had, we might have had a Norman Rockwell, a Mickey Spillane, and a Chubby Checker instead. Great art—or any art at all for that matter—has never been produced at the prodding of the public. If this had been the case, television would be a cultural Eden rather than the home of *The Untouchables*.

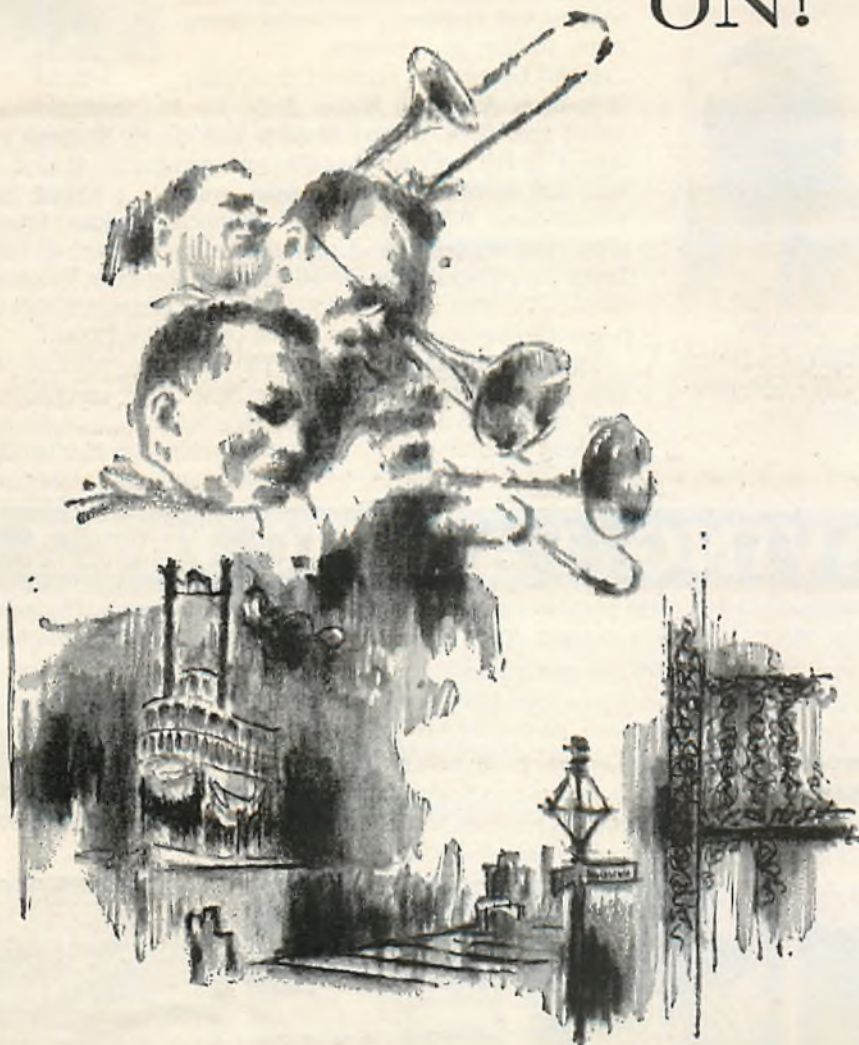
Jazz is an art form just as much as painting or writing, and the jazz musician has an obligation to himself as an artist. Both Coltrane and Dolphy have recognized this. Mr. King may not enjoy their music because it does not make him happy.

King's tastes are his own. I would only suggest that he not try to make his musical tastes a moral cause by talking of boycotts or try to impose his views on the artist.

New York City

David Falk

...AND THE DUKES GO MARCHING ON!



When they play . . . it's Dixieland; all right, but not just exactly like you ever heard it played before! It *moves*—like a Mardi Gras parade!

A lot of Mississippi water has flowed past the old gray docks at the foot of Napoleon Street since New Orleans sent up anything like the "Dukes of Dixieland"! Back in 1947 the boys had a high school combo, playing at a seafood bar; now they headline on Ed Sullivan's television show. It's "standing room only" when they appear at the "Round Table" in New York, "The Blue Note" in Chicago, "The Famous Door" in New Orleans or "The Thunderbird" in Las Vegas. They're in the *big time* all over America. When you hear them you know why. They play Dixieland that pulls you right out of your chair and makes you feel wonderful!

Most of the band is the Assunto family. Frank is the front man, blowing that Olds trumpet of his so it sounds like glory. Fred plays great trombone. It's an Olds too, of course. And then there's Papa Jac's trombone giving the kids something to live up to. He started the Olds tradition with the Assunto family 'way back in 1928.

Records! They're on the Audio-Fidelity label in stereo and hi-fi. They've made album after album . . . singles, too . . . every one a solid hit.

Yessir, the Dukes are making Dixieland history . . . and they're making it with Olds.

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STRICTLY AD LIB

NEW YORK

The price of integration is high. Ray Charles refused to play and sing at a segregated dance in Atlanta, Ga., earlier this year. (Negroes were admitted only as spectators.) The local promoter, Arthur T. Wilson, sued Charles for breach of contract. Judge Ed Wright in that city's Fulton Civil Court, in accordance with the motion made by Guy Taylor, Charles' attorney, delivered a verdict in favor of the promoter and awarded him \$757 in damages. Later comment by Judge Wright: "Let me say, I don't think Ray Charles needs to make any apologies to anybody."

The first television station in Washington, D.C., conceived of in terms of a Negro audience, WOOK-TV, begins operation sometime in September with Lionel Hampton as its music director. John Panagos, executive vice president, revealed in a lengthy press conference that the station's music will revolve around jazz, rhythm and blues, and spirituals for five hours nightly. Hampton will serve in an advisory capacity and also will tape a weekly half-hour show "concentrating on Negro talent." Plans are already implemented for close co-operation with 35 Negro universities in a search for talent.



Hampton

Follow-ups on last issue's news:

Tenorist **George Auld**, in the midst of a legal battle

with the American Federation of Musicians as to whether or not he tried to blackmail an employer of musicians, is now a featured member of vocalist **Fran Warren's** new group, Fran Warren and Her Trouble Makers. The group made its debut July 13, in Atlantic City; it will be in Las Vegas starting Aug. 1.

Chet Baker, arrested in Munich, Germany, and accused of forging prescriptions to obtain narcotics, was transferred from jail to a German mental clinic. The charges later were dropped, however, and Baker was deported to Switzerland.

The Jazz Arts Society has announced two ambitious projects: it is producing its own jazz film based on two previous concerts titled *At Home with Mercer Ellington*, and it will present a unique concert series at the Brooklyn Museum for six weeks sometime in the fall. Each concert will feature a particular instrument, tracing its evolution.



Garner

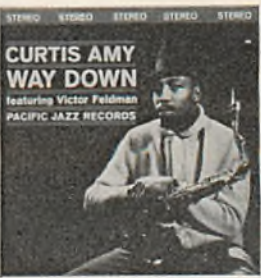
Erroll Garner has received the Golden Brigadoon Award in Rome, Italy, for his "contribution to world music" . . . **Tony Bennett** will do 15 Midwest concerts this fall with the **Les Brown** aggregation. Brown did well last month with a Brazilian tour . . . **Count Basie** substitutions: **Flip Ricard** took trumpeter **Snoopy Young's** place, and **Walter Cole** is now the bassist in place of **Eddie Jones** . . . Pianist **Don Ewell** has left the **Jack Teagarden Sextet** . . . **Dick Ruedebusch**, a **Woody Herman** discovery, is now playing with Herman's band on the East Coast.

Veteran jazz pianist **Sammy Price** has now gone into politics. He is currently running for New York assemblyman from the 12th Assembly District. Meanwhile back at the jazz, his long awaited, much previously publicized Harlem Jazz

(Continued on page 44)

WORTH HAVING/PACIFIC JAZZ

TEN SIGNIFICANT SETS FROM PACIFIC JAZZ: **RICHARD HOLMES & LES McCANN** together again, this time with the strongest performances of their recording careers (*Somethin' Special*, PJ-51); **TRICKY LOFTON & CARMELL JONES** assisted by arranger **GERALD WILSON** in a full-blown brass affair (*Brass Bag*, PJ-49); the solo debut of pianist **CLARE FISCHER** unveils a major new talent and one of the most amazing rhythm sections ever recorded (*First Time Out*, PJ-52); **CURTIS AMY** presents an all-new seven piece group featuring **VICTOR FELDMAN** (*Way Down*, PJ-46); **McCANN, TURRENTINE & MITCHELL** in a fantastic "live" performance (*McCann In New York*, PJ-45); **GERRY MULLIGAN** in concert performances with friends **ZOOT SIMS & BOB BROOKMEYER** (*California Concerts*, PJ-50); an aggressive new set by the very impressive **JAZZ CRUSADERS** (*Lookin' Ahead*, PJ-43); **GERALD WILSON'S** great orchestra is used as an effective display for the improvisations of **RICHARD HOLMES & CARMELL JONES** (*You Better Believe It*, PJ-34); the famous **SYNANON** musicians for the first time on records (*Sounds Of Synanon*, PJ-48); and **RICHARD HOLMES & GENE AMMONS** with a wild and exciting organ-tenor duel (*Groovin' With Jug*, PJ-32).



A DECADE OF PACIFIC JAZZ • 1952/1962

down beat

August 2, 1962 / Vol. 29, No. 21



THREE WRECKERS
Silence in Chicago

POLISH JAZZMEN BLOCKED BY CHICAGO LOCAL 10

What some observers described as another case of Local 10 myopia, a group of Polish jazzmen, the Warsaw Wreckers, were unable to appear gratis for one set at Chicago's Sutherland Lounge.

The Polish group, on a cultural exchange tour sponsored by the American Council on Education, had performed at last month's International Jazz Festival in Washington, D.C., and had played, without pay but with union blessing, in New York City and Boston.

According to James Hancock, tour supervisor, when the group arrived in the Windy City, it learned that it would not be allowed to perform.

Leo Nye, secretary of Local 10 of the American Federation of Musicians, denied knowing the combo was to come to Chicago and said performance permission would have to be given by the union's international offices in New York City. Upon checking with the international, a representative of the American Council on Education learned that Nye had previously sent a wire asking that the group be denied permission to play anywhere in the Chicago area.

So far this year, Local 10 has denied permission for Marian McPartland to give a concert at her own expense for Chicago school children and for the Lake Meadows Art and Jazz Society, Inc., to present young Chicago jazz talent in half-hour, pro-rated performances at the society's meetings, which are not open to the public.

GOOD BAND, COMEDY FOR STEVE ALLEN

Steve Allen was queried, at a recent press conference in Los Angeles, on the musical quality of the television house band on the new *Steve Allen Show*.

"Do you believe," *Down Beat* asked Allen, tongue in cheek, "that Donn Trenner's band can cut Skitch Henderson's?"

Henderson's NBC orchestra, boasting such jazz notables as Clark Terry, Eddie Safranski, and Don Lamond, is resident band on the *Tonight* show—which, in competition with Allen's program at the same time on most TV stations, is an outgrowth of the old *Tonight*, which Allen himself pioneered.

"Donn's band," replied the comedian forthrightly, "is every equal to the NBC band if not better."

Trenner's band includes such permanent sidemen as trombonist-reed-man-bassist Bob Enevoldsen, trumpeter Jimmy Zito, trombonist Frank Rosolino, guitarist Herb Ellis, bassist Bob Bertaux, drummer Bob Neel, and Trenner on piano. The latter three musicians for some years constituted the Les Brown Band's rhythm section.

Widely known for his outspoken views on subjects ranging from advocacy of the abolition of capital punishment to the National Committee for a Sane Nuclear Policy, Allen was asked if he intends to inject controversy on such matters into the 90-minute TV program.

"I will not deliberately avoid controversy," he responded, "[but] I will not deliberately create controversy for its own sake. The program is first and foremost a comedy show."

Allen also said his contract with the Westinghouse Broadcasting Co. will run for 2½ years and that in September a book of his, *Not All of Your Laughter, Not All of Your Tears*, is to be published.

March Of Time

In one of its recent issues, *Time* magazine made much of what was called the latest Hollywood craze: the Doll Game. It seems you wind up a doll, say, the Elizabeth Taylor doll, and it does something, such as break up your marriage.

This doll business seems familiar. In fact, *Down Beat's* George Crater introduced them in 1960.

DB's suggestion for a doll: the George Crater doll; wind it up, and Hollywood and *Time* discover it two years later.

QUALITY OF DOWN UNDER JAZZ UP

There is a healthy jazz scene Down Under, and it is studded with several remarkable players.

This is the report of pianist Arnold Ross, recently returned from Sydney, Australia, as music director with entertainer Jane Russell's night-club act.

Ross, who is also leader of the Synanon jazz group, took time out during the Russell engagement at a Sydney night club to investigate jazz activity in that city.

"A girl pianist from New Zealand, named Judy Bailey," he told *Down Beat*, "really knocked me out. She was playing at the one jazz club in Sydney, the El Rocco, when I heard her trio. Judy writes very well too, and she told me she may be coming to the States. I wrote a letter of recommendation for her."

The audiences at the El Rocco, Ross



ROSS
Australia strictly a gas

said, were particularly impressive.

"They sit there very well behaved and applaud," he related. "There's no liquor served in the club—just coffee, tea, hot chocolate, and soft drinks. The people go there strictly to hear music, and that gassed me."

Ross was amazed, he said, at the playing of a drummer-vibist named John Sangster. "He's a tremendous vibes player and a better-than-average drummer," Ross said. "Boy! he can really play vibes."

Another musician in Sydney who impressed Ross was Errol Buddle, who plays tenor saxophone, oboe, and bassoon and was a member of the Australian Jazz Quartet seven years ago.

"Buddle plays great tenor and good

enough jazz on bassoon to rate it as jazz bassoon," Ross added.

"Then, there was another tenor player, Graeme Lyall, a young guy with real good ideas. He's going to develop into something really good.

"Don Burrows," Ross continued, "is an excellent clarinetist and a very good alto player and plays good baritone too. But he's mostly hung up in the TV studios. And there's Stewart Speer, a good drummer who swings, and two bass players—Lyn Christie and Mike Ross. They alternate with one another with Judy Bailey's trio.

"A really fine drummer is Len

Young. He's young and solos and swings like mad. He plays his head off."

Sunday evenings in Sydney, said Ross, jazz can be found in a room called the Sky Lounge, played by a group led by pianist Terry Wilkinson.

"This group plays for youngsters," Ross explained. "Burrows plays in it, along with a tenor man named Dave Rutledge. Wilkinson has his own band—a more commercial proposition—at the Chevron-Hilton. . . ."

Because of his personal experiences and his life at Synanon, the California narcotics-rehabilitation institution, Ross took an extra close look at the Aus-

tralian musicians he met.

"I found nobody, *nobody*," he emphasized, "using *any* kind of drugs in this scene. Not even any pot. I didn't even see anybody get lushed. Frankly, this amazed me.

"In the larger clubs with bigger bands, where there are some jazz players, I didn't see it either.

"My answer to this is that their social structure is not conducive to the use of narcotics or chemical stimulants of any kind.

"Finally, the attitude of the musicians is so different from many of ours. They're never aloof, with that don't-bug-me attitude you find so frequently here.

"In fact, they're all a gas."

Letter From A Tourist

The following letter was sent to Down Beat from the USSR by Sophia Duckworth, Benny Goodman's stepdaughter. Miss Duckworth accompanied Goodman during his tour of the Soviet Union and was one of the few women to participate in the tour. She is an editor with Random House in New York City. Her name became well known to Goodman fans several years ago when he recorded a tune in her honor, Hi Ya, Sophia.

The first night in Sochi was similar to the opening night in Moscow. The crowd was made up predominantly of local party officials and their guests. Although they were enthusiastic and listened carefully, the general feeling was staid. The band played in an amphitheater that overlooks the Black Sea and has a seating capacity of 1,500.

The second-night audience in Sochi included many young people, who were vocal in their enthusiasm. They clapped rhythmically for encores after almost every number. The aisles were packed with standees, and a large force of policemen patrolled outside the amphitheater, keeping the people listening there from climbing over the walls. A few agile ones managed to avoid the police, but many more sat in trees on the surrounding hillside, obtaining a good view of the stage. It was reminiscent of the crowds surrounding ball parks at a World Series in the United States.

From Sochi we went to Tblisi, the capital of Georgia.

The band played in the biggest hall available—an enormous sports arena. The overflow first-night audience was enthusiastic and registered disapproval only when Joya Sherrill sang *Katusha* in Russian. Audiences in Moscow and Sochi had loved it, but the Georgians

consider themselves a race apart and evidently don't go for Russian songs.

Benny found Tblisians were rather proud of a tune called *Song of Tblisi*. He got a copy of the song in a local music store and played it with a quartet.

There have been scores of policemen at all the concerts, but at the second Tblisi concert they couldn't stop the kids from running down the aisles to the bandstand and clamoring for more after the first encore.

One afternoon Victor Feldman, Bill Crow, Joe Newman, Jimmy Knepper, Mel Lewis, and Jerry Dodgion were taken by members of the local jazz club to the auditorium of a polytechnic institute where they jammed with a Russian trumpeter and saxophonist. The saxophonist had been unable to get a regular mouthpiece and had fashioned one out of wood.

A group of Georgian dancers put on a private performance for us one day. After the dancers and several local singers had performed, Benny and about seven of the band played for them. The dance troupe has two drummers, and we persuaded them to join in the jamming. They did a splendid job.

All the band members continue to be followed by young Russian jazz musicians, who ask countless questions. Their curiosity and eagerness to learn is staggering.

Sincerely,
Sophia Duckworth

P.S. Benny presented a clarinet and flute to the heads of the conservatory and symphony orchestra in Tblisi. In turn, Benny was given a native mandolin and a Georgian drinking horn. All this was done at an elaborate luncheon that featured innumerable toasts.

SINATRA'S GLOBAL CHARITY TOUR HIGHLY SUCCESSFUL

When his plane touched down at Los Angeles' International Airport after a globe-girdling tour of concerts for the benefit of underprivileged children, Frank Sinatra's box-office score for the charities had risen to \$1,200,000.

During the singer's seven-week trip, he staged a total of 30 shows in Japan,

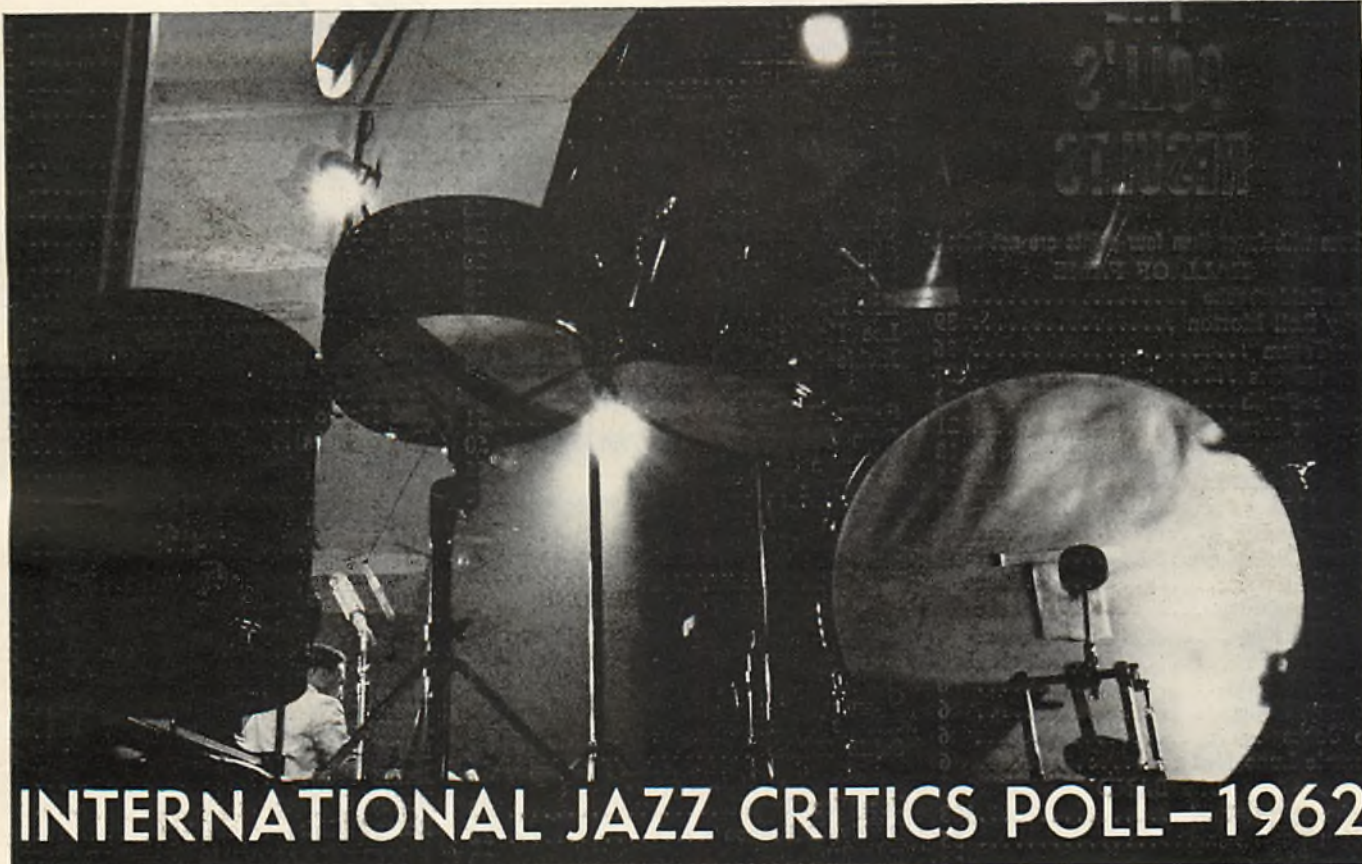


SINATRA
Good turn for the kids

Hong Kong, Israel, Greece, Italy, England, France, and Monaco.

Accompanying Sinatra was a hand-picked group of Hollywood musicians under the direction of his pianist, Bill Miller. The sextet included Harry Klee, reeds; Emil Richards, vibraharp; Al Viola, guitar; Ralph Pena, bass; and Irv Cottler, drums.

Immediately on his return, Sinatra commenced work on a new album for Reprise records. Titled *Music from Pictures and Plays*, the record features Sinatra as conductor rather than vocalist. Previously he conducted one other album, *Tone Poems of Color*, when under contract to Capitol.



INTERNATIONAL JAZZ CRITICS POLL—1962

It was a year for upsets in the established division of the International Jazz Critics Poll; not since the first years of the poll have there been as many first-time winners. (Complete results begin on the following page.)

The new faces include some that have been around for a while: Pee Wee Russell, this being his first *DB* poll win since 1944 when he won the Readers Poll; Bill Evans, who had the distinction of being a new-star pianist twice, in 1958 and '59; Sonny Rollins, whose comeback after two years' absence from the jazz scene was one of the more remarkable jazz events of the past 12 months; Philly Joe Jones, who was new-star drummer in 1957; and the Miles Davis Sextet, which ends the eight-year reign of the Modern Jazz Quartet. In addition to these first-timers, Johnny Hodges returned to the top of the altoists after placing second to Cannonball Adderley for the last two years.

The new-star division is heavy with men concerned with expanding jazz' frontiers—winners such as trumpeter Don Ellis; Dave Baker, who tied with Slide Hampton for first place among the trombones; altoist Leo Wright; avant garde pianist Cecil Taylor; vibraharpist Walt Dickerson; flutist Eric Dolphy; and manzelloist-strichist Roland Kirk.

Last year's liberalization of the new-star division, allowing voting for musicians who had been active for a number of years but who had not received what the critics felt was proper recognition, led to the choice as winners of Mel Lewis and Roy Haynes among drummers and Jimmy Hamilton in the clarinet category.

One of the more interesting aspects of the poll—and an indication of growing critical concern—is found in the new-star male-singer and vocal-group categories: the first four male singers listed are blues singers with roots in country blues; two of the three vocal groups listed are Gospel groups, and the Staple Singers' victory is the first time any Gospel group has won a jazz poll.

But despite the broad perspective indicated by the critics' choices, some would have it that jazz criticism is on the wane. And it *has* been a rough year on critics—or, rather,

the animosity some musicians have toward critics was given vent in print more often than in the past.

The musicians who sounded off had some valid points of contention, but in the main, their arguments took the form of rationalization, a "natural" reaction of artist toward critic in all art forms. But the artists' concern actually pointed out the significance of jazz criticism, its importance to the artist.

To be of value, the critic is sure to stimulate controversy, although some would have him write only glowingly and in positive terms—in other words, be a tool of press agency. A certain portion of criticism will be negative, but criticism need not always take this form to be effective. On the contrary, most criticism is positive but not of the gee-whiz kind that the immature and insecure would like.

For the jazz critic must be a gadfly (apologies to Plato-Socrates). He must sting the audience into awareness of talent deserving of support, of performance out of the ordinary, of hidden beauty. On the other hand, the gadfly critic must sting the artist when a performance is careless, stagnant, thoughtless, or in some other way below the artist's ability. The critic must cry out against the phonies and the inept who creep into the art form.

The gadfly, if he is to do his job and be of worth to the music, must sting both the audience and the artist.

One of the criticisms of the critic is that he seeks to "discover" new stars and is too quick to discard last year's model jazzman. This is a distortion of another of the critic's functions. He must be a seeker of new faces, of novel musical experiences, for it is his responsibility to bring to light that which is new and worthy. But he does this not in order to replace the old but to add to the art.

On the other hand, the critic must guard that which is established from being depreciated and discarded simply because a new form has developed. Witness the number of older jazzmen among the critics' choices.

In fact, to see most of the critical functions and qualities touched on here, witness this 10th annual International Jazz Critics Poll.

—DeMicheal

THE POLL'S RESULTS

Those with fewer than four points are not listed.

HALL OF FAME

Bix Beiderbecke	42
Jelly Roll Morton	39
Art Tatum	36
Miles Davis	27
Bessie Smith	24
Fletcher Henderson	21
Thelonious Monk	18
Charlie Christian	15
Earl Hines	15
Sidney Bechet	12
Django Reinhardt	12
King Oliver	9
Jack Teagarden	9
Roy Eldridge	6
Gil Evans	6
Ella Fitzgerald	6
Johnny Hodges	6
Jo Jones	6
Jimmie Lunceford	6

BIG BAND

Duke Ellington	108
Count Basie	55
Gerry Mulligan	23
Gil Evans	7
Quincy Jones	7
Maynard Ferguson	4

ARRANGER/COMPOSER

Duke Ellington	76
Gil Evans	44
Thelonious Monk	22
George Russell	13
John Lewis	12
Charlie Mingus	10
Billy Strayhorn	10
Quincy Jones	7
Tadd Dameron	6
Benny Golson	4

COMBO

Miles Davis	32
Modern Jazz Quartet	31
Dizzy Gillespie	22
Charlie Mingus	22
John Coltrane	21
Oscar Peterson	16
Cannonball Adderley	13
Jazz Messengers	11
Thelonious Monk	9
Ornette Coleman	7
Horace Silver	7
Sonny Rollins	5
Clark Terry-Bob Brookmeyer	5

TRUMPET

Dizzy Gillespie	87
Miles Davis	71
Clark Terry	17
Louis Armstrong	13
Roy Eldridge	13
Art Farmer	13
Buck Clayton	11
Thad Jones	4

TROMBONE

J. J. Johnson	67
Jack Teagarden	39
Jimmy Knepper	37
Bob Brookmeyer	25
Vic Dickenson	17

Curtis Fuller	15
Dickie Wells	11
Al Grey	5
Lawrence Brown	4
Benny Green	4

ALTO SAXOPHONE

Johnny Hodges	58
Cannonball Adderley	39
Paul Desmond	28
Phil Woods	26
Ornette Coleman	24
Sonny Stitt	20
Benny Carter	18
Eric Dolphy	9
Lee Konitz	8
Jackie McLean	4

TENOR SAXOPHONE

Sonny Rollins	51
John Coltrane	50
Coleman Hawkins	45
Stan Getz	32
Ben Webster	28
Zoot Sims	15
Paul Gonsalves	8

BARITONE SAXOPHONE

Gerry Mulligan	87
Harry Carney	77
Pepper Adams	25
Cecil Payne	8
Ronnie Ross	8
Sahib Shihab	6

CLARINET

Pec Wee Russell	48
Buddy DeFranco	32
Ed Hall	20
Jimmy Giuffre	19
Benny Goodman	14
Jimmy Hamilton	14
Tony Scott	7
Pete Fountain	6
Albert Nicholas	4

PIANO

Bill Evans	57
Thelonious Monk	52
Oscar Peterson	32
Erroll Garner	16
Earl Hines	15
Duke Ellington	13
Hank Jones	8
Horace Silver	7
Ray Bryant	5
Teddy Wilson	5
John Lewis	4
Bud Powell	4
Lennie Tristano	4

BASS

Ray Brown	77
Charlie Mingus	63
Paul Chambers	22
Sam Jones	10
George Duvivier	8
Charlie Haden	8
Percy Heath	7
Red Mitchell	7
Milt Hinton	6
Wilbur Ware	5
Leroy Vinnegar	4

GUITAR

Wes Montgomery	79
Jim Hall	43
Charlie Byrd	28
Grant Green	23
Barney Kessel	19
Kenny Burrell	12
Jimmy Raney	10
Al Casey	9
Tal Farlow	6
Herb Ellis	4

DRUMS

Philly Joe Jones	39
Elvin Jones	35
Max Roach	32
Art Blakey	27
Buddy Rich	22
Jo Jones	11
Ed Thigpen	10
Connie Kay	9
Joe Morello	8
Mel Lewis	7
Shelly Manne	7
Sam Woodyard	7
Roy Haynes	4

VIBRAHARP

Milt Jackson	102
Lionel Hampton	40
Red Norvo	21
Terry Gibbs	13
Victor Feldman	8
Teddy Charles	7
Eddie Costa	6
Mike Mainieri	4

FLUTE

Frank Wess	69
Yusef Lateef	21
Leo Wright	21
Herbie Mann	16
Eric Dolphy	13
Jerome Richardson	12
Les Spann	11
James Moody	7
Buddy Collette	6
Roland Kirk	4

MISCELLANEOUS INSTRUMENT

John Coltrane (soprano saxophone)	57
Steve Lacy (soprano saxophone)	29
Julius Watkins (French horn)	21
Roland Kirk (manzello, strich)	16
Clark Terry (flugelhorn)	12
Eric Dolphy (bass clarinet)	9
Ray Nance (violin)	9
Stuff Smith (violin)	9
Toots Thielemans (harmonica)	7
Yusef Lateef (oboe)	6
Jimmy Smith (organ)	4

MALE SINGER

Ray Charles	48
Louis Armstrong	35
Jimmy Rushing	23
Frank Sinatra	17
Mel Torme	15
Jack Teagarden	12
Joe Turner	11
Joe Williams	11
Bill Henderson	10
Lightnin' Hopkins	9
Jimmy Witherspoon	8
Jon Hendricks	5

FEMALE SINGER

Ella Fitzgerald	55
Sarah Vaughan	37
Carmen McRae	31
Mahalia Jackson	22
Peggy Lee	19
Anita O'Day	19
Helen Humes	7
Dinah Washington	6
Ernestine Anderson	5
Aretha Franklin	4

VOCAL GROUP

Lambert-Hendricks-Ross	47
Raelets	16
Jackie Cain-Roy Kral	11
Double Six	9
Clara Ward Singers	8
Four Freshmen	6
Hi-Lo's	5

NEW STARS

Those with fewer than four points are not listed.

BIG BAND

Terry Gibbs	19
Gerald Wilson	10
Johnny Dankworth	9
Gil Evans	7
Harry James	7
THE Orchestra	6
North Texas State Jazz Lab Band	5
Herb Pomeroy	5
Slide Hampton	4
Woody Herman	4
Earl Hines	4
Si Zentner	4

ARRANGER/COMPOSER

Oliver Nelson	37
Gary McFarland	27
Cecil Taylor	12
Lalo Schiffrin	11
Gerald Wilson	9
Carla Bley	7
Clare Fischer	7
Frank Foster	6
Bill Mathieu	5
Tadd Dameron	4
Thad Jones	4
Max Roach	4

COMBO

Al Grey-Billy Mitchell	16
Sonny Rollins	15
George Russell	14
Bill Evans	13
Clark Terry-Bob Brookmeyer	11
Don Ellis	8
Eddie Davis-Johnny Griffin	6
Charlie Mingus	6
Jimmy Giuffre	5
Jazz Crusaders	5
Sol Yaged	5
Donald Byrd	4
Paul Horn	4
Willie Ruff-Dwike Mitchell	4

TRUMPET

Don Ellis	38
Carmell Jones	19
Ted Curson	15
Blue Mitchell	15
Benny Bailey	13
Howard McGhee	10
Don Goldie	9
Clark Terry	9
Harold Baker	6
Don Cherry	6
Booker Little	6
Ira Sullivan	5
Dave Burns	4

TROMBONE

Dave Baker	21
Slide Hampton	21
Willie Dennis	18
Roswell Rudd	11
Lawrence Brown	9
Tricky Lofton	8
Wayne Henderson	7
Matthew Gee	6
Eddie Bert	5
Melba Liston	5
Vic Dickenson	4
Lou McGarity	4
Ake Persson	4
Dick Rath	4
Dickie Wells	4

ALTO SAXOPHONE

Leo Wright	33
Jackie McLean	28
John Handy	15
Frank Strozier	11
Charlie Mariano	9
Paul Horn	6
Vi Redd	6
Hank Crawford	5
Ken McIntyre	5
Gene Quill	5
Jimmy Woods	5
Jaki Byard	4
Benny Carter	4
Bruce Turner	4

TENOR SAXOPHONE

Wayne Shorter	16
Harold Land	15
Teddy Edwards	14
Dexter Gordon	13
Oliver Nelson	13
Roland Kirk	11
Hank Mobley	10
Tubby Hayes	9
Stanley Turrentine	9
Bill Barron	8
Zoot Sims	6
Budd Johnson	5
Paul Plummer	5
Archie Shepp	5
Ben Webster	5

BARITONE SAXOPHONE

Cecil Payne	28
Jay Cameron	14
Les Rout	8
Frank Hittner	7
Charles Davis	5
Jack Nimitz	5
George Barrow	4
Charlie Fowlkes	4
Michel DeVillers	4

CLARINET

Jimmy Hamilton	12
Buster Bailey	6
Vince Cattolica	6
Paul Horn	6
Buddy Tate	6
Eric Dolphy	5
Kenny Davern	5
Bill Smith	5
Sandy Brown	4
Louis Cottrell	4

PIANO

Cecil Taylor	31
Wynton Kelly	27
Paul Bley	14
Tommy Flanagan	12
Martial Solal	12
McCoy Tyner	9
Barry Harris	8
Don Friedman	7
Jaki Byard	6
Mal Waldron	5
Bobby Timmons	4

BASS

Art Davis	49
Ron Carter	16
George Tucker	11
Chuck Israels	7
Steve Swallow	7
Aaron Bell	6
Henry Grimes	6
Buddy Clark	5
Bob Cranshaw	5
Jimmy Bond	4
Milt Hinton	4
Major Holley	4
Buell Neidlinger	4

GUITAR

Grant Green	37
Ray Crawford	14
Rene Thomas	8
Al Casey	7
Attila Zoller	7
Eddie Duran	6
Snooks Eaglin	5
Hank Garland	5
Joe Pass	4
Gabor Szabo	4

DRUMS

Roy Haynes	23
Mel Lewis	23
Danny Richmond	18
Frank Butler	15
Eddie Blackwell	13
Jimmy Cobb	13
Oliver Jackson	13
Pete LaRoca	8
Dennis Charles	7
Ed Shaughnessy	7
Dave Bailey	4
Joe Hunt	4
Eddie Locke	4

VIBRAHARP

Walt Dickerson	30
Gary Burton	19
Bobby Hutcherson	15
Dave Pike	13
Terry Gibbs	9
Emil Richards	7
Al Francis	6
Earl Griffith	4

FLUTE

Eric Dolphy	24
Roland Kirk	17
Yusef Lateef	16
Paul Horn	13
James Moody	8
James Clay	5
Jerome Richardson	5
Sam Most	4

MISCELLANEOUS INSTRUMENT

Roland Kirk (manzello, strich)	47
Eric Dolphy (bass clarinet)	25
Clark Terry (flugelhorn)	10
Ron Carter (cello)	9
Toots Thielemans (harmonica)	7
Julius Watkins (French horn)	6
Tommy Gumina (accordion)	5
Jimmy Smith (organ)	5
Dorothy Ashby (harp)	4
Yusef Lateef (oboe)	4
Red Mitchell (cello)	4
Mongo Santamaria (conga)	4
Calo Scott (cello)	4

MALE SINGER

Lightnin' Hopkins	15
Muddy Waters	12
John Lee Hooker	9
Snooks Eaglin	8
Mark Murphy	6
Mose Allison	5
Frank D'Rone	4

FEMALE SINGER

Abbey Lincoln	24
Carol Sloane	18
Nancy Wilson	8
Helen Humes	7
Etta Jones	6
Sheila Jordan	6
Gloria Lynne	4
Billie Poole	4

VOCAL GROUP

Staple Singers	15
Jackie Cain-Roy Kral	9
Marion Williams-Stars of Faith	9

HOW THEY VOTED

Below is a list of the critics' choices followed by their comments, if any. In categories where there are fewer than three names listed, the critic had no other choices. Except in Hall of Fame, first choice in each category equals three points, second two points, third one point. In Hall of Fame, the critics were allowed to list three names; each name received three points. New-star choices, if any, are listed in parentheses. This division of the poll was liberalized last year so that critics could list older musicians as well as younger ones they thought deserving of greater recognition. In some cases, critics did not vote in every category.

JOACHIM E. BERENDT

Sudwestfunk Radio, Germany;
author-critic

Big Band—Duke Ellington, Count Basie, Quincy Jones (Johnny Dankworth, Sharps and Flats of Tokyo) . . . **Arranger/Composer**—Ellington, George Russell, Charlie Mingus (Mingus, Norman Simmons, Clare Fischer) . . . **Combo**—Miles Davis, MIQ, Horace Silver (Mingus, Russell, Donald Byrd) . . . **Trumpet**—Dizzy Gillespie, Davis, Clark Terry (Benny Bailey, Don Ellis, Blue Mitchell) . . . **Trombone**—Jack Teagarden, J. J. Johnson, Bob Brookmeyer (Willie Dennis, Ake Persson, Vic Luna) . . . **Alto**—Johnny Hodges, Sonny Stitt, Cannonball Adderley (Jackie McLean, Arne Domnerus, Sadao Watanabe) . . . **Tenor**—Coleman Hawkins, John Coltrane, Johnny Griffin (Stanley Turrentine, Akira Miyazawa, Sleepy Matsumoto) . . . **Baritone**—Harry Carney, Gerry Mulligan, Pepper Adams (Cecil Payne, Michel DeVilliers, Tate Houston) . . . **Clarinet**—Tony Scott, Jimmy Hamilton, Buddy DeFranco (Hamilton, Eric Dolphy, Putte Wickman) . . . **Piano**—Thelonious Monk, Bill Evans, Horace Silver (Cecil Taylor, Martial Solal, Bubi Chen) . . . **Bass**—Mingus, Ray Brown, George Duvivier (Ron Carter, Peter Trunk, Roger Herrera) . . . **Guitar**—Wes Montgomery, Jim Hall, Kenny Burrell (Grant Green, Attila Zoller,

France Cerri) . . . **Drums**—Max Roach, Kenny Clarke, Elvin Jones (Danny Richmond, Pete LaRoca, Hideo Shiraki) . . . **Vibes**—Milt Jackson, Lionel Hampton, Terry Gibbs (Walt Dickerson, Wolfgang Schlueter) . . . **Flute**—Frank Wess, Jerome Richardson, Herbie Mann (Yusef Lateef, Eric Dolphy, Matsumoto) . . . **Miscellaneous Instrument**—Coltrane, Julius Watkins, Jimmy Smith (Dolphy, Lateef, Roland Kirk) . . . **Male Singer**—Jimmy Rushing, Lightnin' Hopkins, Jimmy Witherspoon (Hopkins, Muddy Waters, John Lee Hooker) . . . **Female Singer**—Mahalia Jackson, Ella Fitzgerald, Dakota Staton (Abbey Lincoln, LaVern Baker, Etta Jones) . . . **Vocal Group**—L-H-R, Jackie-Roy (Jackie-Roy) . . . **Fletcher Henderson, Jimmie Lunceford, M. Davis.**

At this writing, I have been traveling for four months in East and Southeast Asia, so I cannot comment very well on the U.S. scene. In Asia there is a whole world of talent that jazz should discover, but not many American musicians or critics come here, and the Asian critics, in their beautiful way of feeling and thinking, are too modest to point it out. I feel I should mention them: Bubi Chen is Chinese and lives in Java; Luna and Herrera are Filipinos living in Thailand; the Sharps and Flats, Watanabe, Matsumoto, Miyazawa, Shiraki are Japanese.

WILLIS CONOVER

Voice of America, CBS-NY;
freelance writer

Big Band—Duke Ellington, Gerry Mulligan, Terry Gibbs (THE Orchestra, North Texas State, Harry James) . . . **Arranger/Composer**—Ellington, Mulligan, Al Cohn (Gary McFarland, George Roumanis, Bill Potts) . . . **Combo**—Clark Terry, Zoot Sims-Al Cohn, Charlie Mingus (Coleman Hawkins-Roy Eldridge, Sol Yaged, Cal Tjader) . . . **Trumpet**—Dizzy Gillespie, Terry, Buck Clayton (Terry, Harold Baker, Don Goldie) . . . **Trombone**—Jimmy Knepper, J. J. Johnson, Bob Brookmeyer (Willie Dennis, Earl Swope, Vic Dickenson) . . . **Alto**—Phil Woods, Johnny Hodges, Paul Desmond (Gene Quill, Benny Carter, Pete Brown) . . . **Tenor**—Coleman Hawkins, Zoot Sims, Stan Getz (Budd Johnson, Ben Webster, Ike Quebec) . . . **Baritone**—Mulligan, Harry Carney, Ronnie Ross . . . **Clarinet**—Buddy DeFranco, Benny Goodman, Peanuts Hucko (Buster Bailey) . . . **Piano**—Hank Jones, Bill Evans, Oscar Peterson (Dave Mc-

Kenna, Jimmy Rowles, Dodo Marmaroso) . . . **Bass**—Mingus, Ray Brown, Red Mitchell (Bill Crow, Whitey Mitchell) . . . **Guitar**—Jim Hall, Freddie Green, Jimmy Raney (Gabor Szabo) . . . **Drums**—Mel Lewis, Joe Morello, Art Blakey (Mousie Alexander, Oliver Jackson) . . . **Vibes**—Milt Jackson, Red Norvo, Lionel Hampton . . . **Flute**—Buddy Collette, Frank Wess, Herbie Mann (Phil Bodner, Jerome Richardson, Roland Kirk) . . . **Miscellaneous Instrument**—Kirk; Basie, organ; Jimmy Smith (Kirk) . . . **Male Singer**—Ray Charles, Mel Torme, Louis Armstrong . . . **Female Singer**—Mahalia Jackson, Peggy Lee, Ella Fitzgerald (Rita Reyes, Billie Poole, Carol Sloane) . . . **Hall of Fame**—Fletcher Henderson, Art Tatum, Bix Beiderbecke.

Thank God the new-star category covers "older musicians who have never been given their proper due," otherwise some selections would be ridiculous. Arranger Ellington means Strayhorn too. Roumanis for jazz writing, not pops. Combo selections: Terry with anybody; Cohn-Sims at the Half Note; Mingus if he plays bass. There should be separate categories for rhythm guitarists, lead altos, and lead trumpets (Jimmy Maxwell, Doc Severinson, Conrad Gozzo, Ed Leddy).

BILL COSS

Associate Editor, *Down Beat*

Big Band—Duke Ellington, Stan Kenton, Count Basie . . . **Arranger/Composer**—Charlie Mingus, Ellington, Gil Evans (Eddie Sauter, Mal Waldron, Ed Summerlin) . . . **Combo**—Mingus, Dizzy Gillespie, Miles Davis (Don Ellis, Jimmy Giuffre, Al Grey-Billy Mitchell) . . . **Trumpet**—Gillespie, Thad Jones, Davis (Ellis, Howard McGhee, Johnny Coles) . . . **Trombone**—Jimmy Knepper, J. J. Johnson, Willie Dennis (Eddie Bert, Lester Robinson) . . . **Alto**—Johnny Hodges, Benny Carter, Lee Konitz (John Handy) . . . **Tenor**—Stan Getz, Sonny Rollins, Coleman Hawkins (Booker Ervin) . . . **Baritone**—Gerry Mulligan, Pepper Adams, Harry Carney (Gil Melle, George Barrow) . . . **Clarinet**—Giuffre, Buddy DeFranco . . . **Piano**—Erroll Garner, Bill Evans, Lennie Tristano (Cecil Taylor, Waldron, Jimmy Drew) . . . **Bass**—Mingus, Ray Brown, Red Mitchell (Art Davis, George Tucker, Ben Tucker) . . . **Guitar**—Jim Hall, Jimmy Raney, Wes Montgomery . . . **Drums**—Shelly Manne, Buddy Rich, Max Roach (Ed Shaughnessy, Pete La-

DAVE BAKER, who tied for first-place with Slide Hampton in the new-star trombone section, is a member of the George Russell Sextet, though in the last year he occasionally has led his own group in Indianapolis, Ind., where he resides. His playing is derived somewhat from that of J. J. Johnson, but he has developed a personal and powerful approach. Baker also is a composer of promise.



LEON (BIX) BEIDERBECKE (1903-31) is the critics' choice for Hall of Fame. Bix was the first jazz legend. His escapades—documented and apocryphal—in the '20s, as well as his prowess as a cornetist, were the meat of many musicians' conversations. But the greatness of Beiderbecke lies not in the tales but in his clear, vibrant work, still to be heard on reissue recordings.



RAY BROWN, a consistent poll winner for the past several years, is again the critics' choice as top bassist. The same sure taste, imagination, and percussive strength that marked his playing with various bop aggregations in the 1940s when he first came to New York City from his native Pittsburgh are evident today in his powerful, sensitive work with pianist Oscar Peterson.



Roca) . . . Vibes—Teddy Charles, Milt Jackson, Red Norvo (Walt Dickerson) . . . Flute—Herbie Mann, Frank Wess, Leo Wright . . . Miscellaneous Instrument—John Coltrane, Steve Lacy (Don Butterfield, tuba; Joe Bucci, organ) . . . Male Singer—Frank Sinatra, Bill Henderson . . . Female Singer—Anita O'Day, Peggy Lee, Carmen McRae (Sheila Jordon, Carol Sloane, Meg Welles) . . . Vocal Group—L-H-R . . . Hall of Fame—Jo Jones, Charlie Christian, Woody Herman.

No excuses, but it should be understood I only voted for musicians I've heard during the last 12 months, and I feel it generally destructive to vote for old, true, though unappreciated musicians, under the new-talent category. Anyway, the years make the ultimate choices.

STANLEY DANCE

Editor, *Jazz Era*; contributor,
Down Beat

Big Band—Duke Ellington, Count Basie, Lionel Hampton (Harry James, Johnny Dankworth, Woody Herman) . . . Arranger/Composer—Ellington, Billy Strayhorn, Benny Carter (Gerald Wilson, Frank Foster, Frank Wess) . . . Combo—Ray Bryant, Buddy Tate, Wild Bill Davis (Al Grey-Billy Mitchell, Clark Terry-Bob Brookmeyer, Eddie Davis-Johnny Griffin) . . . Trumpet—Louis Armstrong, Roy Eldridge, Buck Clayton (Harold Baker, Snooky Young, Emmett Berry) . . . Trombone—Vic Dickenson, Trummy Young, Dickie Wells (Lawrence Brown, Quentin Jackson, Buster Cooper) . . . Alto—Johnny Hodges, Carter, Earle Warren (Leo Wright, Bruce Turner, Tony Coe) . . . Tenor—Coleman Hawkins, Paul Gonsalves, Buddy Tate (Eddie Davis, Eric Dixon, Harold Ashby) . . . Baritone—Harry Carney, Heywood Henry, Ronnie Ross (Charlie Fowlkes, Tate Houston) . . . Clarinet—Albert Nicholas, Buster Bailey, Russell Procope (Jimmy Hamilton, Rudy Rutherford, E. Warren) . . . Piano—Ellington, Earl Hines, Basie (Sir Charles Thompson, Tommy Flanagan, Nat Pierce) . . . Bass—Milt Hinton, George Duvivier, Al Hall (Aaron Bell, Gene Ramey, Major Holley) . . . Guitar—Al Casey, Kenny Burrell, Freddie Green (Ray Crawford, Roy Gaines, Grant Green) . . . Drums—Jimmy Crawford, Sam Woodyard, Panama Francis (Oliver Jackson, Eddie Locke, Jackie Williams) . . . Vibes—Lionel Hampton, Eddie Costa . . . Flute—Frank Wess, Jerome Richardson, Les Spann (Eric Dix-

RAY CHARLES, whose singing has captured pop-music as well as jazz audiences, is the critics' choice as top male vocalist, a position he attained in last year's poll. His Gospel-tinged performances of ballads, blues, and up-tempo tunes are always soulful and moving. Charles also leads an excellent band in which his organ and piano playing is featured in addition to his vocals.



on) . . . Miscellaneous Instrument—Clark Terry; Wild Bill Davis, organ; Marlowe Morris, organ (Ray Nance, Roger Ramirez, organ; Roland Kirk) . . . Male Singer—Armstrong, Jimmy Rushing, Ray Charles (Memphis Slim, John Lee Hooker, Lightnin' Hopkins) . . . Vocal Group—Raelets, Clara Ward Singers, L-H-R, (Caravans, Staple Singers, Loftonaires) . . . Hall of Fame—Hines, Hodges, Art Tatum.

I have taken full advantage of the ruling which permits the inclusion of the underrated as well as the young in the new-star category. In these times, a category for organ is as necessary as that for vocal groups is superfluous. Apologies to Ray Nance and Clark Terry, who belong equally among the trumpets but are saluted here among the miscellaneous instruments.

DON DeMICHEAL

Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Maynard Ferguson (Terry Gibbs) . . . Arranger/Composer—Gil Evans, Ellington, J. J. Johnson (Oliver Nelson, Thad Jones, Lalo Schiffrin) . . . Combo—Oscar Peterson, MJQ, Dizzy Gillespie (Bill Evans, Al Grey-Billy Mitchell, George

JOHN COLTRANE, who barely lost the tenor saxophone award to Sonny Rollins, was an easy victor on soprano saxophone in the miscellaneous-instrument category. Coltrane, one of the most influential jazz musicians today, has been playing soprano for only about two years, but in that time has gained wide recognition for his mastery of the instrument.



Russell) . . . Trumpet—Miles Davis, Gillespie, Art Farmer (Ira Sullivan, Howard McGhee, Ted Curson) . . . Trombone—Johnson, Vic Dickenson, Curtis Fuller (Dave Baker, Tricky Lofton) . . . Alto—Johnny Hodges, Cannonball Adderley, Paul Desmond (Leo Wright, Jimmy Woods, Frank Strozier) . . . Tenor—Ben Webster, Zoot Sims, Gene Ammons (Dexter Gordon, O. Nelson, I. Sullivan) . . . Baritone—Gerry Mulligan, Pepper Adams, Harry Carney (Les Rout, Frank Hittner) . . . Clarinet—Pee Wee Russell, Ed Hall, Benny Goodman (Frank Chace) . . . Piano—Bill Evans, Oscar Peterson, Thelonious Monk (Wynton Kelly, Jaki Byard, David Lahm) . . . Bass—Ray Brown, Sam Jones, Paul Chambers (George Tucker, Art Davis, Chuck Israels) . . . Guitar—Wes Montgomery, Charlie Byrd, Barney Kessel (Grant Green, Al Casey) . . . Drums—Art Blakey, Max Roach, Philly Joe Jones (Mel Lewis, Jimmy Cobb) . . . Vibes—Milt Jackson, Gibbs, Lionel Hampton (Walt Dickerson, Dave Pike, Tommy Vig) . . . Flute—Frank Wess, Wright, Bud Shank (Roland Kirk, Yusef Lateef, Eric Dolphy) . . . Miscellaneous Instrument—John Coltrane, Kirk, Stuff Smith (Kirk; Dolphy; Dorothy Ashby, harp) . . . Male Singer—Louis Armstrong, Ray

ART DAVIS is the critics' choice as new-star bassist. He leaped to jazz prominence in 1958, when he joined the quintet of drummer Max Roach. Born in Pittsburgh in 1933, he began a serious study of his instrument (and tuba as well) in high school,



later studying at Juilliard and the Manhattan School of Music in New York City, which led to positions with several symphonic organizations before he turned his talents to jazz.

Charles, Bill Henderson (Muddy Waters, Lightnin' Hopkins) . . . Female Singer—Carmen McRae, Mahalia Jackson, Odette (Sheila Jordon, Carol Sloane, Abbey Lincoln) . . . Vocal Group—(Staple Singers) . . . Hall of Fame—Jelly Roll Morton, Bix Beiderbecke, Bessie Smith.

My choices, in the main, are based on in-person listening. Among the so-called new stars there are some men who have been around for some time, but I feel they have not received due recognition (Muddy Waters), are really "new" men (Dexter Gordon and Howard McGhee), or have reappeared from obscurity (Al Casey). Frank Chace is hardly known outside of Chicago and not fully accepted there by most musicians, but he continues the Frank Teschemacher tradition staunchly.

CARLOS DeRADZITZKY

Jazz critic, Belgium

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gil Evans, Gerald Wilson) . . . Arranger/Composer—G. Evans, Benny Golson, John Lewis (Thelonious Monk, Francis Boland, John Coltrane) . . . Combo—Jazz Messengers, Jazztet, MJQ (Horace Silver, Jazz Crusaders) . . . Trumpet—Dizzy Gillespie, Miles Davis, Freddie Hubbard (Clark Terry, Carmell Jones, Blue Mitchell) . . . Trombone—J. J. Johnson, Curtis Fuller, Benny Green (Wayne Henderson, Tricky Lofton, Slide Hampton) . . . Alto—Cannonball Adderley, Sonny Stitt, Phil Woods (Jackie McLean, Leo Wright, Zoot Sims) . . . Tenor—Coltrane, Coleman Hawkins, Stan Getz (Harold Land, Hank Mobley, Wayne Shorter) . . . Baritone—Gerry Mulligan, Sahib Shihab, Pepper Adams (Jay Cameron, Cecil Payne) . . . Clarinet—Buddy DeFranco, Benny Goodman (John Handy) . . . Piano—Oscar Peterson, Bill Evans, Ray Bryant (Wynton Kelly, Tommy Flanagan, Martial Solal) . . . Ray Brown, Sam Jones, Paul Chambers (Art Davis, George Tucker, Earl May) . . . Guitar—Wes Montgomery, Kenny Burrell, Barney Kessel (Rene Thomas, Freddie Green) . . . Drums—Philly Joe Jones, Elvin Jones, Art Blakey (Frank Butler, Roy Haynes, Danny Richmond) . . . Vibes—Milt Jackson, Lionel Hampton, Buddy Montgomery (Walt Dickerson, Bobby Hutcherson, Fats Sadi) . . . Flute—Frank Wess, Leo Wright, Bobby Jaspar (James Clay, Jerome Richardson, Yusef Lateef) . . . Miscellaneous



MILES DAVIS has won practically any jazz poll one can name—on trumpet. But this is the first time his group has won an award, and this is the first time the Modern Jazz Quartet has been unseated from its first place in the combo category of the poll since it first won in 1954. Davis' sextet includes himself on trumpet, J. J. Johnson, trombone; Hank Mobley, tenor; Paul Chambers, bass; Wynton Kelly, piano; Jimmy Cobb, drums.

Instrument—Julius Watkins; Stephane Grappelly, violin; Coltrane (Clark Terry, Jimmy Smith, Toots Thielemans) . . . **Male Singer**—Louis Armstrong, Ray Charles, Jimmy Rushing . . . **Female Singer**—Ella Fitzgerald, Sarah Vaughan, Carmen McRae (Nina Simone) . . . **Vocal Group**—L-H-R, Double Six . . . **Hall of Fame**—Art Tatum, Clifford Brown, Ella Fitzgerald.

Few modifications since last year. I had voting eyes for many other great musicians whom I like, too many to be included in this ballot. F. Boland is that Belgian composer-arranger who writes for Basie. Latest Peterson LPs have been of such quality that I gave him the first place among the pianists. Solal is a class by himself. Walt Dickerson's first album was excellent and showed an original talent. G. Wilson's big-band debut was also impressive. And Carmell Jones is a name to keep an eye on.

GILBERT M. ERSKINE

Record Reviewer, *Down Beat*

Big Band—Duke Ellington, Count Basie, Gil Evans (Gerald Wilson, Terry Gibbs) . . . **Arranger/Composer**—G. Evans, Ellington, John Lewis (G. Wilson, Clare Fischer, Frank Foster) . . . **Combo**—MJQ, Cannonball Adderley, Dave Brubeck (Donald Byrd, Ray Charles, Montgomery Bros.) . . . **Trumpet**—Miles Davis, Dizzy Gillespie, Bobby Hackett (Carmell Jones, Don Ellis, Bob Shoffner) . . . **Trombone**—J. J. Johnson, Jack Teagarden, Curtis Fuller (Dave Baker, Slide Hampton, Preston Jackson) . . . **Alto**—Paul Desmond, Adderley, Benny Carter (Jackie McLean, Frank Strozier, John Handy) . . . **Tenor**—Coleman Hawkins, Ben Webster, Stan Getz (Harold Land, Wayne Shorter, Ira Sullivan) . . . **Baritone**—Gerry Mulligan, Harry Carney, Pepper Adams (Cecil Payne, Frank Hittner, LeRoy Cooper) . . . **Clarinet**—Pee Wee Russell, Pete Fountain, Ed Hall (Raymond Burke, Albert Nicholas, Al Burbank) . . . **Piano**—Bill Evans, Teddy Wilson, Oscar Peterson (Wynton Kelly, Cecil Taylor, Lalo Schiffrin) . . . **Bass**—Ray Brown, Charlie Mingus, George Duvivier (Art Davis, George Tucker, George Joyner) . . . **Guitar**—Wes Montgomery, Charlie Byrd, Barney Kessel (Al Casey, Ray Crawford, Grant Green) . . . **Drums**—Buddy Rich, Philly Joe Jones, Art Blakey (Mel Lewis, Charlie Persip, Art Taylor) . . . **Vibes**—Lionel Hampton, Milt

Jackson, Red Norvo (Gibbs, Gary Burton, Emil Richards) . . . **Flute**—Frank Wess, Herbie Mann, Yusef Lateef (Eric Dolphy, Sam Most, Lateef) . . . **Miscellaneous Instrument**—John Coltrane, Julius Watkins, Lateef (Ronald Kirk; Red Mitchell; Sam Jones, cello) . . . **Male Singer**—Louis Armstrong, Lightnin' Hopkins, Teagarden (Muddy Waters) . . . **Female Singer**—Ella Fitzgerald, Peggy Lee, Sarah Vaughan (Abbey Lincoln, Blossom Dearie) . . . **Vocal Group**—L-H-R . . . **Hall of Fame**—Bix Beiderbecke, Sidney Bechet, Jelly Roll Morton.

LEONARD FEATHER

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

Big Band—Duke Ellington, Count Basie, Terry Gibbs (Gibbs, Gerald Wilson, Louis Bellson) . . . **Arranger/Composer**—Ellington, Billy Strayhorn, Gil Evans (Lalo Schiffrin, J. J. Johnson, Bellson) . . . **Combo**—Jazz Messengers, Charlie Mingus, Horace Silver (Red Mitchell-Harold Land, Paul Horn, Kenny Dorham-Jackie McLean) . . . **Trumpet**—Dizzy Gillespie, Miles Davis, Nat Adderley (Carmell Jones, Blue Mitchell) . . . **Trombone**—Johnson, Curtis Fuller, Jimmy Knepper (Bob Ene-



WALT DICKERSON, winner of the new-star vibes category, burst on to the jazz scene last year and became the most talked of vibraharpist in recent years. He has been called the freshest vibist since Milt Jackson gained prominence. Born in Philadelphia around 1930 (he refuses to reveal his age), Dickerson was little known until he came to New York City in January, 1961. He currently leads his own group.

voldsen, Dave Wells) . . . **Alto**—Cannonball Adderley, Benny Carter, Sonny Stitt (Vi Redd, Horn, Leo Wright) . . . **Tenor**—Ben Webster, Sonny Rollins, Benny Golson (Teddy Edwards, Land, Roland Kirk) . . . **Baritone**—Gerry Mulligan, Harry Carney, Pepper Adams (Jack Nimitz) . . . **Clarinet**—Buddy DeFranco, Jimmy Hamilton, Benny Goodman . . . **Piano**—Oscar Peterson, Phineas Newborn, Silver (Newborn, Joyce Collins, Victor Feldman) . . . **Bass**—Ray Brown, Mingus, R. Mitchell (Gary Peacock, Gene Taylor, Jymie Merritt) . . . **Guitar**—West Montgomery, Herb Ellis, Charlie Byrd (Joe Pass, Dennis Budimir, John Pisano) . . . **Drums**—Art Blakey, Ed Thigpen, Mel Lewis (Dave Bailey, Bellson, Milt Turner) . . . **Vibes**—Gibbs, Emil Richards, Feldman (Richards) . . . **Flute**—Wright, Horn, Kirk (Horn, Kirk) . . . **Miscellaneous Instrument**—Kirk, Stuff Smith, Julius Watkins (Kirk) . . . **Male Singer**—Ray Charles, Lightnin' Hopkins, Louis Armstrong (Big Miller, Pinocchio James, Mingus) . . . **Female Singer**—Ella Fitzgerald, Peggy Lee, Ernestine Anderson (Kitty Doswell, Vi Redd, Nancy Wilson) . . . **Vocal Group**—L-H-R

. . . **Hall of Fame**—Jimmie Lunceford, Charlie Christian, Bud Powell.

Having spent only a week in New York City during the past year, and having tried as far as possible to restrict my votes to people I have heard in person in this period, I had to omit a number of musicians whom I greatly respect and have voted for often in the past—Milt Jackson, Bob Brookmeyer, John Lewis, Max Roach, and many others.

DANIEL FILIPACCHI

Jazz Magazine, France

Big Band—Count Basie, Duke Ellington, Gerry Mulligan . . . **Combo**—Thelonious Monk, Cannonball Adderley, John Coltrane . . . **Trumpet**—Dizzy Gillespie, Miles Davis, Roy Eldridge . . . **Trombone**—J. J. Johnson, Benny Green, Curtis Fuller . . . **Alto**—Adderley, Phil Woods . . . **Tenor**—Coltrane, Stan Getz, Sonny Rollins . . . **Baritone**—Mulligan, Cecil Payne, Harry Carney . . . **Piano**—Monk, Peterson, John Lewis . . . **Bass**—Ray Brown, LeRoy Vinnegar, George Duvivier . . . **Guitar**—Wes Montgomery, Barney Kessel . . . **Drums**—Elvin Jones, Art Blakey, Philly Joe Jones . . . **Vibes**—Milt Jackson, Lionel Hampton . . . **Flute**—Frank Wess . . . **Miscellaneous Instrument**—Coltrane . . . **Male Singer**—Ray Charles, Louis Armstrong . . . **Female Singer**—Ella Fitzgerald, LaVern Baker, Dinah Washington . . . **Hall of Fame**—Jelly Roll Morton.

BARBARA J. GARDNER

Record reviewer, contributor, *Down Beat*

Big Band—Count Basie, Duke Ellington, Maynard Ferguson . . . **Arranger/Composer**—Ellington, Quincy Jones, John Lewis (Clare Fischer, Oliver Nelson, Lalo Schiffrin) . . . **Combo**—Miles Davis, Dizzy Gillespie, Cannonball Adderley (Al Grey-Billy Mitchell) . . . **Trumpet**—Dizzy Gillespie, Davis, Art Farmer (Blue Mitchell, Richard Williams) . . . **Trombone**—Grey, J. J. Johnson, Curtis Fuller (Slide Hampton) . . . **Alto**—Adderley, Sonny Stitt, Paul Desmond (Hank Crawford, Leo Wright) . . . **Tenor**—John Coltrane, Ben Webster, Stan Getz (Webster, Hank Mobley, Stan Turrentine) . . . **Baritone**—Gerry Mulligan, Pepper Adams, Harry Carney (Cecil Payne) . . . **Piano**—Oscar Peterson, Bill Evans, Horace Silver (Wynton Kelly, Bobby Timmons) . . . **Bass**—Ray Brown, Sam Jones, Paul Chambers (Israel Crosby, El Dee Young, Richard Evans) . . . **Guitar**—Wes Montgomery,



ERIC DOLPHY, who won last year's poll as new-star altoist, this year wins as first-place flutist in that division of the poll. A good technician on his instruments (he plays bass clarinet in addition to flute and alto), Dolphy is most lyrical when playing flute. A member of the so-called jazz avant garde, Dolphy may be heard on records in many settings, from mainstream to "new thing."

BILL EVANS, a two-time winner as new-star pianist, wins the over-all piano category for the first time. He first gained recognition as a sideman with Miles Davis in 1958, and since that time has led his own trio. Evans' manner of playing is one of the most lyrical in jazz; his gentle, yet strong, playing is one of the major influences on jazz piano today.



DON ELLIS, whose trumpet work is an amalgam of styles ranging from those of Rex Stewart to those of Miles Davis, is the critics' choice for new-star trumpeter. Though a member of the George Russell Sextet, Ellis has led his own quartet at several New York City clubs and has recorded with his group for Prestige and Candid. He also is noted for his writing ability.



I wish that the restrictions of the poll had enabled me to vote for the late Scott LaFaro, whom I considered to be the most remarkable of several young bass players. The advances on that instrument seem to me to be the most fascinating development now taking place in jazz.

BENNY GREEN

London *Observer*, England

Big Band—Duke Ellington, Count Basie, Quincy Jones . . . Arranger/Composer—Ellington, Benny Golson, Gil Evans . . . Combo—Miles Davis, John Coltrane, Cannonball Adderley . . . Trumpet—Dizzy Gillespie, Davis, Clark Terry (Carmell Jones) . . . Trombone—Jack Teagarden, Urbie Green, J. J. Johnson . . . Alto—Sonny Stitt, Adderley, Johnny Hodges . . . Tenor—Paul Gonsalves, Zoot Sims, Coltrane . . . Baritone—Harry Carney, Gerry Mulligan . . . Clarinet—Benny Goodman, Jimmy Hamilton . . . Piano—Hamp Hawes, Red Garland, Junior Mance . . . Bass—Paul Chambers, Ray Brown, Percy Heath . . . Guitar—Kenny Burrell, Barney Kessel, Jimmy Raney . . . Drums—Philly Joe Jones, Ed Thigpen, Osie Johnson . . . Vibes—Milt Jackson, Vic Feldman . . . Miscellaneous Instrument—Ray Nance . . . Male Singer—Frank Sinatra, Jimmy Witherspoon, Ray Charles . . . Female Singer—Sarah Vaughan, Ella Fitzgerald, Carmen McRae . . . Vocal Group—L-H-R . . . Hall of Fame—Bix Beiderbecke, M. Davis.

A few years ago, in a British poll, I was placed sixth in the baritone section. During the following year I switched to tenor. In the next poll I was placed fourth in the baritone section. So, you see, it is very difficult for me to take all this very seriously. My omissions are founded on a firm basis of ignorance.

RICHARD B. HADLOCK

Record reviewer, *Down Beat*

Big Band—Duke Ellington, Count Basie, Harry James (James, Lionel Hampton, Earl Hines-Grover Mitchell) . . . Arranger/Composer—Ellington, Gil Evans, Eddie Sauter (Oliver Nelson, Gary McFarland, J. J. Johnson) . . . Combo—Dizzy Gillespie, Ornette Coleman, MJQ (Sonny Rollins, George Russell, Joe Sullivan) . . . Trumpet—Gillespie, Miles Davis, Bobby Hackett (Don Ellis, Don Goldie, Tommy Sims) . . . Trombone—Jack Teagarden, Bob Brookmeyer, Lou McGarity (McGarity, Willie Dennis, Bob Mielke) . . . Alto—Coleman, Paul Desmond, Cannonball Adderley (Leo Wright, Paul Horn, (Continued on page 32)

Charlie Byrd, Freddie Green (Grant Green) . . . Drums—Max Roach, Philly Joe Jones, Joe Morello (Roy Brooks, Jimmy Cobb) . . . Vibes—Milt Jackson, Vic Feldman, Mike Mainieri . . . Flute—Frank Wess, Yusef Lateef, Herbie Mann (Yusef Lateef) . . . Male Singer—Ray Charles, Joe Williams, Jimmy Witherspoon (Ocie Smith, Arthur Prysock) . . . Female Singer—Sarah Vaughan, Carmen McRae, Ella Fitzgerald (Lurlean Hunter, Gloria Lynne) . . . Hall of Fame—Davis, Webster.

The past year has been quite a lucrative one for the giants of jazz; consequently, in Chicago we got a chance to see and hear only a few artists over and over again. In the main, new artists were represented only on recordings. For this reason, I would like to see included in the poll some provision for "Recorded Jazz of the Year." I also would like to see the Vocal Group category deleted because the choice is so limited that it practically guarantees the election of the same group each year.

IRA GITLER

Record reviewer, *Down Beat*

Big Band—Gerry Mulligan, Duke Ellington, Count Basie (Herb Pomeroy, Gerald Wilson, Harry Arnold) . . . Arranger/Composer—Tadd Dameron, Al Cohn, J. J. Johnson (Gary McFarland, Oliver Nelson, Arif Mardin) . . . Combo—MJQ, Miles Davis, Al Cohn-Zoot Sims (Sonny Rollins, Al Grey-Billy Mitchell, Pete LaRoca) . . . Trumpet—Dizzy Gillespie, Art Farmer, Davis (Benny Bailey, Dave Burns, Tommy Turrentine) . . . Trombone—Johnson, Bob Brookmeyer, Curtis Fuller (Roswell Rudd, Willie Dennis, Tom McIntosh) . . . Alto—Jackie McLean, Phil Woods, Sonny Stitt (McLean, Frank Strozier, Charlie Mariano) . . . Tenor—Rollins, Sims, Dexter Gordon (Hank Mobley, O. Nelson, Clifford Jordan) . . . Baritone—Mulligan, Pepper Adams, Cecil Payne (Jay Cameron, Charles Davis, Jerome Richardson) . . . Clarinet—Buddy DeFranco, Pee Wee Russell, Jimmy Giuffre . . . Piano—Bill Evans, Thelonious Monk, Wynton Kelly (Barry Harris, Don Friedman, Tommy Flanagan) . . . Bass—Paul Chambers, Ray Brown, Art Davis (Tommy Williams, Hal Gaylor, Butch Warren) . . . Guitar—Wes Montgomery, Jim Hall, Jimmy Raney (Rene Thomas, Grant Green, Billy Bean) . . . Drums—Elvin Jones, Roy Haynes, Philly Joe Jones (Jimmy Cobb, Mel Lewis, Walter Perkins) . . . Vibes—Milt Jackson, Dave Pike, Walt Dickerson (Pike, Dickerson, Bobby Hutcherson) . . .

Flute—Yusef Lateef, Les Spann, Frank Wess (Lateef, Roland Kirk, James Moody) . . . Miscellaneous Instrument—Steve Lacy, Clark Terry, John Coltrane (Kirk, Toots Thielemans, Julius Watkins) . . . Male Singer—Mel Torme, Joe Williams, Bill Henderson (Mark Murphy, Eddie Vinson, Earl Coleman) . . . Female Singer—Anita O'Day, Jackie Cain, Carmen McRae (Carol Sloane, Billie Poole, Pat Thomas) . . . Vocal Group—L-H-R, Jackie-Roy, Double Six (Staple Singers) . . . Hall of Fame—Charlie Christian, Art Tatum, Jimmy Blanton.

JOE GOLDBERG

Record reviewer, *HiFi/Stereo Review*; freelance writer

Big Band—Duke Ellington, Gerry Mulligan . . . Arranger/Composer—Ellington, Thelonious Monk, Billy Strayhorn (Oliver Nelson, Gary McFarland) MJQ, John Coltrane (Clark Terry-Bob Brookmeyer) . . . Trumpet—Dizzy Gillespie, Miles Davis, Terry . . . Trombone—Jimmy Knepfer, Brookmeyer (Dave Baker, Roswell Rudd) . . . Alto—Johnny Hodges, Paul Desmond (Frank Strozier) . . . Tenor—Sonny Rollins, Coltrane, Ben Webster (Roland Kirk, Jimmy Forrest) . . . Baritone—Mulligan, Harry Carney . . . Clarinet . . . Pee Wee Russell (Buddy Tate, Kenny Davern) . . . Piano—Monk, Ellington (Cecil Taylor, Martial Solal) . . . Bass—Charlie Mingus, Charlie Haden (Art Davis, Ron Carter) . . . Guitar—Charlie Byrd, Jim Hall, Al Casey . . . Vibes—Milt Jackson (Walt Dickerson) . . . Flute—Eric Dolphy, Yusef Lateef (Dolphy, Lateef) . . . Miscellaneous Instrument—Coltrane, Steve Lacy, Terry (Dolphy; Calo Scott, cello; Lateef) . . . Male Singers—Ray Charles, Frank Sinatra . . . Female Singer—Mahalia Jackson . . . Hall of Fame—Sidney Bechet, Art Tatum, Django Reinhardt.



DUKE ELLINGTON, still marvelously active at 63, takes first place in the big-band and arranger/composer categories, as he has for the last several polls. His performances in the last year have usually been as exciting as in years past, there being little slackening of his creative force and imagination.



ELLA FITZGERALD has won every critics poll since the poll began; this year is no exception. Her extremely musical singing style has been one of the brightest and consistently rewarding mainstays in jazz since the late Chick Webb added her to his band in 1934. Since that time she has become celebrated the world over.

record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Richard B. Hadlock, Don Henahan, Frank Kofsky, Bill Maltbie, Harvey Pekar, John A. Tynan, Pete Welding, Martin Williams, John S. Wilson. Reviews are initialed by the writers.

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

CLASSICS

Kreisler/Ricci

A TRIBUTE TO KREISLER—Decca DL-710052: *Praeludium and Allegro, Sicilienne and Rigaudon, Chanson Louis XIII and Pavane; Rondino on a Theme of Beethoven; Variations on a Theme of Corelli (Tartini-Kreisler); Recitativo and Scherzo-Caprice; Caprice Viennois; Tambourin Chinois; Liebesfreud; Liebeslied; Schoen Rosmarin; La Gitana; The Old Refrain; La Chasse.*

Personnel: Ruggiero Ricci, violin; Brooks Smith, piano.

Rating: ★ ★ ★

All violinists, even those who would die rather than confess it, play these Kreisler bon-bons for their private pleasure.

The late master fiddler's unpretentious little compositions are rounded up on this disc by Ricci, who has almost too much virtuosity for the job. Some of these works Ricci plays beautifully, but he seems thrown for a loss by the simple charm of others. The *Rondino*, for instance, was done by Kreisler himself (on the old Camden *Art of Fritz Kreisler*) with an oddly effective music-box regularity and with a detached, almost staccato bowing. Ricci ties the notes together more than is desirable.

Almost everywhere else he plays with entirely *too much* tempo regularity, missing the subtle and sometimes not-so-subtle rubato effects of the Kreisler style.

Ricci, of course, is a tremendous violinist and often puts on a good show in this music. Still, this is territory that possibly only Jascha Heifetz or Mischa Elman, among the living, really understand.

(D.H.)

Mozart/Giulini

DON GIOVANNI BY MOZART—Angel 35642: Excerpts from complete album. *The Catalog Aria; Ah fuggi il traditor; Don Ottavio, son morto; Dalla sua pace; Finch' han dal vino; Batti, batti; Deh vieni alla finestra; Vedrai, carino; Il mio tesoro; In quali eccessi . . . Mi tradi; Crudeli? Ah, no, mio bene . . . Non mi dir.*

Personnel: Philharmonia Orchestra, Carlo Maria Giulini, conductor; cast including Eberhard Wachter, Joan Sutherland, Luigi Alva, Elisabeth Schwarzkopf, Graziella Sciutti, Giuseppe Taddei.

Rating: ★ ★ ★ ★

THE MARRIAGE OF FIGARO BY MOZART—Angel 35640: Excerpts from complete album. *Overture; Se vuol ballare; La vendetta; Non so più; Non più andrai; Porgi, amor; Voi che sapete; Venite, ingiungetevi; Ilai già vinta la causa . . . Vedro, mentr'io saspiero; Dove sono; Aprite un po' quegli occhi; Giunse alfin il momento.*

Personnel: Philharmonia Orchestra, Carlo Maria Giulini, conductor; cast including Eberhard Wachter, Elisabeth Schwarzkopf, Giuseppe Taddei, Anna Muffo, Fiorenza Cossotto, Ivo Vinco.

Rating: ★ ★ ★ ★

These two excerpt discs offer especially good samplings of Angel's excellent complete-version recordings of Mozart's two greatest operas. Both are top-drawer efforts, given unusual cohesion and vitality by Giulini's direction. Both discs have a flaw or two; in the *Don Giovanni*, for instance, Miss Sutherland's Donna Anna is a surprising failure.

But individual roles, even if winningly portrayed, do not make a Mozart opera. The complete sets from which these excerpts derive have a forward impetus and warm style that Giulini is responsible for, and they both are recommended. (D.H.)

Reiner/Beethoven

BEETHOVEN'S Symphonies Nos. 1, 9—RCA LM/LSC-6096.

Personnel: Chicago Symphony Orchestra, Fritz Reiner, conductor; Chicago Symphony Orchestra Chorus (in the Ninth), Phyllis Curtin, Florence Kopleff, John McCollum, and Donald Gramm, soloists.

Rating: ★ ★ ★ ★ ★

The nearly 10 years of orchestra building that Reiner has done in Chicago reaches a peak in this Beethoven *Ninth*. Among *Ninths* recorded in the last few years it has no rival, and the superior sound may recommend it even to those partial to the old Furtwaengler or Walter versions. The Klemperer, also excellently recorded, sounds stodgy and diffuse after listening to Reiner's stunningly logical and clearly registered performance.

The chorus strains less than it would seem possible, even on the prolonged high A and the entire enterprise could hardly have turned out more successfully.

Not an insignificant bonus is the *First* that fills out the fourth side. It could stand as an example of the finest Reiner style, merging as it does steel-ribbed strength with a classical grace that few conductors today understand.

(D.H.)

JAZZ

Gene Ammons

UP TIGHT!—Prestige 7208: *The Breeze and I; I Sold My Heart to the Junk Man; Moon Glow; Up Tight; Five O'Clock Whistle; Jug's Blue Blues; Lester Leaps In.*

Personnel: Ammons, tenor saxophone; Walter Bishop, piano; George Duvivier, bass; Arthur Davis, bass; Arthur Taylor, drums; Ray Barretto, conga drum.

Rating: ★ ★ ★

The idea of using loose, free-blowing sessions for the production of jazz records is by no means a new development at Prestige, or anywhere else, but the current glut of mediocre recordings resulting from this type of operation should make both organizers and musicians pause and reconsider.

This conception, after all, works best only when a jazzman is at that point where playing goes beyond mere desire and becomes practically a necessity. Plans, arrangements, and even fluffs, then become meaningless in the sweep of the jazzman's improvisations. Outside of this, the chances of producing a successful blowing-session type of album are almost nil.

With the exception of the marvelous *Lester*, a powerful, swinging track, and a

fine sample of what Ammons can do, this album flounders in the 1½-2½ stars range. This is a circumstance I feel could have been avoided had there been more preparation and planning done for this album.

There is no lack of competence on anyone's part implied—Davis, Duvivier, and Bishop give excellent support—but these tracks show that the free-blowing idea can blow pretty cold at times. (G.M.E.)

Bill Barron

MODERN WINDOWS — Savoy 12163: *Modern Windows Suite: Men at Work, Tone Colors; Dedication to Wanda; Keystone; Noodlin'; Duality; Self-Portrait; Persian Street Scene.*

Personnel: Barron, tenor saxophone; Ted Curson, trumpet; Jay Cameron, baritone saxophone; Kenny Barron, piano; Eddie Kahn, bass; Pete LaRoca, drums.

Rating: ★ ★ ★ ★ ½

Because of the similarity of their harmonic ideas, some listeners probably will conclude that Bill Barron is a disciple of John Coltrane. However, their styles differ in enough areas to lead me to believe that Barron may have arrived at some of these devices independently and possibly even earlier than Coltrane. His tone is not as dry, his attack is more relaxed, and he does not double-time nearly as much as Coltrane.

The formal structure of his solos does not concern him as much as it does musicians like Sonny Rollins and Thelonious Monk, but he unfailingly comes up with fresh ideas and resolves them, and his lines have continuity.

His rhythmic figures are sometimes similar to those employed by Dexter Gordon (in the late '40s) and by Sonny Stitt.

In addition to assigning himself well over half of the solo choruses, Barron has written all the compositions in the album. The most ambitious is the four-part *Modern Windows Suite*, described as "one long tune divided into sections principally by changes in tempo." It is based on very fresh chord changes.

I'm glad to see that modern jazzmen are trying to do more with chords rather than abandoning them for modal jazz or free jazz. Not that there's anything wrong with these methods of playing, but considering the simple chord patterns many modern jazzmen improvise on, it's hard to believe that they cannot be extended.

Most of the devices Barron uses aren't completely original—as the notes would have you believe. For instance, Monk also leaves the third tone out of chords. However, at this stage in jazz history they're still uncommon.

The arrangements are also good; the baritone enriches the ensemble sound considerably. Cameron deserves a special pat on the back for his work. He solos

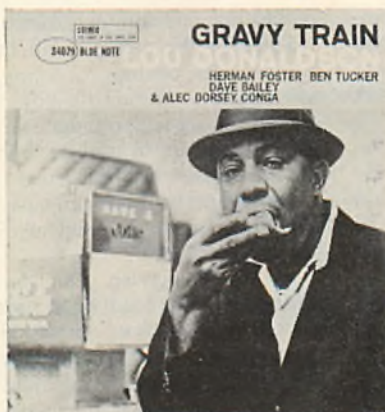
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well, too, playing economically and lyrically.

Despite his association with many members of jazz' avant garde, Curson's style falls into the mainstream-modern category. He plays warmly and capably but doesn't get much solo room here.

Add Barron's brother Kenny to the ranks of excellent young pianists. He plays long, melodic lines but isn't afraid to try out an unconventional interval or voicing if it comes into his head.

LaRoca really takes charge in the rhythm section. He superimposes a lot on the beat that never really gets in the way. His accents send the soloists soaring with renewed energy. (H.P.)

Berklee School Students

STOCKHOLM SWEETNIN'—A TRIBUTE TO QUINCY JONES—Berklee 6: *Meet Benny Bailey; Boo's Bloos; Change of Pace; Birth of a Band; Jessica's Day; Blues Bittersweet; Fallen Feathers; For Lena and Lenny; Evening in Paris; Boogity Boogity; Hard Sock Dance.*

Personnel: Heinz Bigler, Jack Stevens, alto saxophone, clarinet; Steve Marcus, soprano, tenor saxophones; Ralph Rayner, tenor saxophone, clarinet; Ken Mamayek, baritone saxophone, bass clarinet; Dave Ferguson, John Scott, Tony Sendwell, trumpets; Dusan Gojkovic, trumpet, flugelhorn; Robert Boeckholt, trumpet, French horn; Mike Gibbs, Chris Swansen, Ken Wenzel, trombones; Tony Salvatori, bass trombone; Gary Burton, vibraphone, piano; Mike Nock or Pat Pratta, piano; Don Jones or Dave Young, bass; Dan Martin, drums.

Rating: ★ ★ ★ ★

This record, Vol. VI in Berklee's *Jazz in the Classroom* series, comes with a score that is complete in every detail and easy to read. Taken together they are the wisest purchase a student arranger can make.

Neither the music nor the performance is perfect. But the quality of both is so excellent that if judged on the basis of student work, a sensible rating would run off the page. I have, therefore, chosen to apply the same critical criteria here as I would to any album by professionals.

First, the music. All the writing was split by Gibbs and Swansen, excepting one pleasant combo arrangement, *Lena*, by Gojkovic. They display enormous talent, great empathy for the spirit that pervades the writing of Quincy Jones, and considerable technical facility. On the whole, everything is well thought out. Embryonic, but significant, excursions are made into extended composition. Gibbs and Swansen should be able to look forward to brilliant careers.

But I miss something. The something I miss here I discovered to my delight in the North Texas State album I reviewed about a year ago: a certain far-outness, a kind of delight in experimentation, a near obsession for climbing over barriers. The Berklee music, I'm afraid, is rather conventional. This is certainly no sin, save, perhaps, the sin of omission. What it attempted succeeds inordinately well.

Compositionally the best piece is *Stockholm* by Gibbs (but I wonder if he now regrets the horrible cadential joke he wrote at the end). It sails off the ground at the first bar and flies right through 20 score pages with great power and clear direction. Swansen's *Jessica's Day* is also first rate—exciting and consistent (fade-outs, however, in my book, are cop-outs).

It is a real pleasure to sit and listen to these tunes while following the score. Any

student who wants to learn the subtleties of jazz orchestration, texture and notation should not miss the experience.

Some of the pieces could be more ambitious, less obvious. *Evening* is a little too simple to sustain its slow tempo. Several of the up-tempo tunes seem to want a more important central ensemble to bring the loose ends together. However, for such an excellent textbook to have been written for students by students is quite an accomplishment.

About the playing. The band lacks the seasoning of a road band, naturally, but aside from a few minor passages of rhythmic ambiguity, it swings like mad. The combo tracks are all quite good. One gets the feeling that the band plays with purpose, and this is gratifying, considering all the studio jazz on the market today.

There isn't a mediocre solo on the record. I especially enjoy Gojkovic and Scott on flugelhorn and trumpet, respectively, and the very well-executed trombone work of Swansen.

No doubt a great deal of credit goes to conductor Herb Pomeroy, who, working with excellent men, has produced excellent music.

Incidentally, judging from his cover design, Swansen is an arresting artist.

In this day of the dollar it is rare to come across an album designed not to sell, but to instruct, and that succeeds without compromise.

The album is available through Berklee Press Publications, 284 Newbury St., Boston, Mass., as is the study score that accompanies it. (B.M.)

Charlie Byrd

BLUES SONATA—Offbeat 3009: *Blues Sonata—Polonaise Pour Pietro, Ballad in B Minor, Scherzo for an Old Shoe; Alexander's Ragtime Band; Jordu; That Old Devil Called Love; Zing! Went the Strings of My Heart.*

Personnel: Byrd, guitar; Keter Betts, bass; Buddy Deppenschmidt, drums; Tracks 4-7: Barry Harris, piano.

Rating: ★ ★ ★ ★ ★

Both sides of the prodigious Byrd talent are beautifully displayed in this stunning collection.

The first side of the album—the three-movement title piece—is a superb demonstration of the remarkably sensitive synthesis of classic and jazz guitar disciplines that Byrd has effected, certainly the most dazzlingly successful of all attempts to bring the two idioms together. On this he uses acoustic guitar, while he employs an amplified instrument for the four pieces in the standard jazz guitar approach that comprise the second side.

The extended *Blues Sonata* is a tour de force. The mere execution of a classical-guitar transcription is difficult enough; improvising in this discipline presents almost insurmountable obstacles. Yet in the sonata's three movements the formidable problems that Byrd poses himself are brilliantly met. No mere bravura display, the three movements each possess an internal unity and an affecting charm all the more remarkable for their having been extemporized within such a fiendishly demanding discipline.

The *Polonaise* is a sprightly dance, the most overtly jazz-based of the three in its quiet evocation of the blues feeling; the

Ballad is marked by a wistful restraint and a stately, almost somber, grace; the *Scherzo* is taken at a brisk Latin tempo, and inevitably recalls Laurindo Almeida's best efforts in this area.

Throughout the three movements there is the impress of a superb musicianship and a wonderfully inventive mind, for not once does Byrd falter. He moves through the sonata with the strength and assurance of a man who knows both his goals and his abilities to attain them. And he creates glowing beauty as he goes.

This album will hold special attraction for guitarists, for Byrd's technical mastery is breathtaking. There are any number of instrumental feats—the use of harmonics toward the end of the *Scherzo*, and the brilliant contrapuntal displays in all three of the movements, to mention only two—that will elicit the attention and admiration of both classical and jazz guitarists. Yet even those who have no knowledge of the instrument and its special problems can readily appreciate the man's remarkable accomplishment. And there's so much lyric beauty in his playing!

The four numbers on which Byrd switches to the amplified instrument are much more conventional—even routine—in approach.

His sound is a bit darker and thicker-textured than is, say, Barney Kessel's or Herb Ellis', but the style is basically the same out-of-Charlie-Christian approach that has dominated electric guitar for the last two decades.

There is some carryover in technique when Byrd switches from acoustic to amplified guitar—and this is seen in such instances as the brief contrapuntal passages in *Jordu*—but essentially he puts the classic approach behind him when he turns on his amplifier to spin out the long single-note lines that have become the standard guitar style.

The support that Byrd receives from his regular rhythm team of Betts and Deppenschmidt is excellent, especially so in the sonata, where the rapport and interaction of the three men is extraordinarily sensitive. And Barry Harris is a worthy addition on the amplified selections.

A beautiful, glowing achievement.

(P.W.)

Dukes of Dixieland

NOW HEAR THIS—Columbia 1793: *When You're Smiling; I'm Coming, Virginia; Blue Turning Grey Over You; My Inspiration; Sweet Sue, Just You; After You've Gone; At the Jazz Band Ball; Mood Indigo; St. Louis Blues; Jazz Me Blues; Honeysuckle Rose.*

Personnel: Frank Assunto, trumpet, vocals; Fred Assunto, trombone; Jerry Fuller, clarinet; Gene Schroeder, piano; Jac Assunto, banjo; Herb Ellis, guitar; Jim Atlas, bass; Charlie Lodice, drums.

Rating: ★ ★ ★

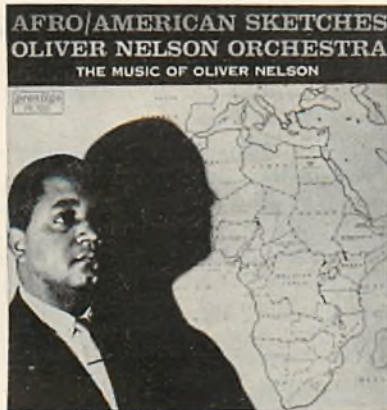
The Dukes are definitely in a period of transition. They have acquired a rhythm section that can ride with strong, swinging exuberance when the occasion permits (it permits here, and the section comes to life behind Ellis and Fred Assunto on *Ball*), and their repertory is moving beyond the most resolutely trite warhorses of the traditional jazz repertory (or maybe they ran out of pieces in this vein). They are now exploring such adventurous selections as *Sue, Virginia*, and *Rose*.

The only trouble with having a good

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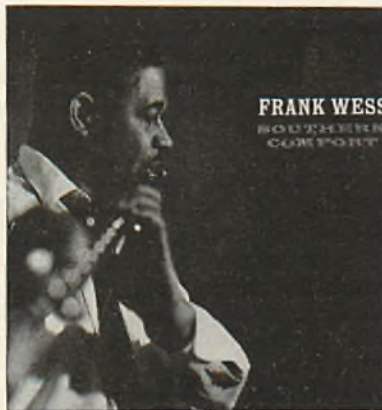
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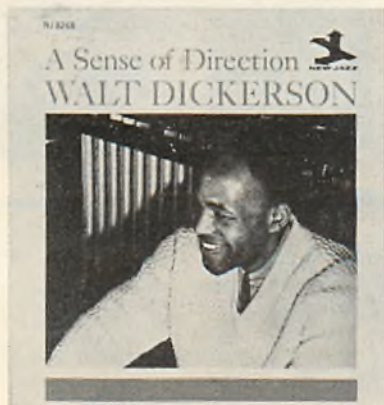
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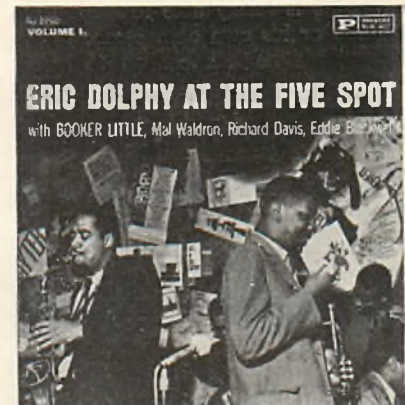
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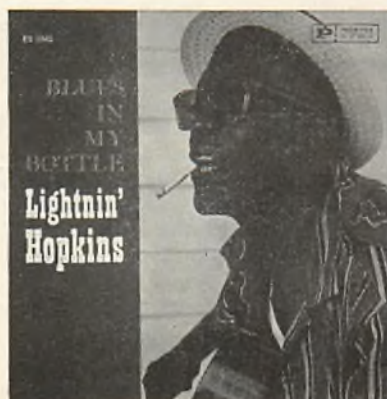
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rhythm section is that it makes the thinness of the front line more glaringly apparent. If the Dukes could replace the Assuntos, they might come on as a U.S. traditional jazz band that could challenge such groups as Chris Barber's. At the very least, Frank ought to be restrained from "singing," something he undertakes with dreadful results on *Blue Turning Grey*. (J.S.W.)

Jimmy Forrest

MOST MUCH!—Prestige 7218: *Matilda*; *Annie Laurie*; *Autumn Leaves*; *My Buddy*; *Soft Winds*; *Robbins' Nest*; *Most Much*.

Personnel: Forrest, tenor saxophone; Hugh Lawson, piano; Tommy Potter, bass; Clarendon Johnston, drums; Ray Barretto, conga.

Rating: ★ ★ ★

Saxophonist Forrest, an adherent of the full-bodied tone and florid, wide-open playing style of such as Arnett Cobb and Gene Ammons, here has an attractive collection of ballads and jump tunes that illustrate both the strengths and weaknesses of his approach.

His playing generates both warmth and drive, and save for a few maudlin lapses, it generally is tasteful and well constructed, even flowing. His swing is easy and sure. His sound is big, his tone full and expressive. Yet for all his mastery of this idiom, his work does not possess the raw urgency and the stirring emotional powers of, say, Ammons.

Forrest has learned well all the clichés and excitement-raising devices of the idiom, yet he is rarely able to exceed the conventions or his own competence in the style in which he has elected to work. He is content merely to go through the motions, a procedure that can have pleasant but scarcely unexpected results. Forrest will rarely surprise, just as he will rarely disappoint.

The support is generally good. Pianist Lawson has a number of limpid, well-constructed solos throughout the album. But why the conga drumming, except on *Matilda*? (P.W.)

Bobby Hackett

THE MOST BEAUTIFUL HORN IN THE WORLD—Columbia 1729: *Lazy Afternoon*; *Can't Get Out of This Mood*; *Love Letters*; *Moonlight in Vermont*; *Like Someone in Love*; *Polka Dots and Moonbeams*; *Blue Is the Night*; *Chances Are*; *It's Magic*; *When I Fall in Love*; *Midnight Sun*; *Indian Summer*.

Personnel: Hackett, cornet; Glen Osser, Fred Mendelsohn, pipe organ; Dave McKenna, piano; Joe Williams, bass; Al Casamenti, guitar; Jake Hanna, drums.

Rating: ★ ★

For what it's intended to be, this is a perfectly viable set. It makes no pretensions to be anything but lush mood stuff—soft lights and drowsy music, a jug of wine, a loaf of bread, and thou beneath the stereo tree.

It is music for not listening to. Even if you try to listen, the unvarying sluggish tempo at which everything is played, the monotonous similarity of every arrangement will soon drive you off to dreamland. Hackett plays one big, fat note after another in a warmly lustrous tone over layer upon layer of pipe organ background, with only brief spates of relief from McKenna, playing extremely unventuresome piano. (J.S.W.)

Slide Hampton

JAZZ WITH A TWIST—Atlantic 1379: *The Jazz Twist*; *Mack the Knife*; *Gorgeous George*; *Strollin'*; *The Barbarians*; *Work Song*; *Slide Slid*; *Day In, Day Out*; *Red Top*.

Personnel: Hampton, Benny Jacobs-El, trombones; Willie Thomas, Hobart Dotson, trumpets; George Coleman, tenor saxophone; Jay Cameron, baritone saxophone; Horace Parlan, piano; Eddie Khan, bass; Ray Barretto, conga drums; Vinnie Ruggiero, drums.

Rating: ★ ★ ★

Some rather ordinary players make good music together, thanks to Hampton's remarkable ability to invest in 10 men the sound of 15. Arrangers who think they need a dozen horns to achieve a robust sound should heed Hampton's example.

The backbone of this little powerhouse group is the trumpet team of Thomas and Dotson, who sound like a full section much of the time. Moreover, Thomas turns out to be the most effective soloist of the day, full of fire and masculinity.

The leader's solos, though occasionally brilliant, are too often marred by J. J. Johnson clichés, faulty articulation, and dubious intonation. Coleman, ordinarily a strong soloist, seems to lack spirit and drive here, despite the welling enthusiasm present in ensemble passages.

Hampton's scores for this occasion are purposely studded with musical anachronisms. Indeed, the entire date evokes memories of the jazz scene nearly two decades ago, when aggressive "jump" bands and tireless soloists played on and on into the night for dancers bent on forgetting what all the shooting was about. (R.B.H.)

Coleman Hawkins

GOOD OLD BROADWAY—Prestige/Moodsville 23: *I Talk to the Trees*; *Smoke Gets in Your Eyes*; *Wanting You*; *Strange Music*; *The Man That Got Away*; *Get Out of Town*; *Here I'll Stay*; *A Fellow Needs a Girl*.

Personnel: Hawkins, tenor saxophone; Tommy Flanagan, piano; Major Holley Jr., bass; Eddie Locke, drums.

Rating: ★ ★ ★

Good Old Broadway is far from Hawkins' best album. Part of the reason lies in the selection of tunes. Some are little known for good reason—they have commonplace melodies and chord patterns. I would rather have heard good, often-played standards.

Most of the noteworthy soloing occurs on the first four tracks; the other tracks are routine, considering the stature of the men involved. Hawkins blows delightful lines on *Talk to the Trees*. He is unusually restrained here, especially when one considers the ferocity of his work in recent years, exemplified in this LP on his tearing double-time passages on *Wanting You*.

No jazzman plays with more fire; he is a living refutation of the idea that jazz is a young man's art only. If anything, his current work has been muscle-bound; it was more relaxed in the late 1930s and '40s and consequently swung more. (In 1947 he used legato, even-eighth-note lines on records with Fats Navarro and J. J. Johnson and sounded more at ease rhythmically than he has before or since.)

Flanagan is featured on *Strange Music* and plays beautifully. Though he is modern-oriented, his lyricism and good taste make him an asset to any post-Dixieland group. (H.P.)

Al Hirt

AT THE MARDI GRAS—RCA Victor 2497: *Opening Announcement*; *Bourbon Street Parade*; *Basin Street Parade*; *Perdido*; *Show Me the Way to Go Home*; *New Orleans*; *Diga Diga Doo*; *That's A Plenty*; *Yellow Dog Blues*; *Oh, Johnny! Oh, Johnny! Oh!*; *While We Danced at the Mardi Gras*; *Frankie and Johnny*; *Brotherhood of Man*.

Personnel: Hirt, trumpet; Pee Wee Spitelera, David Weinstein, clarinets and tenor saxophones; Bill Kelsey, tenor, baritone saxophones; Richard Nelson, Angelo Castigliola, trombones; Ronnie DuPont, piano; Edward Huntington, guitar; Lowell Miller, bass, tuba; Frank Hudec, drums.

Rating: ★ ★ ½

Huge, affable Hirt used to spend a great deal of time developing his trumpet technique, but since he's discovered that this isn't what his followers want, a kind of sloppy indifference has set in. His success stems from his buoyant, exuberant abilities as a showman, coupled with a good trumpet talent, making it easy for him to effect the surface excitement that has made him popular in many clubs.

He is not in the running as a jazzman, and I doubt that he would claim to be; nevertheless, he can play with drive, as on *A Plenty*, and with a good feeling for ballads as on *New Orleans*. And his ensemble horn, especially in the arranged sections, has a pleasing, exhilarating sound.

Most of the others here play like sheep following the leader, but I would be remiss if I did not mention Spitelera's good clarinet work on *Yellow Dog*.

(G.M.E.)



Barney Kessel

LET'S COOK—Contemporary 3603: *Let's Cook*; *Time Remembered*; *Just in Time*; *Tiger Rag*; *Jersey Bounce*.

Personnel: Tracks 1-3—Kessel, guitar; Victor Feldman, vibraphone; Hampton Hawes, piano; Leroy Vinnegar, bass; Shelly Manne, drums. Tracks 4, 5—Kessel, Ben Webster, tenor saxophone; Frank Rosolino, trombone; Jimmie Rowles, piano; Vinnegar, Manne.

Rating: ★ ★ ★

The two separate sessions that comprise this album were recorded a full five years ago, in the summer and fall of 1957. (One can't help but wonder: why so long in issuing them?) The playing on both dates is of the loosely organized, springy kind generally referred to as a blowing session, though there is evidence in the ensembles that some thought was given to arrangements. The ensembles on *Tiger* and *Jersey* are too dense to be mere heads, for example.

In any event, the music that resulted from these studio meetings is unpretentious, bright, buoyant, relaxed, and uncomplicated. Kessel plays with his usual lithe, spongy grace, sprightly wit, and consummate ease.

He has more than a peer in tenor saxophonist Webster, whose presence on the second side is responsible for some of the disc's brightest moments. Playing with his customary warmth and power, Webster's soaring work brings both *Tiger* and *Jersey* to sudden life and prods trombonist Rosolino into some fine playing as well.

These two pieces have more than a slight edge over the quintet numbers, which are extremely pleasant, airy essays at extended improvisation by Kessel, Feldman, and Hawes. They don't have anything near the drive and sinew of the lengthy numbers with Webster, however.

There is an air of healthy, good-natured fun about all five of these pieces that is most refreshing. There's not a frantic second in the entire 38 minutes and 45 seconds that make up the collection.

(P.W.)

Les McCann

LES McCANN LTD. IN NEW YORK—Pacific Jazz 45; *Chip Monck; Fayth, You're . . . ; Twist Chacha; A Little 3/4 for God & Co.; Maxie's changes.*

Personnel: McCann, piano; Stanley Turrentine, Frank Haines, tenor saxophones; Blue Mitchell, trumpet; Herbie Lewis, bass; Ron Jefferson, drums.

Rating: ★ ★ ★ ★

Occasionally a hastily assembled session involving jazzmen who are encountering one another's gifts for the first time can turn into a highly successful event. So it was when Turrentine, Haines, and McCann got together recently in New York.

The soul-selling pianist has never sounded better than he does backing the breathy gyrations of Turrentine and the hard-headed improvisations of Haines. There are no big surprises—unless one is the high level of Haines' work throughout—but simply unpretentious bedrock swinging on established blues changes, a fashionable montuno-like 3/4 piece and a fine ballad (*Fayth, You're . . .*), all written by McCann.

The single disappointment of the date is Mitchell, who can play much better than he does here.

For those who are left in the dark by the lack of useful information on the cover, I suggest that Haines is the first of the two tenors to solo on each track, except for *Maxie's Changes*. (R.B.H.)

Little Brother Montgomery

PIANO, VOCAL, AND BAND BLUES—Riverside 410—*Home Again Blues; 44 Vicksburg; Riverside Boogie; Prescription for the Blues; Sweet Daddy; Somethin' Keep Worryin' Me Blues; Oh, Daddy; Trouble in Mind; Up the Country Blues; Michigan Water Blues; Saturday Night Function.*

Personnel: Ted Buttermann, cornet; Boh Gordon, clarinet; Rufus Brown, tenor saxophone; Montgomery, piano, vocals; Mike McKendrick, banjo; Elaine McFarland, vocal.

Rating: ★ ★ ★ ★

Montgomery is probably better known as a pianist than as a vocalist, but it is his singing that is one of the prime vitalizing elements in this set. He has a worn, weary style of singing that is extremely effective in the slow and moderately paced pieces that he sings in this collection.

However, to commend his singing does not mean that his piano playing lacks interest. It is, as a matter of fact, unusually appealing in many instances. It is relatively stylized, deliberately stated with frequent touches of Earl Hines.

Despite Montgomery's merits as pianist and vocalist, the factor that lifts this set well above a routine blues session is the muted playing of Buttermann. Buttermann's cornet has the basic jazz cry—a pungent, keening attack that gnaws its way through

a piece. He gives flavor to every selection on which he is heard and is especially striking on *Country Blues, Worryin' Me*, Jelly Roll Morton's *Michigan Water*, and that wonderful Duke Ellington tune, *Saturday Night Function*. (J.S.W.)

Jack Quigley

JACK QUIGLEY IN HOLLYWOOD—Sand C-28: *Ode to Keats; Pale Blue; I'd Know Her Anywhere; That's What You Are; Blue October; Left Over; Don't Go Now; You Can't Go Home Again; I Couldn't Do Without You; Your Garden of Dreams; Pot Luck; The Touch of Erin.*

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

Rating: ★ ★ ★

Quigley is an arranger and composer, who authored all the selections in this album, and his playing reveals an arranger's approach to solo piano.

This is good, light, frequently swinging fare in which the pianist has excellent support from Berghofer, most recently the bassist with Shelly Manne, and drummer Capp. Andre Previn's trio drummer.

Quigley is inclined toward modern concepts of piano jazz and, while he is no fireball, manages to keep his solos moving, often interestingly. There is nothing particularly distinguished to his tunes, however. (J.A.T.)

Art Van Damme

ART VAN DAMME SWINGS SWEETLY. Columbia 1794: *But Not for Me; Skylark; The Nearness of You; Moonlight Becomes You; Misty; Remind Me; Angel Eyes; Darrylyn; All the Things You Are; There Will Never Be Another You; What's New? After You've Gone.*

Personnel: Van Damme, accordion; Marty Manning, conductor-arranger; orchestra personnel unidentified.

Rating: ★ ★ ★

Much sweetness and too little swinging. That's the story of this elaborate presentation of accordionist Van Damme in a "pop" selection calculated to highlight his turgid sounds in front of a lush string background.

Certainly the accordion can be a valid and even compelling jazz instrument, and Van Damme's long reputation was built on his adapting his box to the hipper sounds during the 1940s and '50s. If, however, he is going the singing-strings route during the '60s, then it's goodbye to jazz for Art.

While the majority of tracks in this set are strictly moods for Muzak, he *does* get up and go some on the closing *After You've Gone*. (J.A.T.)

Shorty Rogers

THE FOURTH DIMENSION IN SOUND (Stereophonic Workshop Series)—Warner Bros. 1443: *One O'Clock Jump; Speak Low; Tonight; Lover; Marie; Kook-A-Ra-Cha Waltz; You're Just in Love; I'm Gettin' Sentimental over You; Stumpin' at the Savoy; Baubles, Bangles, and Beads; Taboo.*

Personnel: Rogers, flugelhorn; Bill Hood, Bud Shank, Paul Horn or Buddy Collette, reeds; Ken Shroyer or George Roberts, trombone; Emile Richards, vibraharp; Pete Jolly, piano; Red Mitchell or Joe Mondragon, bass; Shelly Manne, drums.

Rating: ★ ★ ½

As the title may indicate, this set is skillful sound-juggling, long on technical dexterity but lamentably short on swinging jazz.

For the stereo buff, though, it is an ideal album with a center fold-out spread detailing placement of instruments, balance, miking—everything, in fact, dear to the hearts of such specialists.

Rogers' arrangements are clever to the

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point of being ultra-cute, but the musicianship of these Hollywood studio jazzmen is unquestionably superb. However, there is nary a hint of jazz-dash and derring-do. It is as if every man present were concentrating so hard on making his part, he plain forgot to dig in and wail. But, then, that's hardly fair because of the avowed purpose and premise of the session, which was produced, according to the notes "with an ear bent to the spatial dimensions in sound, exploiting the stereo recording possibilities to the fullest."

And at that it succeeds, to be sure.

(J.A.T.)

George Shearing

SAN FRANCISCO SCENE—Capitol 1715: *The Be-Bop Irishman*; *I'll Be Around*; *Jumpin' with Symphony Sid*; *This Nearly Was Mine*; *My New Mambo*; *The Outlaw*; *When April Comes Again*; *Monophrasology*; *Cocktails for Two*; *Lullaby of Birdland*.

Personnel: Shearing, piano; Dick Garcia, guitar; Armando Perazza, conga; others unidentified.

Rating: ★ ★ ★

There's still hope for Shearing. This disc, recorded at a concert at the Masonic Auditorium in San Francisco, shows that Shearing really can get away from the cloying crudities in which he has specialized for too many years—that his own playing and that of the group as a whole can once again swing in an easy and jaunty fashion.

He even plays a ballad—*I'll Be Around*—that escapes from the thoroughly rectangular, wooden approach with which he has deadened such pieces through the 1950s. Even his spoken introductions are pleasantly direct and to the point, stripped of the hackneyed jokes he has been using.

There is plenty of the patented Shearing stodgeiness on both sides, but at least he shows his new mettle (or a revival of signs of his old mettle) on *Irishman* and *Symphony Sid*.

The group is unidentified except for Garcia, who plays a sprightly guitar, and the highly dispensable Perazza, who is twice introduced by Shearing with his customary hushed awe prior to plodding through three numbers. (J.S.W.)

Johnny (Hammond) Smith

GETTIN' THE MESSAGE—Prestige PR1.P 7217: *Swanee River*; *Just Say So Long*; *Lid Flippin'*; *Gettin' the Message*; *Princess*; *Demmentia*.

Personnel: Smith, organ; Lem Winchester, vibraphone; Eddie McFadden, guitar; Wendell Marshall, bass; Bill Erskine, drums.

Rating: ★ ★

I would like to recommend a law prohibiting, in jazz bands, the use of more than one electrical gadget at a time. In this quintet, for example, the "natural" instrumentalists (drummer and bassist) are outnumbered 3 to 2, resulting in a kind of electronic smokescreen that may put off some listeners from even bothering to investigate the music itself.

Winchester, competent but generally uninspired here, failed to rescue the session from mediocrity. Smith is a skilled manipulator of the organ, but even he cannot dispel, for this listener, the image of the Hammond organ as a favorite plaything of the newly rich, tone-deaf churchwomen, and glandless studio musicians who play those cloying passages behind someone's "thoughts for the day."



Despite all these objections (and personal prejudices), a couple of good moments shine through the AC fog, when vibes and organ together suggest a polite and potentially acceptable blend somewhat along Modern Jazz Quartet lines. (R.B.H.)

John Young

THEMES AND THINGS: Argo 692: *Portrait of My Love*; *When Sunny Gets Blue*; *Take Five*; *Peyton Place*; *Fever*; *Mr. Lucky*; *Spartacus Love Theme*; *Weaver of Dreams*; *My Romance*; *Playboy Blues*; *One-Eyed Jacks Love Theme*; *MJR Blues*.

Personnel: Young, piano; William Yancey, bass; Phillip Thomas, drums.

Rating: ★ ★ ★

Young is a suave and polished pianist, who has noted where the gravy is and has taken careful aim. He is, as a result, a mixture of derivations—drawing, first, on Erroll Garner (and some of his Garner reflections are from Erroll's best period, evidenced here in what Young does with *Sunny*); second, Ahmad Jamal (*Spartacus*); and third, a fellow pastiche artist, Ramsey Lewis.

The playing is stylish, finished, and makes excellent background music. But when the disc is finished, you still don't know what Young sounds like, even though it is pleasant to hear such appreciative views of Garner and Jamal.

And give Young credit for programing that is a bit more adventurous than either of his sources might undertake, particularly the inclusion of *Fever* and *Take Five*, both of which are handled adroitly. (J.S.W.)

VOCAL

Pearl Bailey-Louis Bellson

HAPPY SOUNDS—Roulette 25167: *That Certain Feeling*; *Just You, Just Me*; *Easy to Love*; *I'm Glad There Is You*; *Gee, Baby, Ain't I Good To You?*; *Let There Be Love*; *When My Sugar Walks Down the Street*; *Javille*; *People Will Say We're in Love*; *I Married an Angel*; *Sophisticated Lady*; *A Foggy Day*.

Personnel: Miss Bailey, vocals; Bellson, drums; orchestra personnel unidentified.

Rating: ★ ★ ★ ½

A double-gaited offering, this pairing of Mr. and Mrs. Bellson finds Pearl at her warm and silky vocal best on the first side and drummer Louis kicking his big band in a half-dozen impeccably crafted and swinging arrangements on the reverse.

Miss Bailey's style is never far from jazz, as she demonstrates frequently in her six vocals, but it is that distinctive and utterly captivating Pearl Mac phrasing and delivery that make her songs a delight to hear.

Ironically—to these ears, at any rate—

the Bellson band comes off best on the vocal side, breathing life and fire into the arrangements behind Pearl. Not that the band-only sides lack skill of execution and verve—Louis is kicking and prodding all the way—but somehow the fire found on the first side seems lacking.

This LP is recommended, then, for the vocals of one of the true mistresses of the art. (J.A.T.)

Irma Curry-Don Elliott

LOVE IS A NECESSARY EVIL—Columbia 1754: *Love Is a Necessary Evil*; *A Stranger in the City*; *Forget About the Boy*; *Too Much, Too Soon*; *When Sunny Gets Blue*; *Goin' Back to Joe's*; *Forgetful*; *Can't Help It*; *No Spring This Year*; *Ain't Nobody Home*; *No One Came to My Party*; *Leavin' Town*; *Love Is a Necessary Evil (Reprise)*.

Personnel: Miss Curry, vocals; Elliott, arranger-leader; orchestra personnel unidentified.

Rating: ★ ★ ★ ★

Miss Curry, a former Lionel Hampton Band vocalist, is one of an apparently growing crop of better-than-average singers with decided jazz leanings.

She has a vocal personality that is her own, she sings cleanly with good diction and imaginative phrasing, and her voice has an insinuating, slightly nasal and sensuous bent. Moreover, she demonstrates a good range and a comfortable posture at either up or slow tempo. Miss Curry, in short, is—on the basis of this album—one of the more impressive singers in the league today.

Elliott's freshly conceived arrangements, without stereotype or cliché in evidence, do much to enhance the album's appeal and form an excellent frame for the singer.

Miss Curry's apparent influences? Well, there's a little of Sarah Vaughan evident in her upper register and just a shade of Ella Fitzgerald in her general approach to phrasing. She is by no means a "hard" singer, a belter; rather, her way is a sly one, selling itself softly and easily.

Finally, a round of applause for the intelligent selection of the tunes, six of which—including the fetching *Can't Help It*—were written by Jack Segal and Marvin Fisher. (J.A.T.)

Frances Faye

SWINGING ALL THE WAY WITH FRANCES FAYE—Verve 6-8434: *Do Nothin' Till You Hear from Me*; *It's All Right with Me*; *Love for Sale*; *So in Love*; *Should I?*; *Them Who Has Gets*; *There Will Never Be Another You*; *Miss Otis Regrets*; *Everything Happens to Me*; *More Than You Know*; *That's All*; *Don't Worry 'bout Me*.

Personnel: Miss Faye, vocals; Bud Shunk, alto saxophone; Stu Williamson, trumpet; Al Hendrickson, guitar; rest of personnel unidentified.

Rating: ★ ★ ½

Were this set to be evaluated solely on the merit of Marty Paich's arrangements and the manner in which they are played by the excellent studio orchestra of Hollywood musicians, the rating would be considerably higher. Alas, we're concerned here with singing.

Miss Faye, sometimes called "Frantic Frances" or "The Female Louis Prima," is very long on feeling but very short on voice. Her low notes plop like flat soufflés; her highs blast with steam-whistle penetration; in the middle range, it is strictly "gay-gay-gay" with Frances Faye."

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may testify. But the raucous impudence on which she bases her in-person appeal just doesn't come off on record. We listen to a voice; we do not visualize a live performance emanating from our speakers. It's tough, but that's how it is.

The repertoire here is manifestly good, and the band, thanks to a kicking rhythm section, swings freely. There are good jazz solos, too, from Shank and Williamson. And Paich's arrangements are imaginative and interesting. (J.A.T.)

Etta James

ETTA JAMES—Argo 4013: *Waiting for Charlie to Come Home; Guess Again; A Lover's Mourn; You Can Count on Me; If I Can't Have You; Something's Got a Hold on Me; My Dear; Nobody But You; Let Me Know; Spoonful.*

Personnel: Miss James, vocals; Riley Hampton, arranger-conductor; orchestra personnel unidentified.

Rating: ★ ★

Let us, please, face facts: rock and roll changed the character of American popular music to a degree underestimated and underappreciated by the jazz-fan-lover-specialist.

If he is content to seal himself off from the current of popular music, all right; but in doing so, he (she) must also be prepared for isolation from an important segment of the American experience. In this connection, remember that the bone and marrow of rock and roll was formed in the so-called rhythm and blues of the big-city American Negro. Now, much of this urbanized pop music is crude, vulgar, and shallow—indeed, it is an accurate and perhaps inevitable reflection of modern urban life. But it holds within it an element so vital that it became an imperative in the music that took over the tastes of U.S. youth in the last 10 years.

This Etta James set is a perfect example of what has happened to popular music during the last decade.

Miss James has an impressive voice, not at all dissimilar to Mahalia Jackson's. Moreover, she knows how to belt and bend a lyric and how to use her voice with the projection of a torpedo run. This album, in the reviewer's estimation, probably will be a big seller for her precisely because (aside from her personal appeal) it speaks the language of today's popular music and demonstrates graphically where many of the new songs are coming from.

To even slightly sophisticated musical ears the arrangements are annoyingly patronizing; the entire approach is out of that sure-fire pop-rock bag—hence the rating. But Miss James packs power in both style and voice. You may not like how she does what she does. But it's here to stay. (J.A.T.)

Etta Jones

FROM THE HEART—Prestige 7214: *Just Friends; By the Bend of the River; Makin' Whoopee; You Came a Long Way from St. Louis; Funny; They Can't Take That Away from Me; I'll Never Be Free; I'm Afraid the Masquerade Is Over; Good Morning, Heartache; Look for the Silver Lining; There Goes My Heart.*

Personnel: Miss Jones, vocals; Oliver Nelson, arranger; orchestra personnel unidentified.

Rating: ★ ★ ★ ½

Miss Jones may not be in a class with Sarah Vaughan, but she's a far-better-than-average vocalist. Her voice is heavier, but her alteration of note lengths and accents

on *Funny* are reminiscent of Billie Holiday.

She has the ability to project a wide variety of moods, from anguish on *Heartache* to exuberance on *St. Louis*.

Her choice of material is intelligent. *Heartache* and *Bend of the River* deserve to be heard more often. And I haven't heard many vocal versions of *Just Friends*, though it's popular with instrumental groups.

Nelson's arrangements are adequate. His tongue-in-cheek use of rock-and-roll devices generally add a note of humor to the proceedings, though on *Just Friends* they are superfluous. (H.P.)

Brownie McGhee

BROWNIE'S BLUES—Prestige/Bluesville 1042: *Jump, Little Children; Lonesome Day; One Thing for Sure; The Killin' Floor; Little Black Engine; I Don't Know the Reason; Trouble in Mind; Every Day I Have the Blues; Door to Success.*

Personnel: McGhee, vocals, guitar; Bennie Foster, guitar; Sonny Terry, harmonica.

Rating: ★ ★ ★

McGhee is an accomplished professional who knows what he's about, but even at his best—and these pieces might be reasonably considered in that category—he is a bland singer who lacks the communicative emotional conviction of a really good blues singer.

There is considerably more vitality in his guitar playing, a facet in which he is capably supported on these pieces by Foster.

As usual in McGhee's work with Terry, it is Terry who provides most of the interest with his harmonica. In these pieces, in addition to the perceptive support and amplification that one expects of him, Terry ventures into some exuberant outbursts that suggest he may have ambitions to become the Eric Dolphy of the harmonica. (J.S.W.)

Meg Welles

SOMETHING ELSE—Columbia 1777: *Starling Duet; Ev'ry Night; We'll Roll the Blues Away; Hymn to St. Magnus; Knaves Will Be Knaves; No More Rooze; Another Man Done Gone; Robyn Loves Me; Something Else; A Dialog; He's Gone Away; Flight.*

Personnel: Miss Welles, vocals; Dave Fishberg, piano, harpsichord; Leroy Parkins, clarinet, tenor saxophone, flute, recorder; Sam Brown, guitar; Steve Swallow, bass; Maurice Mark, drums; Fred Karlin, whistle, gong, popgun.

Rating: ★ ★

If I understand the notes that Miss Welles, a folk singer with a pale, piping voice, has written for this album, she was attracted to "jazz" by Jimmy Giuffrè's early trio—the folksy one.

Her attempts to combine "early music"—English ballads dating back to the 12th and 13th centuries—with "jazz" has resulted in a lot of posturing and practically nothing that can be considered jazz.

Miss Welles is a colorless and seemingly insensitive singer. She reaches a peculiarly low point in her shrill and simpering singing of a chain gang song. *Another Man Done Gone*. The musicians do what they can with the stiff accompaniments they have been given. Fishberg even manages to get in a few swinging moments on piano.

One instrumental piece is included, and it is, predictably, a paraphrase of Giuffrè's struggles with the clarinet. (J.S.W.)

SONNY ROLLINS

BLINDFOLD TEST

By LEONARD FEATHER

At the time of Sonny Rollins' only previous interview in this department (*DB*, Dec. 12, 1957) he had just gone out on his own after a year and a half on tour with the Max Roach Quintet.

During that time Rollins had become a storm center of the then emerging hard-bop school. He was the first significant tenor saxophonist since Stan Getz to emerge with a basically individual style, and because his approach was so strikingly different from Getz' (despite their common debt to Lester Young), he came to symbolize a schism that has since been made even more evident by the arrival of John Coltrane.

In the summer of 1959, after deciding that he "couldn't live up to all that publicity and responsibility," Rollins went into the much-discussed voluntary retirement that ended last fall. He emerged a more mature person and a greater musician than ever.

Because his previous *Blindfold Test* was a specialized one, keyed to his interest in jazz waltzes, he was given a chance to stretch out over a broader area this time. The following is the first half of a two-part interview.



JOE ALPER

THE RECORDS

1. Dexter Gordon. *Ernie's Tune* (from *Dexter Calling*, Blue Note). Gordon, tenor saxophone.

It's a pleasant record. I don't mean that in a derogatory sense, but pleasant listening. An interesting original composition. Very capable musicians. I have praise for them all, but I couldn't identify them. The saxophonist might be Harold Land. I like the record. I definitely would want to give it a good rating. Three stars.

2. Duke Ellington and Count Basie. *Wild Man* (from *First Time!*, Columbia). Ellington and Basie orchestras. Juan Tizol, tambourine; Jimmy Hamilton, clarinet; Frank Wess, flute; Paul Gonsalves, Frank Foster tenor saxophones; Ellington, composer, piano.

I would rate that the most stars that you have. Was that a bongo in there? I like the format. The arrangement was great—the interplay between clarinet and flute . . . to use two horns like that . . . the way they change into swing . . . and that great drive once they've started to swing.

I like everything—the tenor players. One was Gonsalves. I don't know the other one. But when a performance is just as completely great as that, to me it is superfluous who it was. This was Duke, of course, but it's great regardless of who it was. And that last piano note just wrapped it up. Just tremendous!

3. Dave Bailey. *Grand Street* (from *Bash!*, Jazz Line). Kenny Dorham, trumpet; Curtis Fuller, trombone; Frank Haynes, tenor saxophone; Tommy Flanagan, piano; Sonny Rollins, composer.

It's not fair to ask me about things with which I'm so directly involved. This arrangement is definitely close to the big-band arrangement that was done in my album.

I liked the guys' playing—sounded like Kenny Dorham on trumpet and Curtis Fuller on trombone. . . . Might have been Clifford Jordan on horn. I'm

so closely involved it's hard for me to judge on an objective level. I like the piano player very, very, very much.

It's difficult for me because there are so many things that I associate with the tune. I haven't performed it that much in public, and I doubt whether someone else would be able to know what my interpretation of the tune might be—notwithstanding that I might change that interpretation as time goes along. I'm handicapped here, because they're working with a thing that's so personal.

Of course, the composer's interpretation is really not important to anyone but the composer. Many things have been changed by a band doing them, and they come out better, as far as other people are concerned . . . but that doesn't mean that the composer isn't some place writhing! Not to imply that I am now. I do like this, but I'd like to pass on rating it.

4. Cannonball Adderley. *Scotch and Water* (from *In New York*, Riverside). Adderley, alto saxophone; Joe Zawinul, piano, composer.

That's Cannonball Adderley! And his group . . . in person.

There's definitely something that happens in person which is *extremely* difficult to re-create in the environmental setup of a record studio. However, if a person is too much aware that he's also recording, he can be inhibited, too. If the atmosphere can be so completely relaxed and if you can do it enough times. . . . You've got to have the guy by the microphone *all* the time so he doesn't think about it any more, and then maybe you'll get one performance that will be indicative of the night-club free thing. But to just come in and do a date from a night club doesn't make it. I think you have to be in there recording every night of the engagement until the guys forget you're there. Then you get that spontaneous thing.

I would be reluctant to say that this was the best in-person performance Cannonball could play. The composition's attractive . . . rhythm was spirited . . . piano was good. The pianist did his job well—which was to lead Cannonball. Cannonball was the star.


Rating again? I'd prefer to rate it as a fine performance.

5. Maynard Ferguson. *Oleo* (from *A Message from Birdland*, Roulette). Slide Hampton, trombone, arranger; Jimmy Ford, alto saxophone; Jerry Tyree, Ferguson, trumpet solos; Rollins, composer.

Another in-person! Once again, I'm handicapped because of the original composition. There are so many ways to play changes; still there should be something of the song in the changes. In other words, you shouldn't just play *Oleo* and then play the standard changes on *I Got Rhythm*. It should be *Oleo* all the way through. It doesn't always happen like this, and this is something I'm just becoming aware of myself. It might be this thematic thing that people tell me I do. I couldn't listen to this as *Oleo* and then *I Got Rhythm*.

I'd say it was Maynard Ferguson, and he played well. I've heard him go higher! But he got a nice jazz feeling.

The arrangement might have been more imaginative. The trombonist and alto saxophonist were good except that the alto was covered up sometimes. That's the fault of whoever recorded—with all these modern techniques they have today, there's no reason why every note of his solo shouldn't have been audible and the background still have been just as strong as they wanted it to be. Instead, the background came in, and all you could hear was now and then a note of what he was doing.

(In the next issue, Rollins reviews records by George Russell, Teddy Edwards, John Coltrane, and Ornette Coleman.) 

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Blues 'n' Folk By PETE WELDING

That there seems no slackening of the renewed interest in the blues may be seen in the fact that three long-play collections devoted to the work of New Orleans-born, pugilist-turned-blues-singer Jack Dupree have been issued in recent months.

A rather limited pianist in the boogie-woogie and barrelhouse traditions, Dupree, at his best, is still a compelling performer, for the force and exuberance of his personality vitalizes even the most routine of materials with which he works. He is an impressive singer—or, rather, an entertainer—who manages to get inside his songs and renders their content meaningful and convincing.

This alchemy does not, unfortunately, take place on *Champion of the Blues* (Atlantic 8056), a collection of a dozen tunes recorded in Denmark while Dupree was on a European tour. For some reason he is unable to bring these pieces to life, and the trouble, I suspect, resides in his performing either tunes associated too strongly with other blues artists or lightweight creations of his own that are not up to his usual standards. There is little of the characteristic wry, pungent wit that previous recordings have led us to expect of Dupree.

He fares much better in *The Women Blues of Champion Jack Dupree* (Folkways FS 3825), which brings together a number of pieces that Dupree recorded for Moses Asch some years ago, to judge by the sound of both the music and the recording quality. Internal evidence suggests that at least one of them dates from 1942. In any event, these 11 selections are surging, powerful examples of early Dupree and fine blues in the bargain. The pianist is assisted by an unidentified guitarist, bassist, and drummer, and the group gets an appropriately gutty, low-down sound, generating a fine rhythmic drive. These are rousing urban blues, with a decided old-time feeling, belonging more to the tradition of the 1930s than to the modern "industrial" blues sound.

The third Dupree disc also is a reissue, this time of 1946 sides made for Continental. Six selections on *Low Down Blues* (Continental 16002) are performed by Dupree and Brownie McGhee, who accompanies the singer on electric guitar. The pieces are generally undistinguished reworkings of the standard blues repertoire.

In comparison with the six numbers that comprise the disc's second side, however, the Dupree renditions are superb. These other six, performed by "Sonnie and Lonnie," who are no further identified, are weak, washy blues of the most superficial sort, sung by a terribly poor Lonnie Johnson imitator. The sides were made in the mid-1940s. The recorded sound also is atrocious, despite notes that lead one to believe that this is a recent high fidelity recording.

Some of the finest bargains in blues today can be found on the West Coast Crown label, which has reissued some ex-



cellent sides by a number of the better-known contemporary blues men.

The most recent Crown albums offer some true blues gems. *Lightning Hopkins Sings the Blues* (Crown 5224) contains some magnificent, gripping performances, including several that were not previously issued, even as singles, by this powerfully expressive Texas blues man. An equally valuable Texas blues collection is *Smokey Hogg Sings the Blues* (5226), which boasts nine charged pieces by this impassioned singer. Most of the numbers never have been released before; moreover, this is Hogg's only available album.

John Lee Hooker Sings the Blues (5232) is the Mississippi delta-born singer's second Crown LP, and it is a strong, pungent collection of some of Hooker's earliest and most passionate recordings, again some of them previously unissued. *Howling Wolf Sings the Blues* (5240) contains, in my opinion, this rough, powerful singer's best recorded work. The bulk of the 10 numbers had not been released before now.

Crown is to be commended for bringing out these important collections, especially at a \$1.49 price tag. The sound is not always the highest fidelity but is generally satisfactory. These four albums are essentials in any blues collection.

Save for historical considerations, the last recordings of the influential Georgia blues singer, Blind Willie McTell, *Last Session* (Prestige/Bluesville 1040), are greatly disappointing.

There is little of the smoldering power, poetic inventiveness, or deeply personal involvement that stamped his many gripping late-1920s recordings for various blues and race labels. Rather, the selections here are more or less cast along white country-music lines; in fact, it is difficult to equate these overly cute pieces with McTell's early classic blues recordings, so bland and superficial are they. He never once manages to evoke the feeling of the blues in his singing or his playing, though several of the numbers are pleasant enough pastiches.

The general feeling pervading the album is that of a blues man who had over-refined his art until the last vestige of the blues had been distilled out, as he moved more and more into the performance of maudlin ballads. There is little here to interest the blues fan.





CAUGHT IN THE ACT

MILES DAVIS-OSCAR BROWN JR.

Music Box Theater, Los Angeles

Personnel: Miles Davis Sextet (Davis, trumpet; J. J. Johnson, trombone; Hank Mobley, tenor saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums). Oscar Brown Jr., Floyd Morris Trio (Morris, piano; Lyle Ritz, bass; Howie Oliver, drums).

While Davis got top billing during this nine-day concert series organized by Dandetta Productions, the star—from the standpoint of audience reaction—unquestionably was 35-year-old Brown.

Night after night, performance after performance, Brown's presence, repertoire, and almost uncanny rapport with his audience added up to a unique entertainment



Oscar Brown Jr.

experience and, in this reviewer's conviction, the certain knowledge that in Oscar Brown Jr. we have the most exciting entertainment figure in decades.

The over-all concert presentation was in itself an unusual and highly effective wedding of the contemporary jazz of the Davis sextet and the broader appeal of Brown.

Davis was in consistently good form as, indeed, were the other members of the group. Trombonist Johnson's solo on a medium-up *On Green Dolphin Street* was memorable as was Davis' open-horn solo on a slow and evocative *Old Folks*. There was marked consistency of stimulus from the rhythm team of Kelly, Chambers, and Cobb to which tenor man Mobley and the other horns seldom failed to respond.

These Music Box concerts were intelligently programed, with the Davis group playing one long set prior to an intermission after which Brown was introduced by an overture played by the Morris trio.

Brown's impact was instantly electric. He opened with his own *Humdrum Blues*; followed by Bobby Timmons' *Dat Dere*;

the tender *Brown Baby* with its message of human dignity; the humorous *Signifyin' Monkey*; Nat Adderley's *Work Song*, which was delivered with powerful impact; *Rags and Old Iron*; the hilarious *Hazel's Hips*; a profoundly moving memorial, *Hymn to Friday*; *Mister Kicks*; *A World Full of Grey*; and the satiric and extremely funny *Don't Blow Your Cool*.

Brown is not merely a highly effective singer but also a consummate actor who co-ordinates body movement with facial expression and gesture in the manner of Yves Montand.

He draws his material—which is largely original—from urban Negro life with a perception and sensitivity enabling him to range from pointed social comment to satire and humor that is essentially Negro

—rich, full, and warmly rewarding. And because of the universality of his grasp of the material and the power of his own theatrical personality he drives home these aspects of Negro culture with frequently stunning force.

Brown, therefore, is possibly the first Negro performing artist to project a wholly Negro concept to wide audiences outside that milieu and to make it stick on its own terms. This is his gift, and this is why he appears destined for a remarkable future in theater.

—Tynan

Oops!

The photo of Johnny Hodges that appeared in the June 7 issue was by photographer Bill Gamble and not by Jim Marshall, as credited.

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DIZZY GILLESPIE wins the over-all trumpet award for the third time running, this year by a comfortable margin. His seemingly endless musical imagination and his peerless execution in recent years have become even more lustrous than in the '40s, when he and Charlie Parker were the twin fountainheads of modern jazz.



JIMMY HAMILTON was chosen by the critics as deserving of more recognition; he is winner as new-star clarinetist. Under the liberalized system of choosing new stars, the critics are permitted to vote in this division for veterans deserving of greater appreciation. For many years Hamilton has been with Duke Ellington.



ROY HAYNES, who with Mel Lewis, wins the new-star drum category, is one of the influential drummers. He first gained wide recognition in the late '40s. From 1953-58 he was a member of the trio backing singer Sarah Vaughan. Since that time he has fronted his own group and worked with Stan Getz.



POLL from page 19

Frank Strozier) . . . Tenor—John Coltrane, Rollins, Coleman Hawkins (Bud Freeman, Harold Land, Teddy Edwards) . . . Baritone—Gerry Mulligan, Harry Carney, Pepper Adams (Cecil Payne, Ernie Caceres, Bud Shank) . . . Clarinet—Pee Wee Russell, Vince Cattolica, Bill Smith (Cattolica, Smith, Sandy Brown) . . . Piano—Bill Evans, Hines, Sullivan (Wynton Kelly, Vince Guaraldi, G. Russell) . . . Bass—Ray Brown, Charlie Mingus, Red Mitchell (Art Davis, Buddy Clark, Freddy Schreiber) . . . Guitar—Jim Hall, Wes Montgomery, Freddie Green (Eddie Duran, Marty Grosz, Barry Galbraith) . . . Drums—Connie Kay, Mel Lewis, Ed Thigpen (Lewis, Ed Shaughnessy, Ben Riley) . . . Vibes—Milt Jackson, Red Norvo, Cal Tjader (Terry Gibbs, Gary Burton, John Rae) . . . Flute—Frank Wess, Herbie Mann, Horn (Horn, Rolando Lozano, Eric Dolphy) . . . Miscellaneous Instrument—Coltrane; Joe Rushton, bass sax; Bob Cooper, oboe (Mingo Santamaria, Dolphy, Roland Kirk) . . . Male Singer—Jack Teagarden, Ray Charles, Joe Turner (Mel Torme, John Lee Hooker, King Pleasure) . . . Female Singer—Carmen McRae, Ella Fitzgerald, Aretha Franklin (Peggy Lee) . . . Vocal Group—L-H-R (Sonny Terry-Brown-McGhee) . . . Hall of Fame—Bix Beiderbecke, Charlie Christian, Teagarden.

The fortunate few who heard Joe Sullivan's stomping sextet last fall will understand my votes for Sullivan, trombonist Mielke, and clarinetist Cattolica. It's been years since I've heard a "traditional" band with so much gumption and talent. Singers, especially in groups, seem to fall farther outside jazz each year. Or perhaps jazz is moving away from singers. My entries are mainly proficient players who

also demonstrated true individuality on their instruments during the last year.

MAX HARRISON

Jazz Monthly, England

Big Band—Duke Ellington . . . Arranger/Composer — Ellington, Thelonious Monk, George Russell (Carla Bley, Max Roach) . . . Combo—Charlie Mingus, MJQ, Monk (Bill Evans) . . . Trumpet—Miles Davis, Dizzy Gillespie, Howard McGhee (Don Ellis, Al Kiger, Don Cherry) . . . Trombone—J. J. Johnson, Jimmy Knepper, Julian Priester (Dave Baker) . . . Alto—Ornette Coleman, Eric Dolphy, Jackie McLean (Ken McIntyre, Jaki Byard, Joe Harriott) . . . Tenor—John Coltrane, Coleman Hawkins, Sonny Rollins (Wayne Shorter, Dave Young, Archie Shepp) . . . Baritone—Harry Carney, Gerry Mulligan, Ronnie Ross . . . Clarinet—Paul Barnes, John Handy, Louis Cottrell . . . Piano—Monk, B. Evans, Bud Powell (Cecil Taylor, Mal Waldron) . . . Bass—Mingus, Paul Chambers, Charlie Haden (Ron Carter, George Tucker, Art Davis) . . . Guitar—Wes Montgomery (Grant Green) . . . Drums—Roach, Elvin Jones, Philly Joe Jones (Ed Blackwell, Joe Hunt, Pete LaRoca) . . . Vibes—Milt Jackson . . . Flute—Yusef Lateef . . . Miscellaneous Instrument—Eric Dolphy, John Coltrane, Steve Lacy (Shake Keane, fluegelhorn) . . . Male Singer—Louis Armstrong . . . Female Singer—Sarah Vaughan (Abbey Lincoln) . . . Hall of Fame—King Oliver, Bessie Smith, Monk.

Bud Powell may seem like a ghost in the above context, but this vote is strictly for what he has been doing in Europe during the past year; the clarinetists are all New Orleans men. Handy being the one on Punch Miller's *Icon* LP, not the Mingus alumnus; Shake Keane is a local (British) musician who plays 'free form' jazz with Joe Harriott. Howard McGhee?

DON HECKMAN

Contributor, *Down Beat*

Big Band—Duke Ellington . . . Arranger/Composer — Ellington, Thelonious Monk, George Russell (Oliver Nelson, Carla Bley, Gary McFarland) . . . Combo—John Coltrane, MJQ, Charlie Mingus (Jimmy Giuffre, George Russell, Don Ellis) . . . Trumpet—Dizzy Gillespie, Miles Davis, Roy Eldridge (Benney Bailey, Ellis) . . . Trombone—Jimmy Knepper, Jack Teagarden, Bob Brookmeyer (Dave Baker, Willie Dennis) . . . Alto—Johnny Hodges, Ornette Coleman, Benny Carter (John Handy) . . . Tenor—Coltrane, Sonny Rollins, Stan Getz (Dexter Gordon, Paul Plummer) . . . Baritone—Harry Carney, Gerry Mulligan, Cecil Payne . . . Clarinet—Giuffre, Pee Wee Russell, Ed Hall (Bill Smith) . . . Piano—Monk, Horace Silver, Bill Evans (Paul Bley, Cecil Taylor, Don Friedman) . . . Bass—Ray Brown, Mingus, Red Mitchell (Steve Swallow, Ron Carter, Jimmy Bond) . . . Guitar—Freddie Green, Jim Hall, Wes Montgomery . . . Drums—Jo Jones, Connie Kay, Mel Lewis (Frank Butler, Joe Hunt, Paul Motian) . . . Vibes—Milt Jackson, Red Norvo . . . Flute—Eric Dolphy, Yusef Lateef, Leo Wright . . . Miscellaneous Instrument—Coltrane, Steve Lacy, Ray Nance (Roland Kirk, Dolphy) . . . Hall of Fame—Fletcher Henderson, Don Redman, Jelly Roll Morton.

The big-band category has been practically devoid of activity recently. My vote for Mingus in the combo category also refers to his activities as leader, composer, and pianist. I would prefer to see arrangers and composers as separate categories; Monk can hardly be omitted from any picture of jazz composition, and Mrs.



GRANT GREEN in the last year has been showing up more and more frequently on recording sessions and bringing them to life with the driving warmth of his supple guitar playing. His performances have won him the new-star guitar award. Essentially an updated swing guitarist, Green's approach is a deceptively simple, blues-rooted one.



TERRY GIBBS is hardly a novice at winning polls; he was first-place vibist in *DB's* readers poll for three years, but this is the first critics poll in which he has taken a top slot—for leading the best new big band. Gibbs formed the band about three years ago, and since then it has recorded several albums and appeared at various clubs and festivals.



AL GREY-BILLY MITCHELL SEXTET, the critics' choice as the best new combo, boasts a front line with an aggregate of well over six decades' jazz experience. The two leaders, trombonist Grey and tenorist Mitchell, are well known for their service with Count Basie's band, and, in fact, the sextet takes its cue from the Basie band's easy, yet driving manner.

JOHNNY HODGES

returns to top spot among altoists after being displaced by Cannonball Adderley for the last two years. Hodges is one of the major altoists; his singing, flowing work has been a Duke Ellington mainstay for three decades. Hodges is one of those musicians whose work mellows as time passes, ever fresh.



Bley, while not an orchestrator, has written strongly original compositions for George Russell and Jimmy Giuffre. My failure to vote in the singer categories is an expression of my belief that the nature of popular music precludes the possibility of jazz singing (Billie Holiday, of course, is the classic exception, and I would include blues singers in another category).

NAT HENTOFF

Hi-Fi Stereo Review, The Reporter

Big Band—Ellington . . . Arranger/Composer — Ellington, Thelonious Monk, George Russell (Cecil Taylor, Carla Bley, Don Ellis) . . . Combo—Charlie Mingus, Taylor, Sonny Rollins (Bill Evans, Russell, Bob Clark) . . . Trumpet—Miles Davis, Dizzy Gillespie, Louis Armstrong (Ellis, Ted Curson, Benny Bailey) . . . Trombone—Jimmy Knepper, Jack Teagarden, Vic Dickenson (Roswell Rudd) . . . Alto—Johnny Hodges, Ornette Coleman, Eric Dolphy (Jimmy Woods) . . . Tenor—Rollins, Ben Webster, John Coltrane (Booker Ervin, Archie Shepp) . . . Baritone—Harry Carney, Gerry Mulligan, Ronnie Ross . . . Clarinet—Pee Wee Russell, Ed Hall, George Lewis (Buddy Tate, Phil Woods) . . . Piano—Monk, Taylor, B. Evans (Paul Bley, Jaki Byard, Mal Waldron) . . . Bass—Mingus, Charlie Haden, Wilbur Ware (Art Davis, Ron Carter, Chuck Israels) . . . Guitar—Jim Hall, Jimmy Raney, Ray Crawford . . . Drums—Philly Joe Jones, Max Roach, Elvin Jones (Frank Butler, Ed Blackwell, Pete LaRoca) . . . Vibes—Milt Jackson, Walt Dickerson, Lionel Hampton . . . Flute—Dolphy, Yusef Lateef, Frank Wess (Roland Kirk) . . . Miscellaneous Instrument—Coltrane, Steve Lacy, Lateef (Kirk; R. Carter; Bob Dylan, harmonica) . . . Male Singer—Armstrong, Teagarden,

Jimmy Rushing . . . Female Singer—Mahalia Jackson, Carmen McRae (Abbey Lincoln, Jeanne Lee) . . . Vocal Group—Staple Singers . . . Hall of Fame—Pee Wee Russell, Bessie Smith, Jo Jones.

A number of my choices were recorded for Candid. I feel free to vote for them now because I have had no connection with that record company since last December. I would also like to note my conviction that the most incredibly overlooked *major* talent in jazz is Cecil Taylor. A few critics have called attention to him, but bookers, clubowners and a&r men remain deaf to his work.

WILDER HOBSON

Contributor, *Down Beat*

Arranger/Composer — Horace Silver, John Lewis, Thelonious Monk (Booker Little, Melba Liston, Jimmy Heath) . . . Combo—Miles Davis, Silver, Jazztet . . . Trumpet—Davis, Art Farmer, Freddie Hubbard (Booker Little, Don Cherry) . . . Trombone—Dickie Wells, Jack Teagarden (Melba Liston) . . . Alto—Lee Konitz, Art Pepper, Ornette Coleman . . . Tenor—John Coltrane, Sonny Rollins, Coleman Hawkins (Hank Mobley) . . . Baritone—(Cecil Payne) . . . Piano—Bill Evans, Silver, Monk (Wynton Kelly, McCoy Tyner, Chris Anderson) . . . Bass—Paul Chambers, LeRoy Vinnegar, Charlie Mingus (Chuck Israels) . . . Guitar—Wes Montgomery . . . Drums—Elvin Jones, Philly Joe Jones, Louis Hayes (Jimmy Cobb) . . . Vibes—(Hagood Hardy) . . . Flute—(Frank Wess) . . . Miscellaneous Instrument—Coltrane (Julius Watkins) . . . Hall of Fame—Jelly Roll Morton, Earl Hines, M. Davis.

I list what strikes me as worthy names and don't imply a 1-2-3 order—couldn't do it.

GEORGE HOEFER

Contributor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Gerry Mulligan (Sal Salvador) . . . Arranger/Composer—Gil Evans, Quincy Jones, Ellington (Tadd Dameron, Larry Wilcox, Bob Brookmeyer) . . . Combo—Miles Davis, Dizzy Gillespie, Thelonious Monk (Sonny Rollins, Jazz Renaissance Quintet, Jack Teagarden) . . . Trumpet—Davis, Gillespie, Roy Eldridge (Don Goldie, Don Ellis, Clark Terry) . . . Trombone—Jimmy Knepper, Teagarden, J. J. Johnson (Vic Dickenson, Dickie Wells, Lou McGarity) . . . Alto—Sonny Stitt, Paul Desmond, Ornette Coleman (Leo Wright, John Handy, Andy Marsala) . . . Tenor—Coleman Hawkins, Stan Getz, Ben Webster (Zoot Sims, Tommy Newsom, Paul Gonsalves) . . . Baritone—Mulligan, Harry Carney, Pepper Adams (Cecil Payne) . . . Clarinet—Buddy DeFranco, Jimmy Giuffre, Pete Fountain (Hank D'Amico, Jimmy Hamilton, Ed Hall) . . . Piano—Bill Evans, Oscar Peterson, Junior Mance (Wynton Kelly, Cecil Taylor, John Bunch) . . . Bass—Charlie Mingus, Ray Brown, Paul Chambers (Jack Lesberg, Henry Grimes, Milt Hinton) . . . Guitar—Jim Hall, Charlie Byrd, Jimmy Raney (George Barnes, Ray Crawford, Attila Zoller) . . . Drums—Buddy Rich, Max Roach, Philly Joe Jones (Mel Lewis, Danny Richmond, Roy Haynes) . . . Vibes

SLIDE HAMPTON, who tied with Dave Baker as new-star trombonist, has led his own "little big band" since he left Maynard Ferguson's big-little band in 1959. Endowed with a prodigious technique, Hampton's style is virile.



He also is an arranger and composer of great skill, having written many arrangements for Ferguson's and his own group.



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J. J. JOHNSON

stands without serious competition as jazz' No. 1 trombonist. His win this year is his eighth in a row. Currently featured with the Miles Davis Sextet, which won the over-all combo award, Johnson, in the last year, has been featured at the Monterey and International jazz festivals as soloist with large ensembles playing his extended compositions.



—Milt Jackson, Teddy Charles, Mike Mainieri (Dave Pike, Tommy Gwaltney) . . . Flute—Wright, Les Spann, Herbie Mann (Eric Dolphy, Paul Horn) . . . Miscellaneous Instrument—Steve Lacy, Julius Watkins, Yusef Lateef (Dolphy, Clark Terry) . . . Male Singer—Teagarden, Mel Torme, Bill Henderson (Lightnin' Hopkins) . . . Female Singer—Peggy Lee, Ernestine Anderson, Mahalia Jackson (Nancy Wilson) . . . Vocal Group—L-H-R . . . Hall of Fame—M. Davis, Bix Beiderbecke, Bessie Smith.

This voter has not heard any big bands, groups, or instrumentalists during the year that would indicate any startling new developments in jazz. The points of interest reflected in my list are the returning of Rollins and arranger Dameron to active participation, the emergence of Teagarden (via vocal recordings) as a first-rate delineator of ballads, and a plug for the experimental sounds of George Barnes' Jazz Renaissance Quintet.

LeROI JONES

Critic; *Down Beat* contributor

Big Band—Duke Ellington, Count Basie, Quincy Jones (Gil Evans) . . . Arranger/Composer—Thelonious Monk, John Lewis, George Russell (Ornette Coleman, Cecil Taylor, Wayne Shorter) . . . Combo—John Coltrane, Coleman, Monk (Sonny Rollins, Freddie Hubbard-Wayne Shorter, C. Taylor) . . . Trumpet—Miles Davis, Dizzy Gillespie, Art Farmer (Don Cherry, Ted Curson, Bobby Bradford) . . . Trombone—J. J. Johnson, Dickie Wells, Jimmy Knepper (Bernard McKinney, Slide Hampton, Willie Dennis) . . . Alto—Coleman, Eric Dolphy (Jackie McLean, Oliver Nelson, Pat Patrick) . . . Tenor—Coltrane, Rollins, Charlie Rouse (Shorter, Archie Shepp, Bill Barron) . . . Baritone—Sahib

LIGHTNIN' HOPKINS

winner as new-star male vocalist, has in the short space of three years become the darling of both critics and blues fans. A powerfully emotive singer in the acidulous Texas traditions, a brilliant blues guitarist, and a master poet of the blues idiom, Hopkins may well be, as one of his admirers has charged him, the "last of the great blues singers."



Shihab, Gerry Mulligan, Harry Carney (Charlie Davis, Cecil Payne, Jay Cameron) . . . Clarinet—Jimmy Hamilton, Barney Bigard, Pee Wee Russell (Dolphy, O. Nelson) . . . Piano—Monk, J. Lewis, Bill Evans (C. Taylor, McCoy Tyner, Kenny Barron) . . . Bass—Wilbur Ware, Charlie Haden, Percy Heath (Jimmy Garrison, Bob Cranshaw, John Neves) . . . Guitar—Jim Hall, Wes Montgomery, Barney Kessel . . . Drums—Elvin Jones, Billy Higgins, Max Roach (Roy Haynes, Ed Blackwell, Dennis Charles) . . . Vibes—Milt Jackson (Earl Griffith) . . . Flute—Leo Wright, Frank Wess, Jerome Richardson (Dolphy, James Clay, James Moody) . . . Miscellaneous Instrument—Coltrane (Dolphy; Ron Carter; Curson, piccolo trumpet) . . . Male Singer—Ray Charles, Joe Turner, Muddy Waters (Lightnin' Hopkins, Snooks Eaglin, Lonnie Johnson) . . . Female Singer—Sarah Vaughan, Aretha Franklin, Mahalia Jackson (Abbey Lincoln, Etta Jones, Lucille Hegeman) . . . Vocal Group—Raelets (Stars of Faith) . . . Hall of Fame—Jelly Roll Morton, Bessie Smith, Monk.

The anguished screams from certain critics that Coltrane, Ornette Coleman, Cecil Taylor, etc. are "anti-jazz" are only another attempt to deny that jazz music is as unavailable to certain minds as any other serious art, an attempt to deny that recent jazz musicians know more about their music, and their emotions, than these critics. Coltrane, Coleman, and Taylor are fantastically moving musicians, as anyone who can hear or feel will certainly attest. (And watch Sonny!)

MAX JONES

Melody Maker, England

Big Band—Duke Ellington, Count Basie, Harry James (Terry Gibbs, Johnny Dankworth) . . . Arranger/Composer—Ellington, Billy Strayhorn, Quincy Jones (Frank Foster, Thad Jones, Oliver Nelson) . . . Combo—Ray Charles, Cannonball Adderley, Coleman Hawkins-Roy Eldridge (Eddie Davis-Johnny Griffin) . . . Trumpet—Buck Clayton, Eldridge, Dizzy Gillespie (Pat Jenkins, Philip Guilbeau) . . . Trombone—Matthew Gee, Jimmy Knepper, Trummy Young (Slide Hampton, Booty Wood) . . . Alto—Johnny Hodges, Adderley, Sonny Stitt (Leo Wright, Bruce Turner, Tony Coe) . . . Tenor—Ben Webster, Paul Gonsalves, E. Davis (O. Nelson, Stan Turrentine, Harold Ashby) . . . Baritone—Harry Carney, Gerry Mulligan, Ronnie Ross . . . Clarinet—Ed Hall, Pee Wee Russell, Albert Nicholas (Sandy Brown, Zoot Sims, Archie Semple) . . . Piano—Erroll Garner, Ellington, Ray Bryant (Wynton Kelly, Walter Bishop, Vic Feldman) . . . Bass—Ray Brown, Milt Hinton, George Duvivier (Art Davis, Jimmy Rowser, Doug Watkins) . . . Guitar—Al Casey, Wes Montgomery, Kenny Burrell (Grant Green, Snooks Eaglin, Skeeter Best) . . . Drums—Charlie Persip, Sam Woodyard, Art Blakey (Roy Haynes, Oliver Jackson, Donald Bailey) . . . Vibes—Lionel Hampton, Milt Jackson, Feldman . . . Flute—Frank Wess, Jerome Richardson, Leo Wright . . . Miscellaneous Instrument—Ram Ramirez, organ; Clark Terry; Stuff Smith (Ray Charles, organ; Bill Doggett, organ; Matthew Gee, baritone



MILT JACKSON, winner as top vibraphonist, has won the critics poll every year since 1955. Jackson's relaxed, blues-based playing has been the primary influence on jazz vibes in the last 10 years.

A veteran of Dizzy Gillespie small groups and big band, Jackson gained his greatest fame as a member of the Modern Jazz Quartet, of which he is a charter member.

horn) . . . Male Singer—Louis Armstrong, Jimmy Witherspoon, Jimmy Rushing (Snooks Eaglin) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Mahalia Jackson . . . Vocal Group—L-H-R, Raelets . . . Hall of Fame—Hodges, Jelly Roll Morton, Dickie Wells.

This year I have had to leave out a few regulars of mine—like Hawkins in the tenors, Vic Dickenson in the trombones, and Ray Charles in the singers—in order to get in others I enjoy. I know that Pat Jenkins and one or two more new-talent choices are men who have been around a long time, but I feel they have been underpraised.

FRANK KOFSKY

Record Reviewer, *Down Beat*

Big Band—Duke Ellington, Count Basie . . . Arranger/Composer—Ellington, Gil Evans, John Carisi (Carisi, Gerald Wilson, Oliver Nelson) . . . Combo—Dizzy Gillespie, John Coltrane, Thelonious Monk . . . Trumpet—Miles Davis, Gillespie (Booker Little, Blue Mitchell) . . . Trombone—J. J. Johnson, Curtis Fuller (Slide Hampton) . . . Alto—Phil Woods, Cannonball Adderley, Leo Wright (Wright, Hank Crawford) . . . Tenor—Coltrane, Sonny Rollins, Coleman Hawkins (Bill Barron, Wayne Shorter, David Newman) . . . Piano—Monk, Bill Evans, Wynton Kelly (McCoy Tyner, Cecil Taylor) . . . Bass—Paul Chambers, Ray Brown, Charlie Mingus (Art Davis, John Ore, Reggie Workman) . . . Guitar—Wes Montgomery, Kenny Burrell (Grant Green) . . . Drums—Philly Joe Jones, Elvin Jones, Max Roach (Roy Haynes, Lennie McBrowne, Walter Perkins) . . . Vibes—Milt Jackson, Vic Feldman, Terry Gibbs (Bobby Hutcherson) . . . Flute—James Moody,



PHILLY JOE JONES is victor in the over-all drum category for the first time; he won as new-star drummer in 1957. Sometimes thought of as a modern-day Sid Catlett, Jones' influence on other drummers is strong.

He first gained international recognition during his years with Miles Davis (he has played intermittently with the trumpeter since 1952) and is currently leading his own group.

Yusef Lateef, Frank Wess (Eric Dolphy) . . . Miscellaneous Instrument—Coltrane, Jimmy Smith, Julius Watkins (Roland Kirk) . . . Male Singer—Ray Charles . . . Female Singer—Carmen McRae, Ernestine Anderson . . . Vocal Group—L-H-R . . . Hall of Fame—M. Davis, Monk, Coltrane.

Like all revolutionary artists, in shattering accepted conventions Coltrane has reaped a barrage of critical abuse. His detractors are not limited to defenders of the status quo; among them are also those who have a vested economic and status interest in promoting other, so-called newer things. Therefore, I wish to go on record as stating that Coltrane's significance for this era is as profound as was Charlie Parker's for the 1940s.

BURT KORALL

Co-editor, *The Jazz Word*

Big Band—Duke Ellington, Gerry Mulligan, Count Basic (Terry Gibbs) . . . Arranger/Composer—Ellington, Gil Evans, George Russell (Oliver Nelson, Gary McFarland, Gerald Wilson) . . . Combo—Miles Davis, Sonny Rollins, MJQ (Bill Evans, Al Cohn-Zoot Sims) . . . Trumpet—Dizzy Gillespie, Art Farmer, Davis (Don

lison) . . . Female Singer—Peggy Lee, Carmen McRae, Helen Humes (Carol Sloane, Nancy Wilson) . . . Vocal Group—Four Freshmen, Jackie-Roy, Hi-Lo's . . . Hall of Fame—Art Tatum, Bix Beiderbecke, Fletcher Henderson.

GENE LEES

Freelance writer; former editor, *Down Beat*

Big Band—Gerry Mulligan, Duke Ellington, North Texas State (North Texas State) . . . Arranger/Composer—Gil Evans, Bill Russo, Lalo Schiffrin (Schiffrin, Bill Mathieu, Norman Simmons) . . . Combo—Dizzy Gillespie, Oscar Peterson, Miles Davis . . . Trumpet—Gillespie, Davis, Donald Byrd (Marv Stamm, Dick Whitsell) . . . Trombone—J. J. Johnson, Jack Teagarden, Bob Brookmeyer . . . Alto—Paul Desmond, Phil Woods, Cannonball Adderley . . . Tenor—Ben Webster, John Coltrane, Stan Getz (Leandro Barbieri) . . . Baritone—Gerry Mulligan, Pepper Adams (Les Rout) . . . Piano—Oscar Peterson, Bill Evans, Hank Jones (Warren Bernhardt, Schiffrin, Jorge Navarro) . . . Bass—Ray Brown, George Duvivier, Charlie Mingus (Alfredo Remus, Jorge Lopez Ruiz) . . . Guitar—Charlie



LAMBERT - HENDRICKS-ROSS are first-place vocal-group winners, as they were last year. The group, formed in 1959, features vocal arrangements of recorded jazz performances, many of them from the Count Basie

and Duke Ellington repertoires. Annie Ross recently left the group and Yolande Bavan took her place; the other members of the group are Dave Lambert, one of the first bop scat singers, and Jon Hendricks, who writes the group's lyrics.

Ellis, Clark Terry) . . . Trombone—Bob Brookmeyer, Jimmy Knepper, J. J. Johnson (Willie Dennis, Eddie Bert) . . . Alto—Paul Desmond, Phil Woods, Johnny Hodges (Jackie McLean, Gene Quill, Joe Maini) . . . Tenor—Sims, Rollins, Stan Getz (Dexter Gordon, Tubby Hayes, O. Nelson) . . . Baritone—Gerry Mulligan, Ronnie Ross, Harry Carney (Jay Cameron) . . . Clarinet—Pee Wee Russell, Jimmy Giuffrè, Jimmy Hamilton . . . Piano—B. Evans, Erroll Garner, Hank Jones (Tommy Flanagan, Paul Bley, Dodo Mar-marosa) . . . Bass—Charlie Mingus, Ray Brown, Red Mitchell (Buddy Clark, Aaron Bell, Bob Cranshaw) . . . Guitar—Jim Hall, Wes Montgomery, Jimmy Raney (Ray Crawford, Hank Garland) . . . Drums—Shelly Manne, Buddy Rich, Jo Jones (Mel Lewis, Ed Shaughnessy) . . . Vibes—Milt Jackson, Red Norvo, Lionel Hampton (Gary Burton, Walt Dickerson) . . . Flute—Frank Wess, Eric Dolphy, Jerome Richardson . . . Miscellaneous Instrument—Roland Kirk, John Coltrane, Dolphy (Clark Terry, Red Mitchell) . . . Male Singer—Frank Sinatra, Mel Torme, Jimmy Rushing (Frank D'Rone, Mose Al-

ROLAND KIRK, who was practically unknown outside the Midwest a year ago, is the choice in the new-star miscellaneous-instrument section. His work on two seldom-heard reed instruments, manzello and strich, has provided some of the more exciting moments in jazz in the last year. Blind since birth, Kirk has said that the idea of employing his odd instruments, which he sometimes plays in tandem or with tenor saxophone, came to him in a dream.



Byrd, Barney Kessel, Wes Montgomery (Oscar Lopez Ruiz) . . . Drums—Buddy Rich, Jo Jones, Ed Thigpen (Harold Jones, Alberto Canonico, Jorge Padin) . . . Vibes—Milt Jackson, Terry Gibbs . . . Male Singer—Mel Torme (Joao Gilberto) . . . Female singer—Peggy Lee, Ella Fitzgerald . . . Vocal Group—Double Six, Hi-Lo's . . . Hall of Fame—Gil Evans, Fletcher Henderson, Bix Beiderbecke.

Since I'm filing this from Buenos Aires and have been away three months, I find myself in a position like that of foreign critics: I don't know about the new talents in the States. I have voted for several Argentine musicians, particularly Leandro Barbieri, a brilliant young Coltrane-esque tenor player. I've also voted for a Brazilian singer, Joao Gilberto, a really remarkable jazz-influenced singer who has a whole new thing going. I've also voted for some members of the Paul Winter Sextet, with whom I am traveling for the State Department, for the reason that I'm genuinely impressed by their talent. Rout becomes monotonous at times and lacks taste, but he's a prodigious

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MEL LEWIS ties with another veteran percussionist, Roy Haynes, for the new-star drum award, under the more liberal rule that allows critics to vote for veteran musicians deserving of more recognition. Lewis is

currently with Benny Goodman's band, which toured the Soviet Union. For several years, Lewis has been one of the most sought-after drummers for Hollywood studio dates.

player. Whitsell still has chops problems, but he should become an important trumpeter. Bernhardt is brilliantly gifted and needs nothing but time to grow in.

ROBERT LEVIN

Writer, *Down Beat* contributor

Big Band—Duke Ellington . . . Arranger/Composer—Ellington, Thelonious Monk, Charlie Mingus (Cecil Taylor, Oliver Nelson, Sun Ra) . . . Combo—John Coltrane, MJQ, Sonny Rollins (Ornette Coleman, C. Taylor, Bill Evans) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Don Ellis, Ted Curson, Richard Williams) . . . Trombone—Jack Teagarden, Jimmy Knepper . . . Alto—Paul Desmond, Johnny Hodges, Coleman (Jackie McLean, Frank Strozier, John Handy) . . . Tenor—Coltrane, Rollins, Coleman Hawkins (John Gilmore, Teddy Edwards, Roland Kirk) . . . Clarinet—Pee Wee Russell . . . Piano—Monk, Ellington, Bill Evans (C. Taylor, Freddie Redd, Jaki Byard) . . . Bass—Mingus, Percy Heath, Paul Chambers (Ahmed Abdul-Malik, Henry Grimes, Buell Neidlinger) . . . Guitar—Charlie Byrd, Jim Hall . . . Vibes—Milt Jackson . . . Miscellaneous Instrument—Coltrane, Eric Dolphy, Steve Lacy (Kirk) . . . Male Singer—Ray Charles (John Lee Hooker) . . . Female Singer—Carmen McRae, Dinah Washington, Sarah Vaughan (Etta Jones) . . . Hall of Fame—Jelly Roll Morton, Sidney Bechet, Monk.

Were Booker Little and Scott LaFaro alive, they would have found a place on my ballot. I think the most vital and beautiful music of the year has come from Coltrane, Cecil Taylor, and Ornette Coleman.

HELEN McNAMARA

Critic, *Toronto Telegram*, Canada

Big Band—Duke Ellington, Count Basie,



ABBEY LINCOLN is first choice as new-star vocalist. Miss Lincoln is well-known for her performances of songs with social themes. A former supper-club singer, she has devoted herself in recent times to more provocative

material. She is the wife of drummer Max Roach. This is her first poll win.

Stan Kenton . . . Arranger/Composer—Ellington, Gil Evans . . . Combo—Oscar Peterson, MJQ, Dave Brubeck (Ruby Braff-Marshall Brown) . . . Trumpet—Dizzy Gillespie, Buck Clayton, Harold Baker . . . Trombone—Bob Brookmeyer, Jack Teagarden, Vic Dickenson (Dick Rath) . . . Alto—Johnny Hodges, Paul Desmond, Cannonball Adderley . . . Tenor—Coleman Hawkins, Ben Webster, Sonny Stitt . . . Baritone—Harry Carney, Gerry Mulligan . . . Clarinet—Ed Hall, Jimmy Hamilton, Jimmy Giuffre . . . Piano—Peterson, Earl Hines, Sir Charles Thompson (Wray Downes) . . . Bass—Ray Brown, Charlie Mingus . . . Guitar—Charlie Byrd, Barney Kessel, Ed Bickert . . . Drums—Ed Thigpen, Joe Morello, Buzzy Drootin . . . Vibes—Red Norvo, Milt Jackson, Lionel Hampton . . . Miscellaneous Instrument—Sir Charles Thompson, Ray Nance . . . Male Singer—Jimmy Rushing, Jon Hendricks, Joe Williams . . . Female Singer—Sarah Vaughan, Dinah Washington, Mahalia Jackson . . . Hall of Fame—Art Tatum, Django Reinhardt, Bessie Smith.

DAN MORGENSTERN

Freelance critic; former editor, *Metronome*

Big Band—Duke Ellington, Count Basie, Gerry Mulligan (THE Orchestra, Herb Pomeroy, Dan Terry) . . . Arranger/Composer—Tadd Dameron, Ernie Wilkins, Randy Weston (Oliver Nelson, Gary McFarland, Melba Liston) . . . Combo—Dizzy Gillespie, Charlie Mingus, Thelonious Monk (Clark Terry-Bob Brookmeyer, Al Grey-Billy Mitchell, Don Ellis) . . . Trumpet—Roy Eldridge, Clark Terry, Charlie Shavers (Howard McGhee, Ted Curson, Ellis) . . . Trombone—Vic Dickenson, Quentin Jackson, Jack Teagarden (Roswell Rudd, Dickie Wells, Dick Rath) . . . Alto—Johnny Hodges, Sonny Stitt, Leo Wright (Charles Lloyd, Charlie McPherson, Sonny Redd) . . . Tenor—Coleman Hawkins, Sonny Rollins, Stan Getz (Bill Barron, Budd Johnson, Dexter Gordon) . . . Baritone—Harry Carney, Gerry Mulligan, Pepper Adams (Cecil Payne, Michel DeVilliers, Charlie Fowlkes) . . . Clarinet—Ed Hall, Buddy DeFranco, Buster Bailey (Kenny Davern, Jimmy Hamilton, Garvin Bushell) . . . Piano—Earl Hines, Erroll Garner, Ray Bryant (Tommy Flanagan, Dick Wellstood, Jaki Byard) . . . Bass—Aaron Bell, Gene Ramey, Wendell Marshall (Art Davis, John Neves, Chuck Israels) . . . Guitar—Wes Montgomery, Charlie Byrd, Freddie Green (Grant Green, Paul Weeden, Sam Herman) . . . Drums—Zutty Singleton, Jo Jones, Max Roach (Oliver Nelson, Buzzy Drootin, Eddie Locke) . . . Vibes—Lionel Hampton, Milt Jackson, Eddie Costa (Walt Dickerson, Gary Burton) . . . Flute—Frank Wess, Wright, James Moody (Roland Kirk) . . . Miscellaneous Instrument—Steve Lacy, Eric Dolphy, Stuff Smith (Kirk, Jimmy Smith, Yusef Lateef) . . . Male Singer—Louis Armstrong, Ray Charles, Jimmy Rushing (Joe Carroll, Lightnin' Hopkins, John Lee Hooker) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Carmen McRae (Carol Sloane, Irene Reed, Pat Thomas) . . . Vocal Group—L-H-R (Raelets, Stars of Faith)

GERRY MULLIGAN is first-place baritone saxophonist for the sixth time; he and runner-up Harry Carney have jockeyed back and forth in first and second positions since the poll's inception in 1953. Mulligan first came



to prominence in the early '50s with his quartet; since then he has fronted a sextet and his Concert Jazz Band, which won last year's poll as best new big band.

. . . Hall of Fame—Eldridge, Hines, Bessie Smith.

There's all kinds of jazz and great men in all bags. The re-emergence of men like Dameron, Gordon, and McGhee is most gratifying. Barron is into the "new thing" and must be heard. Rudd is an exceptional trombonist, at home in all grooves. With so many gifted tenorists, bassists, pianists, and trumpeters around, it seems unfair to name only six of each along with six flutists and baritonists—and why no organs? Satchmo is beyond polls.

DON NELSEN

Jazz writer, *New York Daily News*

Big Band—Gerry Mulligan, Quincy Jones, Duke Ellington (Slide Hampton, Si Zentner) . . . Arranger/Composer—George Russell, Randy Weston, Thelonious Monk (Gil Evans, Al Cohn, Bob Brookmeyer) . . . Combo—Bill Evans, Charlie Mingus, MJQ (Bobby Timmons, Junior Mance, Bill Rubenstein) . . . Trumpet—Dizzy Gillespie, Kenny Dorham, Miles Davis (Ted Curson, Don Ellis, Don Sleet) . . . Trombone—Brookmeyer, Jimmy Knepper, Curtis Fuller (Billy Mitchell, Willie Dennis, Grachan Moncur Jr.) . . . Alto—Phil Woods, Lee Konitz, Art Pepper (Charlie Mariano, John Handy, Dave Schildkraut) . . . Tenor—Zoot Sims, Sonny Rollins, Dexter Gordon (Roland Kirk, Tubby Hayes, Oliver Nelson) . . . Baritone—Mulligan, Harry Carney, Cecil Payne (Jay Cameron) . . . Clarinet—Pee Wee Russell, Buddy DeFranco, Jimmy Giuffre (Gene Quill) . . . Piano—B. Evans, Hank Jones, Tommy Flanagan (Don Friedman, Timmons, Rubenstein) . . . Bass—Mingus, Teddy Kotick, Wilbur Ware (Art Davis, Henry Grimes, Hal Gaylor) . . . Guitar—Tal Farlow, Wes Montgomery, Jim Hall . . . Drums—Buddy Rich, Philly Joe Jones,

WES MONTGOMERY, the last of three musical Montgomery brothers to achieve prominence in the jazz world, has already eclipsed them in accomplishment, for this year marks his third first-place guitar award in the critics poll, his first having occurred in 1960 when he was a new star.



Elvin Jones (Mel Lewis, Bob Pike, Paul Motian) . . . Vibes—Milt Jackson, Teddy Charles, Eddie Costa (Dave Pike, Walt Dickerson, Bobby Hutcherson) . . . Flute—Les Spann, Eric Dolphy, Leo Wright (James Moody, Sam Most, Jerome Richardson) . . . Miscellaneous Instrument—(Kirk; Clark Terry; M. Davis, fluegelhorn) . . . Male Singer—Bill Henderson, Ray Charles, Joe Williams . . . Female Singer—Anita O'Day, Sarah Vaughan, Sheila Jordan (Nancy Harrow, Gloria Lynne, Carol Sloane) . . . Hall of Fame—Bix Beiderbecke, Art Tatum, Fletcher Henderson.

The blank spaces represent failure on my part to think of anyone to fill them. The baritone category now appears to be a closed corporation with Mulligan and Carney the perennial senior partners. A flood of female singers threaten to drown us while the drought remains acute in the new-star male and vocal-group departments.

HARRY NICOLAUSSEN

Orkester Journalen, Stockholm

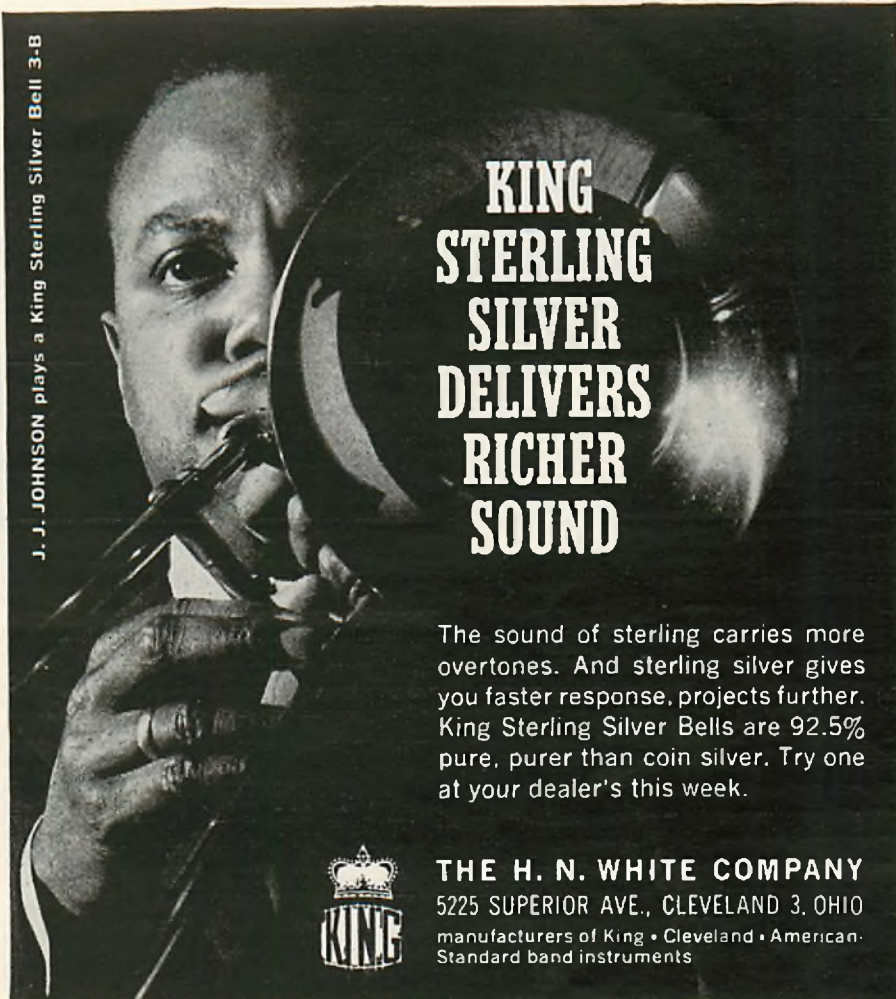
Big Band—Duke Ellington, Count Basie, Maynard Ferguson . . . Arranger/Composer—Ellington, Gil Evans, John Lewis (Bill Mathieu, Jimmy Heath, Tadd Dameron) . . . Combo—MJQ, Miles Davis, Thelonious Monk (Montgomery Bros., George Russell, Don Ellis) . . . Trumpet—Dizzy Gillespie, M. Davis, Clark Terry (Benny Bailey, Don Ellis, Carmell Jones) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jack Teagarden (Matthew Gee, Ake Persson, Quentin Jackson) . . . Alto—Johnny Hodges, Lee Konitz, Cannonball Adderley (Leo Wright, Charlie Mariano, Jackie McLean) . . . Tenor—Stan Getz, Sonny Rollins, Coleman Hawkins (Zoot Sims, Wayne Shorter, Eric Dixon) . . . Baritone—Gerry Mulligan, Harry Carney, Sahib Shihab . . . Clarinet—Buddy DeFranco, Pee Wee Russell, Jimmy Giuffre (Russell, Putte Wickman, Paul Horn) . . . Piano—Bud Powell, Monk, Bill Evans (Jan Johnsson, Barry Harris, Wynton Kelly) . . . Bass—Ray Brown, Charlie Mingus, Percy Heath (Milt Hinton, Art Davis, Ron Carter) . . . Guitar—Wes Montgomery, Jim Hall, Barney Kessel (Grant Green, Rene Thomas, Toots Thielemans) . . . Drums—Philly Joe Jones, Elvin Jones, Art Blakey (Roy Haynes, Frank Butler, Ed Blackwell) . . . Vibes—Milt Jackson, Red Norvo, Mike Mainieri (Bobby Hutcherson, Walt Dickerson, Gary Burton) . . . Flute—Frank Wess, Jerome Richardson, Bobby Jaspar (Wright, Shihab, Horn) . . . Miscellaneous Instrument—Thielemans; Julius Watkins; Harry Lookofski, violin (Thielemans, Watkins, Roland Kirk) . . . Male Singer—Jimmy Rushing, Joe Williams, Mel Torme (B. B. King, Oscar Brown Jr.) . . . Female Singer—Ella Fitzgerald, Helen Humes, Anita O'Day (Humes, Abbey Lincoln, Donna Hightower) . . . Vocal Group—L-H-R, Jackie-Roy (Jackie-Roy) . . . Hall of Fame—M. Davis, Jelly Roll Morton, Bix Beiderbecke.

HARVEY PEKAR

Record reviewer, Down Beat


Big Band—Duke Ellington, Count Basie, Gil Evans . . . Arranger/Composer—G.

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OLIVER NELSON is a multitasking musician; he is fluent on alto and tenor saxophones and finished well in these categories in the new-star division. But it is his writing that brings him his first poll win, that of new-star arranger/composer. An accomplished and studied composer as well as arranger, Nelson is equally at home writing for large and small groups, whether the material be a frame for blowing or an extended work such as his *Afro-American Sketches* suite.



SONNY ROLLINS, one of the major influences among today's tenorists, came out of a two-year self-exile late last year and immediately set musicians, listeners, and critics on their ears. His close victory in the over-all tenor category over last year's winner, John Coltrane (one point separated them), makes clear the impact his re-emergence has had. In addition, Rollins' group, with second-place guitarist Jim Hall, did well in the new-combo section of the poll.



... Clarinet—Benny Goodman, Ed Hall, Buddy DeFranco . . . Piano—Teddy Wilson, Oscar Peterson, Hank Jones (John Malachi) . . . Bass—Ray Brown, George Duvivier, Milt Hinton (Keter Betts, Art Davis, Major Holley) . . . Guitar—Freddie Green, Barney Kessel, Wes Montgomery (Bill Harris) . . . Drums—Jo Jones, J. C. Heard, Buddy Rich (Alvin Stoller, Mel Lewis, Frank Butler) . . . Vibes—Lionel Hampton, Red Norvo, Terry Gibbs (Gary Burton) . . . Flute—Frank Wess, Bud Shank, Buddy Collette . . . Miscellaneous Instrument—Toots Thielemans; Stuff Smith; Joe Mooney, organ (Dick Bailey, accordion; Tommy Gumina) . . . Male Singer—Jack Teagarden, Louis Armstrong, Jimmy Rushing . . . Female Singer—Ella Fitzgerald, Peggy Lee, Helen Humes . . . Hall of Fame—Teagarden, Art Tatum, Fats Waller.

My minority report is again mostly a list of superior veterans, many of whom seem to be taken for granted, damned with faint praise, or simply ignored by some of my colleagues. All chosen are nationally known save for Fulcher and Bailey, who work in Washington D. C., as do Malachi and Harris. Malachi, a musician's musician, is far superior to many better-known piano players.

CHARLES EDWARD SMITH

Freelance critic, author

Big Band—Duke Ellington, Gerry Mulligan . . . Arranger/Composer—Thelonious Monk, Charlie Mingus, Gil Evans . . . Combo—Cannonball Adderley . . . Trumpet—Miles Davis, Art Farmer, Nat Adderley . . . Trombone—J. J. Johnson, Jimmy Knepper, Jack Teagarden . . . Alto—Adderley, Phil Woods . . . Tenor—Stan Getz, Coleman Hawkins, Benny Golson . . . Baritone—Mulligan . . . Clarinet—Pee Wee Russell, Tony Scott, Ed Hall . . . Piano—Monk, Joe Sullivan, Bill Evans . . . Bass—Charlie Mingus . . . Guitar—Wes Montgomery, Jim Hall . . . Drums—Chico Hamilton, Joe Morello . . . Miscellaneous Instrument—Steve Lacy . . . Female Singer—Abbey Lincoln, Anita O'Day, Aretha Franklin . . . Hall of Fame—Bessie Smith, Bix Beiderbecke, Johnny Dodds.

I regret the blank spaces; illness has limited my activities these last few months. As to those included—as I glanced over the names it occurred to me that whereas many competent jazzmen have blowing talent, few have the creative gift that gives it strength, body, and direction. I think all of my choices have this.

Evans, Ellington . . . Combo—Miles Davis, John Coltrane, Ornette Coleman . . . Trumpet—Davis, Thad Jones, Dizzy Gillespie . . . Trombone—J. J. Johnson, Dickie Wells, Jack Teagarden . . . Alto—Coleman, Johnny Hodges, Benny Carter . . . Tenor—Sonny Rollins, Coltrane, Coleman Hawkins . . . Baritone—Harry Carney . . . Piano—Lennie Tristano, Bill Evans, Thelonious Monk . . . Bass—Charlie Mingus, Percy Heath, Charlie Haden . . . Guitar—Wes Montgomery, Al Casey, Jimmy Raney . . . Drums—Max Roach, Elvin Jones, Philly Joe Jones (Ed Blackwell) . . . Vibes—Milt Jackson, Lionel Hampton, Red Norvo . . . Flute—Frank Wess . . . Miscellaneous Instrument—Coltrane, Steve Lacy, Roland Kirk . . . Male Singer—Ray Charles, Joe Turner, Frank Sinatra . . . Female Singer—Ella Fitzgerald, Anita O'Day, Carmen McRae . . . Hall of Fame—Art Tatum, M. Davis, Monk.

If I had another Hall of Fame choice, it would be Benny Carter, who, along with Lester Young, was one of the first jazzmen to employ long, even eighth-note lines. This is one of the important rhythmic discoveries in jazz, and Carter never has got credit for it to my knowledge. Thad Jones probably will not get many votes, but he, Davis, and Gillespie are the greatest living trumpeters, in my opinion.

ARRIGO POLILLO

Musica Jazz, Milan, Italy

Big Band—Duke Ellington, Count Basie, Gerry Mulligan . . . Arranger/Composer—Gil Evans, Charlie Mingus, John Lewis (Bobby Timmons, Max Roach, Don Ellis) . . . Combo—Mingus, Roach, John Coltrane (Mitchell-Ruff, Tubby Hayes, Larry Wrice) . . . Trumpet—Dizzy Gillespie, Miles Davis, Roy Eldridge (Carmell Jones, Bob Bryant, Ted Curson) . . . Trombone—J. J. Johnson, Curtis Fuller, Jimmy Cleveland (Slide Hampton, Tricky Lofton, Wayne Henderson) . . . Alto—Ornette Coleman, Eric Dolphy, Cannonball Adderley, (Charlie Mariano, John Henry) . . . Tenor—Coltrane, Sonny Rollins, Stan Getz (T. Hayes, Curtis Amy, Dave Newman) . . . Baritone—Gerry Mulligan, Harry Carney, Cecil Payne . . . Piano—Bill Evans, Thelonious Monk, Oscar Peterson (Cecil Taylor, Martial Solal, Steve Kuhn) . . . Bass—Ray Brown, Sam Jones (Buell Neidlinger, Art Davis) . . . Guitar—Wes Montgomery, Barney Kessel, Tal Farlow

(Hank Garland, Dennis Budimir) . . . Drums—Roach, Art Blakey, Elvin Jones (Roy Haynes, Danny Richmond, Lenny McBrowne) . . . Vibes—Milt Jackson, Lionel Hampton (Gary Burton) . . . Flute—Frank Wess, Herbie Mann, Bud Shank . . . Miscellaneous Instrument—Coltrane, Julius Watkins, Toots Thielemans . . . Male Singer—Ray Charles, Frank Sinatra, Jimmy Witherspoon . . . Female Singer—Ella Fitzgerald, Sarah Vaughan (Abbey Lincoln) . . . Vocal Group—L-H-R, Double Six . . . Hall of Fame—Art Tatum, Ella Fitzgerald, Charlie Christian.

The 75-word limit on comments makes it hard to convey the great amount of thinking involved with my selections. Many choices are obvious; others are, or may appear to be, whimsical. Some new stars are old cats who I feel have been overlooked; others, like Tubby Hayes, Solal, and Wilen, are European and may not be voted for by U.S. critics, but they should be. Altogether, though, it was easier to vote this year because jazz is heading for new directions, and new talents are blooming.

TOM SCANLAN

Jazz columnist, *Army Times*

Big Band—Duke Ellington, Count Basie, Benny Goodman . . . Arranger/Composer—Manny Albam, Ralph Burns, Eddie Sauter (Gary McFarland) . . . Trumpet—Buck Clayton, Clark Terry, Billy Butterfield (Don Goldie, Doc Severinson, Kenny Fulcher) . . . Trombone—Jack Teagarden, Vic Dickenson, Benny Hodes . . . Alto—Benny Carter, Johnny Hodges, Paul Desmond . . . Tenor—Bud Freeman, Ben Webster, Zoot Sims . . . Baritone—Harry Carney, Pepper Adams, Gerry Mulligan



with most of the men who became prominent in the bop era. His driving baritone style is the feature of many records. Payne is 39.

CECIL PAYNE is this year's new-star baritonist. "New star" is somewhat a misnomer since Payne has been active on the jazz scene since the '40s. A veteran of Dizzy Gillespie's big band, Payne also has worked



until recently, he was more or less ignored by new jazz fans and critics. In recent years, however, appreciation for his work has grown.

PEE WEE RUSSELL is winner of the clarinet award. A jazz veteran (Russell was born in 1906), he possesses one of the unique jazz clarinet styles. In the late '30s and early '40s he was a consistent winner of jazz polls, but

FRANK TENOT

Director, *Jazz Magazine*, Paris

Big Band—Duke Ellington, Count Basie . . . Arranger/Composer—Ellington, John Lewis, Benny Carter (Oliver Nelson) . . . Combo—Miles Davis, John Coltrane, Cannonball Adderley (Charlie Mingus, Eddie Davis-Johnny Griffin) . . . Trumpet—Davis, Dizzy Gillespie, Louis Armstrong . . . Trombone—J. J. Johnson, Al Grey, Jimmy Knepper . . . Alto—Adderley, Johnny Hodges (Leo Wright) . . . Tenor—Coltrane, Stan Getz, Ben Webster . . . Baritone—Harry Carney, Gerry Mulligan . . . Piano—Erroll Garner, Thelonious Monk, Ray Bryant (Martial Solal, McCoy Tyner, Mingus) . . . Bass—Ray Brown, Sam Jones, Mingus (Pierre Michelot) . . . Guitar—Wes Montgomery, Freddie Green,



WAYNE SHORTER is the critics' choice for new-star tenor saxophonist. Shorter's exciting work has been a feature of Art Blakey's Jazz Messengers for the last three years. He also has written many of the group's arrangements. Shorter's playing shows the influences of two of the men he names as his favorites—John Coltrane and Sonny Rollins.

Cecil Taylor, new-star pianist, has been in the forefront of the avant-garde experimenters for a good number of years, ever since he first started working in his native New York City in the early 1950s. His compelling style is a provocative synthesis of Thelonious Monk, Duke Ellington, and contemporary classical performers.



Billy Butler (Snooks Eaglin) . . . Drums—Elvin Jones, Philly Joe Jones, Art Blakey (Danny Richmond) . . . Vibes—Milt Jackson, Lionel Hampton . . . Flute—Frank Wess, David Newman, Les Spann . . . Miscellaneous Instrument—Coltrane, Jimmy Smith (Stephane Grappelly, violin) . . . Male Singer—Ray Charles, Armstrong, Jimmy Rushing (Snooks Eaglin) . . . Female Singer—Ella Fitzgerald, Mahalia Jackson . . . Vocal Group—Raelets . . . Hall of Fame—Django Reinhardt, Miles Davis, Ray Charles.

The most interesting musician I have heard on records in '61 was the guitarist-singer Ford (Snooks) Eaglin, who will perhaps enjoy a career equal to that of Ray Charles or Fats Domino.

SINCLAIR TRAILL

Jazz Journal, England

Big Band—Duke Ellington, Count Basie, Harry James (Woody Herman, Johnny Dankworth, Gil Evans) . . . Arranger/Composer—Ellington, Billy Strayhorn,

Thelonious Monk (Neil Hefti, Sy Oliver, Benny Carter) . . . Combo—Louis Armstrong, Buck Clayton, Buddy Tate (Jazz Messengers, Dizzy Gillespie, Ray Charles) . . . Trumpet—Armstrong, Clayton, Roy Eldridge (Blue Mitchell, Al Aaron, Harold Baker) . . . Trombone—Dickie Wells, Vic Dickenson, Lawrence Brown (Matthew Gee, Slide Hampton, Britt Woodman) . . . Alto—Johnny Hodges, Carter, Leo Wright (Russell Procope, Clifford Scott) . . . Tenor—Coleman Hawkins, Ben Webster, Paul Gonsalves (Stanley Turrentine, Tubby Hayes, David Newman) . . . Baritone—Harry Carney, Gerry Mulligan, Charles Fowlkes (Heywood Henry, LeRoy Cooper) . . . Clarinet—Pee Wee Russell, Jimmy Hamilton, George Lewis (Buster Bailey, Acker Bilk, Louis Cottrell) . . . Piano—Earl Hines, Erroll Garner, Ray Bryant (Hank Jones, Don Ewell, Lennie Felix) . . . Bass—Ray Brown, Wendell Marshall, Gene Ramey (George Duivier, Major Holley, Aaron Bell) . . . Guitar—Freddie Green, Herb Ellis, Wes Montgomery (George Van Epps, Al Casey, Danny Barker) . . . Drums—Sam Woodyard, Buddy Rich, Cozy Cole (Oliver Jackson, Eddie Locke, Herb Lovelle) . . . Vibes—Lionel Hampton, Milt Jackson (Terry Gibbs, Red Norvo, Earl Griffith) . . . Flute—Frank Wess, Les Spann, Jerome Richardson (Herbie Mann, Eric Dolphy, Paul Horn) . . . Miscellaneous Instrument—Ray Nance; Bill Doggett, organ; Julius Watkins (Dolphy; Shirley Scott, organ; Stuff Smith) . . . Male Singer—Armstrong, Jimmy Rushing, Joe Turner (Lightnin' Hopkins, Muddy Waters, Champion Jack Dupree) . . . Female Singer—Sarah Vaughan, Ella Fitzgerald, Dinah Washington (Helen Humes, Juanita Hall, Winona Carr) . . . Vocal Group—Clara Ward Singers, Golden Gate Quartet, L-H-R (Alex Bradford Singers, Stars of Faith, Staple Singers) . . . Hall of Fame—Hines, King Oliver, Jelly Roll Morton.

The old and established jazz giants happily remain with us, and who is there to take their place? None of the new faces appear as yet to be in the same league as that played by such notables as Ellington, Basie, Armstrong, Hawkins, and others of their genre. No doubt there are a number of younger musicians that we in Europe haven't had a chance to hear, a deficiency that the phonograph record will no doubt rectify before next year comes around.

JOHN TYNAN

Associate Editor, *Down Beat*

Big Band—Duke Ellington, Count Basie, Gerry Mulligan (Terry Gibbs, Si Zentner, Onzy Matthews) . . . Arranger/Composer—Ellington, Gil Evans, Billy Strayhorn (Bill Holman, Gary McFarland, Clare Fischer) . . . Combo—Jazz Messengers, Horace Silver, Sonny Rollins (Jazz Crusaders, Paul Horn, Jimmy Woods) . . . Trumpet—Dizzy Gillespie, Miles Davis, Clark Terry (Blue Mitchell, Carmell Jones, Jack Sheldon) . . . Trombone—J. J. Johnson, Jimmy Knepper, Jimmy Cleveland (Wayne Henderson, Bob Edmondson, Gil Falco) . . . Alto—Sonny Stitt, Benny Carter, Phil Woods (Vi Redd, Paul Horn, Jimmy Woods) . . . Tenor—Rollins, Stan Getz, Zoot Sims (Harold Land, Teddy

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vocal group is the first time Gospel artists have won in a *Down Beat* poll. Theirs is an extremely musical, expressive style that has its roots in the bluesy guitar of Mississippi-born Roebuck Staples, the father.

Edwards, Walter Benton) . . . Baritone—Harry Carney, Pepper Adams, Gerry Mulligan (Bill Hood, Jack Nimitz, Bud Shank) . . . Clarinet—Buddy DeFranco, Tony Scott, Pete Fountain (Phil Nimmons, Horn, Herbie Steward) . . . Piano—Oscar Peterson, Bill Evans, Erroll Garner (Cedar Walton, Frank Strazzeri, Dick Whittington) . . . Bass—Ray Brown, Charlie Mingus, Paul Chambers (Jimmy Bond, Herbie Lewis) . . . Guitar—Wes Montgomery, Tal Farlow, Barney Kessel (Al Viola, Grant Green, Joe Pass) . . . Drums—Buddy Rich, Max Roach, Shelly Manne (Frank Butler, Mike Romero, Milt Turner) . . . Vibes—Milt Jackson, Lionel Hampton, Red Norvo (Emil Richards, Bobby Hutcherson, Walt Dickerson) . . . Flute—Herbie Mann, Buddy Collette, Frank Wess (Charles Lloyd, Horn, Moische Pippick) . . . Miscellaneous Instrument—Roland Kirk, Don Elliott, Clark Terry (Tommy Gumina; Bob Cooper, oboe; Ravi Shankar, sitar) . . . Male Singer—Frank Sinatra, Joe Turner, Ray Charles (Mark Murphy) . . . Female Singer—Carmen McRae, Sarah Vaughan, Sylvia Syms (Mavis Rivers, Nancy Wilson, Lorez Alexandria) . . . Hall of Fame—Bix Beiderbecke, Django Reinhardt, B. Rich.

ERIC T. VOGEL

Jazz Podium, Germany

Big Band—Gil Evans, Duke Ellington, Maynard Ferguson (Oliver Nelson, Karel Krautgartner, Slide Hampton) . . . Arranger/Composer—George Russell, G. Evans, John Lewis (O. Nelson, Krautgartner, Cecil Taylor) . . . Combo—G. Russell, Charlie Mingus, Jazz Messengers (G. Russell, Don Ellis, O. Nelson) . . . Trumpet—Dizzy Gillespie, Art Farmer, Miles Davis (Ellis, Ted Curson, Carmell Jones) . . . Trombone—J. J. Johnson, Jimmy Knepper, Bob Brookmeyer (Dave Baker, Melba Liston, Albert Mangelsdorf) . . . Alto—Cannonball Adderley, Eric Dolphy, Paul Desmond (John Handy, Jaki Byard, Krautgartner) . . . Tenor—Stan Getz, Sonny Rollins, John Coltrane (Paul Plummer, O. Nelson, Bill Barron) . . . Baritone—Gerry Mulligan, Pepper Adams, Ronnie Ross (Frank Hittner, George Barron, Jay Cameron) . . . Clarinet—Jimmy Giuffre, Pete Fountain, Rolf Kuhn (Paul Horn, Krautgartner, Al Cohn) . . . Piano—Bill Evans, Thelonious Monk, J. Lewis (Paul Bley, Elmo Hope, Kenny Barron) . . . Bass—Ray Brown, Charlie Mingus,

Paul Chambers (Ron Carter, Steve Swallow, Chuck Israels) . . . Guitar—Wes Montgomery, Jim Hall, Kenny Burrell (Grant Green, Attila Zoller, Ray Crawford) . . . Drums—Philly Joe Jones, Max Roach, Elvin Jones (Roy Haynes, Danny Richmond, Pete LaRoca) . . . Vibes—Milt Jackson, Terry Gibbs, Mike Mainieri (Al Francis, Wolfgang Schuler, Karel Velchyn) . . . Flute—Frank Wess, Sam Most, Jerome Richardson (Dolphy, Bobby Jasper, Yusef Lateef) . . . Miscellaneous Instrument—Julius Watkins, Steve Lacy, Lateef (Roland Kirk, Dolphy, Toots Thielemans) . . . Male Singer—Jon Hendricks, Bill Henderson, Joe Williams . . . Female Singer—Ella Fitzgerald, Carmen McRae, Anita O'Day (Abbey Lincoln, Erma Franklin, Helen Humes) . . . Vocal Group—L-H-R, Jackie-Roy (Jackie-Roy) . . . Hall of Fame—Roy Eldridge, Monk, G. Evans.

The moment has come when you also have to consider jazz musicians from abroad. The gap between U.S. and foreign jazz musicians narrows yearly. Krautgartner's superb big band from Prague, his compositions and arrangements prove my statement.

PETE WELDING

Assistant Editor, Down Beat

Big Band—Duke Ellington, Gil Evans



FRANK WESS wins again this year as No. 1 flutist. His flute playing is consistently fresh, stimulating, and extremely well executed. Wess has appeared as sideman and leader on many records, and since 1953 he has been

a member of the Count Basie Band, playing not only flute but tenor and alto saxophones. Wess also is an arranger of importance.

. . . Arranger/Composer—G. Evans, Ellington, Charlie Mingus (Oliver Nelson, Ken McIntyre, Toshiko Mariano) . . . Combo—Oscar Peterson, Miles Davis, Cannonball Adderley (Al Grey-Billy Mitchell, Ken McIntyre) . . . Trumpet—Davis, Louis Armstrong, Dizzy Gillespie (Howard McGhee, Dave Burns, Don Ellis) . . . Trombone—J. J. Johnson, Jack Teagarden, Bob Brookmeyer (Dave Baker, John M. Lewis) . . . Alto—Johnny Hodges, Adderley, Paul Desmond (Jackie McLean, K. McIntyre, Leo Wright) . . . Tenor—John Coltrane, Coleman Hawkins, Gene Ammons (Dexter Gordon, Booker Ervin, O. Nelson) . . . Baritone—Gerry Mulligan, Harry Carney . . . Clarinet—Pec Wee Russell, Ed Hall . . . Piano—Thelonious Monk, Bill Evans, Peterson (Bobby Green, Cecil Taylor, Don Friedman) . . . Bass—Ray Brown, Mingus, Paul Chambers (Gene Chericco, Ron Carter, Art Davis) . . . Guitar—Wes Montgomery, Charlie Byrd, Barney Kessel (Ray Crawford, Grant Green) . . . Drums—Max Roach, Art Blakey, Elvin Jones (Jimmy Cobb, Al Heath) . . . Vibes—Milt Jackson, Red Norvo, Lionel Hampton (Walt Dickerson, Bobby Hutcherson) . . . Miscellaneous In-

strument—Coltrane, Lateef, Eric Dolphy (Roland Kirk, R. Carter) . . . Male Singer—Lightnin' Hopkins, Ray Charles, Jimmy Witherspoon (Mance Lipscomb, Memphis Willie Borum) . . . Female Singer—Ella Fitzgerald, Sarah Vaughan, Carmen McRae . . . Vocal Group—(Staple Singers) . . . Hall of Fame—Jelly Roll Morton, Art Tatum, Sidney Bechet.

MARTIN WILLIAMS

Contributor, Down Beat;

record reviewer, Saturday Review

Big Band—Duke Ellington . . . Arranger/Composer—Thelonious Monk, Ornette Coleman, Ellington (Cecil Taylor, Gary McFarland, Oliver Nelson) . . . Combo—MJQ, O. Coleman, Horace Silver (James Moody, Clark Terry-Bob Brookmeyer) . . . Trumpet—Louis Armstrong, Dizzy Gillespie, Miles Davis (Johnny Windhurst) . . . Trombone—Vic Dickenson, Jack Teagarden . . . Alto—Johnny Hodges, O. Coleman, Paul Desmond (Jackie McLean) . . . Tenor—Sonny Rollins, Coleman Hawkins, Ben Webster (Wayne Shorter) . . . Baritone—Harry Carney, Cecil Payne . . . Clarinet—Pec Wee Russell, Jimmy Giuffre . . . Piano—Monk, Earl Hines, Ellington (Paul Bley, Martial Solal) . . . Bass—Charlie Mingus, Ray Brown, Pops Foster (Art Davis, Steve Swallow, Ron Carter) . . . Guitar—Freddie Green, Jim Hall, Wes Montgomery (Attila Zoller) . . . Drums—Art Blakey, Roy Haynes, Philly Joe Jones . . . Vibes—Milt Jackson, Eddie Costa (Al Francis) . . . Flute—James Moody . . . Miscellaneous Instrument—Steve Lacy (R. Carter, Calo Scott) . . . Male Singer—Joe Turner, Howlin' Wolf, Big Joe Williams . . . Female Singer—Sarah Vaughan, Mahalia Jackson . . . Vocal Group—Mills Bros. . . Hall of Fame—Jelly Roll Morton, Bix Beiderbecke, Fletcher Henderson.

I hesitate to vote for trombonist Roswell Rudd just yet, but if he continues where he is headed—the robust earthiness of a Kid Ory plus all the refinements jazz trombone has been through since and including some of the latest developments in the music as a whole—he will be something very special to hear very soon.

JOHN S. WILSON

Record reviewer, Down Beat;

Hi Fidelity, New York Times

Big Band—Duke Ellington, Count Basie, Quincy Jones . . . Arranger/Composer—Ellington, Q. Jones, Duke Jordan (Gary McFarland, Lalo Schiffrin, Oliver Nelson) . . . Combo—Oscar Peterson, Clark Terry-Bob Brookmeyer, Tony Parenti (Sol Yaged, Dick Rudefbusch, Mitchell-Ruff) . . .



LEO WRIGHT, who was new-star flutist in last year's critics poll, wins as new-star altoist this year. Wright's alto work is marked by searing intensity and climactic construction. For the last three years he has been a member of the Dizzy Gillespie Quintet. Wright is 28.

Trumpet—Clark Terry, Joe Newman, Yank Lawson (Eddie Smith, Mike Lala, John Glasel) . . . Trombone—Lawrence Brown, Brookmeyer, Jack Teagarden (L. Brown, Tricky Lofton, Elmer Crumpley) . . . Alto—Phil Woods, Benny Carter, Johnny Hodges (Bob Miller) . . . Tenor—Coleman Hawkins, Stan Getz, Buddy Tate (Roland Kirk, George Clarke, O. Nelson) . . . Baritone—Harry Carney, Gerry Mulligan . . . Clarinet—Pee Wee Russell, Tony Parenti, Raymond Burke (Louis Cottrell, Parenti) . . . Piano—Ellington, Count Basie, Armand Hug (Barry Harris, Dodo Marmarosa, Dwiki Mitchell) . . . Bass—Bob Haggart, George Duvivier, Ray Brown . . . Guitar—Charlie Byrd, Freddie Green, Jim Hall (Grant Green) . . . Drums—Connie Kay, Ed Shaughnessy, Ed Thigpen (John Rae) . . . Vibes—Milt Jackson, Lionel Hampton, Terry Pollard . . . Flute—Kirk (Kirk) . . . Miscellaneous Instrument—Clark Terry, Dorothy Ashby, Kirk (Miss Ashby, Kirk) . . . Hall of Fame—Jelly Roll Morton, King Oliver, Bix Beiderbecke.

RUSS WILSON


Jazz columnist,
Oakland, Calif., *Tribune*

Big Band—Duke Ellington, Count Basie, Gerry Mulligan (Earl Hines, Terry Gibbs, Gerald Wilson) . . . Arranger/Composer—Ellington, Thelonious Monk, Dave Brubeck (Marty Paich, Gary McFarland, Lalo Schifrin) . . . Combo—Dizzy Gillespie, Oscar Peterson, Jazz Messengers (Sonny Rollins, Cal Tjader, Vince Guaraldi) . . . Trumpet—Gillespie, Clark Terry, Miles Davis (Don Ellis, Ira Sullivan, Carmell Jones) . . . Trombone—Jack Teagarden, J. J. Johnson, Curtis Fuller (Lawrence Brown, Slide Hampton, Grover Mitchell) . . . Alto—Johnny Hodges, Phil Woods, Paul Desmond (Leo Wright, Benny Carter, Monte Waters) . . . Baritone—Harry Carney, Pepper Adams, Mulligan (Cecil Payne, Les Rout, Allen Beutler) . . . Clarinet—Buddy DeFranco, Benny Goodman, Russell Procope (Vince Cattolica, Jimmy Hamilton, Darnell Howard) . . . Piano—Monk, Peterson, Hines (Buddy Montgomery, Wynton Kelly, Tommy Flanagan) . . . Bass—Ray Brown, Charlie Mingus, Red Mitchell (Art Davis, Bob Cranshaw, Monk Montgomery) . . . Guitar—Wes Montgomery, Jim Hall, Freddie Green (Eddie Duran, Grant Green, Gabor Szabo) . . . Drums—Art Blakey, Joe Morello, Connie Kay (Danny Richmond, Roy Haynes, Mel Lewis) . . . Vibes—Milt Jackson, Tjader, Gibbs (Gary Burton, Dave Pike, Bobby Hutcherson) . . . Flute—Frank Wess, Leo Wright, Yusef Lateef (James Moody, Jerry Dodgion, Paul Horn) . . . Miscellaneous Instrument—Art Farmer, fluegelhorn; Julius Watkins (Roland Kirk, Eric Dolphy, Mongo Santamaria) . . . Male Singer—Jimmy Rushing, Mel Torme, Joe Williams (Mose Allison, Muddy Waters, Frank D'Rone) . . . Female Singer—Ella Fitzgerald, Anita O'Day, Sarah Vaughan (Carol Sloane, Dinah Washington) . . . Vocal Group—Four Freshmen, Hi-Lo's, Jackie-Roy (Staple Singers, Stars of Faith) . . . Hall of Fame—Hines, Teagarden, Mary Lou Williams.



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Festival, has some new sponsors: among them is **Elaine Lorillard**, one of the original sponsors of the Newport Jazz Festival.

Long-time and mostly mickey-mouse bandleader **Art Mooney** now has a Dixieland band—most recently heard at the Metropole . . . **George Syran**, a jazz pianist, now plays at Luau 400 in New York, not normally a place for jazz . . . **Sonny Stitt** and **Betty Carter** have been signed by Atlantic records . . . **Lambert-Hendricks-Yolande** caused excitement enough at the Jazz Gallery to be held over, nowadays an uncommon occurrence in New York.

Abbey Lincoln's stay at the Village Vanguard was made more interesting because much of what she sang she had written the lyrics for—music by such as husband **Max Roach** but running far afield to other music by such as **Heitor Villa-Lobos** . . . **Cannonball Adderley** and **Olatunji** have collaborated on an original suite, *The Blacks*, dedicated to the cast of the current off-Broadway production of **Genet's** play of the same name. They performed the work recently at Birdland . . . **Tommy Vig**, vibist with **Martin Denny**, is forming his own group. It will be made up of vibes, bass, drums, and piano, plus vocalist **Ethel Azama**. The first engagement will be at the Thunderbird, Las Vegas, Nev., in October.

Don Elliott wrote the music for another play by the late **James Thurber**, *The Beast in Me*. It's currently touring summer theaters with a possibility of landing on Broadway . . . **Don Costa** has written the music for a Broadway show, *Underworld*, with story and lyrics by **Ben Hecht**.

Frank Sinatra has bought a radio station: KNAK, Salt Lake City, Utah . . . The July and August schedules for ABC-Radio's network show *ABC Dance Time*, heard Saturdays 10-10:25 p.m., EDT, reads: July 21, the **Tommy Dorsey Orchestra**; July 28, **Stan Kenton**; Aug. 4, **Xavier Cugat** . . . **Henry F. Whiston**, top producer of jazz radio shows in Canada, now broadcasts 3½ hours of jazz weekly, coast to coast for the Canadian Broadcasting Corp.

Tom Wilson, a veteran jazz a&r man, has joined Audio-Fidelity . . . Candid Records is readying a new set of albums produced by **Nat Hentoff**. The company is selling its *A Treasury of Field Recordings* direct to consumers . . . Mills Music has uncovered some heretofore unpublished compositions by **Duke Ellington** and the late **Fats Waller** and **Fletcher Henderson**. Columbia records' **John Hammond** has already picked 13 of the Waller pieces for an album.

LONDON

Philips records has signed two local mainstream groups, **Bruce Turner's** Jump Band and the **Tony Coe Quintet**. Both leaders have played alto sax with the **Humphrey Lyttleton Band** . . . **Dave Brubeck** is to present the prizes to the winners of the National Piano Council's jazz piano playing contest at the Gaumont State Kilburn on Nov. 25. First prize is a seven-day expense-paid trip to New York City and New Orleans . . . **Frank Sinatra's** "Midnight Matinee" at Royal Festival Hall was attended by **Princess Margaret**, the **Earl of Snowdon**, **Nelson Riddle**, **Shirley Bassey**, **Matt Monro**, and other celebrities from the nobility and the entertainment world.

Among the groups to appear at the National Jazz Festival at Richmond Surrey, July 28-29, are those led by **Chris Barber**, **Humphrey Lyttleton**, **Alex Welsh**, **Bruce Turner**, **Bob Wallis**, **Gerry Brown**, **Tony Coe**, **Cyril Preston**, **Kenny Ball**, **Johnny Dankworth**, **Terry Lightfoot**, **Joe Harriott**, **Dick Charlesworth**, **Tubby Hayes**, **Forrie Cairns**, **Ronnie Ross**, **Don Rendell**, **Sonny Morris**, and **Ken Colyer**.

The East Coast Jazz Festival, to be held at the Boating Lake Site, Cleethorpes, Aug. 3-5, will feature the bands of **Acker Bilk**, **Ball**, **Dankworth**, **Turner**, **Welsh**, **Wallis**, **Charlesworth**, **Monty Sunshine**, **Rendell**, **Mick Mulligan**, **Hayes**, and **Sandy-Brown-Al Fairweather**.

PARIS

Bud Powell returned briefly to the Blue Note in Paris after a successful tour of the Scandinavian countries. He will work in July at the Whiskey Jazz Club in Madrid, make a brief return to Copenhagen and Sweden, and then plans a return to the United States. While Powell was in Copenhagen, producer **Jorgen Leth** made a short documentary film featuring him.

Three female singers received favorable reviews in the French press within the last couple of months: **Jewell Brown** on her first European tour with **Louis Armstrong**, **Irene Reed** with **Count Basie**, and blues singer **Mae Mercer**, who arrived here in April and is in such demand, she's singing nightly in two clubs, Carroll's and La Grand Severine . . . The **Ray Charles** show at the Olympia lived up to all expectations and once again "The Genius" is the fair-haired boy of the French. Many of the musicians from the band will be making albums now on Charles' new record label, Tangerine, co-owned with **C. B. Atkins**, manager and husband of **Sarah Vaughan** . . . **Dizzy Gillespie** and **Fats Domino** are slated for the annual jazz festival in Antibes, France, late in July

. . . **Lucky Thompson** is swinging in Sweden with **Jimmy Woode**, **Sahib Shihab**, **Idrees Sulliman**, and **Benny Bailey**.

NEW ORLEANS

Nat Adderley cut a Riverside LP here with **Cannonball Adderley**, **Sam Jones**, and three New Orleanians—tenorist **Nat Perrilliat**, pianist **Ellis Marsalis**, and drummer **James Black**. The session was supervised by **Orin Keepnews**, and included several originals by the local modernists, who are the core of the **American Jazz Quintet** here.

The Jazz Museum acquired a mandolin that was the first musical instrument to be played by early jazz trumpeter **Freddie Keppard**. The instrument was obtained from jazz critic-researcher **Bill Russell**, who received it from Keppard's sister in 1958 . . . Pianist **Joe Burton** has left town, reportedly because of operational problems involved in running his nitery. Burton has fronted modern trios of varying interest for three years at his Canal St. club.

Lavergne Smith returned to Bourbon St. after three years' absence to open a new club, **Pepe's**. The pianist-singer was a fixture at the Old Absinthe House for many years on the bill with the late **Fats Pichon** . . . Altoist **Don Lasday** recently began a full program of instruction in modern jazz, financially backed by a local music store. Lasday is a regular in **Lloyd Alexander's** big band . . . Pianist **Buddy Prima** has been drafted . . . **Joe Martin**, former New Orleans drummer-vibist active in Las Vegas, Nev., for the last several years, is back in the Crescent City playing with **Rusty Mayne's** trio . . . **Harold** and **Howard Cooper** are on the road with their new group, the **Twins of Dixie**. The Coopers are playing an extended engagement at Philadelphia's Club 13.

DETROIT

The clarinet of **Bob Snyder** and the piano of **Brian Wells** have brought back the crowds to the Kevin House in downtown Detroit . . . **Jack Gelber's** play *The Connection* is being presented at the Un-Stabled on weekends through July. The **Sam Sanders Quartet** is featured . . . **James Tatum** produced *Spiritualotta Folk Jazz* at the Art Institute. The show will be repeated later this summer . . . Detroit's newest jazz label, Workshop Jazz, has released its first LP. It features the **Earl Washington All-Stars**, which includes **Basieites** **Sonny Payne**, **Frank Foster**, **Frank Wess**, **Thad Jones**, and **Benny Powell**.

The Michigan State Fair will swing more than ever this year. Manager **Walter Goodman** has hired **Jimmy Wilkins'** big band, the **Jack Brokensha Quartet**, and **Tex Beneke** with the **Mod-**

ernaires . . . **Stan Kenton's** one-nighter at Eastland Center was so successful that booker **Norm Cummings** has signed another big band, **Woody Herman's**, for a July date . . . **Ray McKinley** and the **Glenn Miller Orchestra** will play at Metropolitan Beach on July 29 . . . **Duke Ellington's** recent appearance at the Minor Key was his first night-club appearance in Detroit.

CHICAGO

The breakup of **Sonny Rollins & Co.** (*DB*, July 19) may not come about. When the group played a recent engagement at McKie's Disc Jockey Lounge here, **Jim Hall**, guitarist with the group, said: "Sonny thought I wanted to leave, and I thought he wanted to break up the group. It was a mutual misunderstanding. I think we'll probably stay together a little longer." Sharing the McKie bandstand with the group was tenorist **Gene Ammons**; the Rollins rhythm section backed him. Ammons stayed on after Rollins' departure and worked with organist **Jack McDuff's** trio for two weeks.

Jazz came to Chicago suburbia recently when the **Stan Kenton Band** and the **Art Van Damme Quintet** were featured at the week-long Hazel Crest Music Festival . . . Accordionist **Leon Sash** has taken a quintet into the Velvet Heart Room of the Guest House in Franklin Park. The front line is made up of Sash playing regular accordion plus cello and bass accordionists . . . **John Frigo's** trio holds forth at the Sahara Motel's Celebrity Room every Thursday and Friday. The group is made up of Frigo, bass; his son **Rick**, drums; and **Dick Reynolds**, piano. The group also can be heard at Mister Kelly's on Monday and Tuesday.

Singer **Irene Kral** was well received at the Playboy Club recently. She sounded better than ever . . . **Franz Jackson's** Original Jass All-Stars have added another night to their Jazz, Ltd., schedule. The band of veterans alternates with **Bill Reinhardt's** crew on Fridays now in addition to having Thursday nights at the club . . . Chicago Superior Court denied **Mrs. Ammad Jamal's** suit contesting her divorce from the pianist (*DB*, July 5).

LOS ANGELES

American Federation of Musicians, Local 47, is proving it holds the jazz cause dear. In co-sponsorship with the Bureau of Music of the City of Los Angeles, the union has initiated a series of jazz concerts at the beach scheduled for the last Sunday of every month. The events are held at the new Venice Outdoor Theater in Venice at 2 p.m. Musicians are paid from the music performance trust funds. Starting the series was **Gerald Wilson's** big band and the


Frank Rosolino Quintet.

Buz Overbeck replaced drummer **Jack Sperling** with **Pete Fountain's** New Orleans group. Sperling is now back in his old chair with the NBC staff orchestra . . . **Dave Amram** scored the film *The Manchurian Candidate*, which stars **Frank Sinatra** and is due for November release . . . **Eddie Robertson**, onetime bassist and vocalist with the **Benny Goodman Band**, now heads his own trio at the Thunderbird International Hotel with **Patti Allen** on piano and accordion and **Chuck Flores** on drums . . . Hard-swinging tenor man **Claude McLin** took his trio into the Kon-Tiki Lounge of the Tropicana Lanes in Inglewood . . . **Jimmy Witherspoon** returned to the It Club.

Guitarist **Dave Barbour**, active in recording again, signed with **Fred Astaire's** Choreo label and cut his first LP backed by strings and brass ensemble . . . Singer **Ruth Olay's** night-club act is newly dressed in special arrangements by **Benny Carter** and **Jerry Fielding** . . . Pianist **Cy Coleman**, who has done his share of label-hopping, finally settled down with Capitol. His first Capitol album, *Broadway Panorama*, was released July 2 and marks his seventh album on the market but his first with a major company . . . **Andre Previn's** next movie scoring job will be *Two for the Seesaw* starring **Robert Mitchum** and **Shirley MacLaine**. He recently completed writing chores for the upcoming film of **Eugene O'Neill's** *Long Day's Journey into Night*.

SAN FRANCISCO

One of the bay area's firmest ties with Dixieland has been severed with the sale of the Hangover to a syndicate headed by **Frank Dobashi**, owner of a leading sukiyaki restaurant. The club's name will be changed to Ginza West and will feature musical entertainment by performers from Japan, Dobashi said. The Hangover was launched in 1949 by **Doc Dougherty**, an expert promoter and able bartender with a liking for traditional jazz.

Another recent casualty was the Flamingo in Oakland. Opened May 11 with a bill headlined by **Dinah Washington**, the big and boomy room closed four weeks later at the conclusion of its second offering: the **Red Norvo** Quintet, the **Four Jokers**, and local drummer **Russell Lee's** trio. Although situated on Jack London Square amid a concentration of topflight restaurants, the Flamingo's income proved insufficient to meet its heavy expenses. Alarmed backers, including a couple of wealthy businessmen, closed their purses, and the club shuttered. Efforts are being made to obtain additional capital to reopen the room. 

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Jake Hanna, a student of Method Jazz Drumming, will be appearing with the Woody Herman Band at the Metropole in New York City during the months of July and August.

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WHERE & WHEN

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

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

NEW YORK

After the Ball (Saddlebrook, N. J.): **Teddy Charles, *tfn***.
Basin St. East: **Ahmad Jamal, Stan Getz, Lambert-Hendricks-Volande, 7/21-22, 7/28-29.**
Birdland: **Art Blakey to 7/25.**
Condon's: **Tony Parenti, *tfn*.**
Five Spot: **Roland Kirk, *tfn*.**
Half Note: *unk*.
Harout's: **Steve Lacy, *tfn*.**
Hickory House: **Marian McPartland, *tfn*.**
Jazz Gallery: *unk*.
Kenny's Steak Pub: **Herman Chittison, *tfn*.**
Metropole: **Dick Rudefbusch to 7/19. Red Nichols, 7/20-8/9.**
Nick's: **Wild Bill Davison, *tfn*.**
Randall's Island: **Pearl Bailey-Louis Bellson, 7/28.**
Sherwood Inn: **Billy Bauer, wknds.**
Teddy Bear: **Gil Melle, *tfn*.**
20 Spruce St.: **Ahmed Abdul-Malik, wknds.**
Village Gate: **Sonny Rollins, Mose Allison to 7/29. Thelonious Monk opens 7/31, *tfn*.**
Village Vanguard: **Milt Jackson, Ray Bryant, to 7/25.**

NEW ORLEANS

City Park Stadium: **Lloyd Alexander, Sun.**
Dan's Pier 600: **Al Hirt, *tfn*.**
Dixieland Coffee Shop: various traditional groups.
Famous Door: **Sharkey Romano, Santo Pecora, *tfn*. Leon Prima, Sun., Tues.**
French Quarter Inn: **Pete Fountain, *tfn*. Leon Prima, Mon.**
Icon Hall: various traditional groups.
Paddock Lounge: **Octave Crosby, Snookum Russell, *tfn*.**
Prince Conti Motel: **Armand Hug, *tfn*.**
Pepe's: **Laverne Smith, *tfn*.**
Playboy: **Clancy Hayes opens 8/9. Al Belletto, Dave West, *hbs*. Rusty Mayne, Sun.**
Preservation Hall: various traditional groups.

DETROIT

Baker's Keyboard: **Oscar Brown Jr. to 7/22.**
Oscar Peterson, 7/23-8/5.
Bob & Rob's: **Howard Ross, *tfn*.**
Checker Bar B-Q: **Ronnie Phillips, afterhours, *tfn*.**
Drome: **Dorothy Ashby, *tfn*.**
Falcon (Ann Arbor): **Bob James, *tfn*.**
52nd Show Bar: **Bob Meeks, *tfn*.**
Kevin House: **Bob Snyder, *tfn*.**
Minor Key: **Maynard Ferguson to 7/22. Les McCann, 7/24-29.**
Momo's: **Mel Hall, *tfn*.**
Topper Lounge: **Danny Stevenson, *tfn*.**
Trent's: **Terry Pollard, *tfn*.**
The '20s: **John Griffith, *tfn*.**
Un-Stabled: **Sam Sanders, *tfn*.**

CHICAGO

Black Eyed Pea: **Judy Roberts, wknds.**
Bourbon Street: **Art Hodes, Clancy Hayes, Toni Lee Scott, *tfn*.**
Edgewater Beach Hotel: **Dukes of Dixieland, Julie Wilson, 7/23-29.**
Gaslight Club: **Frankie Ray, *tfn*.**
Guest House: **Leon Sash, Sun., Mon.**
Happy Medium (Downstairs Room): **Cy Touff, Mon., Tues. Cliff Niep, Weds.-Sun.**
Jazz, Ltd.: **Bill Reinhardt, *tfn*. Franz Jackson, Thurs., Fri.**
London House: **Erroll Garner to 7/22. Jonah Jones, 7/24-8/12. George Shearing 8/14-9/9.**
Jose Bethancourt, Larry Novak, *hbs*.
McKie's: *unk*.
Mister Kelly's: **Marty Rubenstein, John Frigo, *hbs*.**
Pepper's Lounge: **Muddy Waters, wknds.**
Playboy: **Jimmy Rushing, Teri Thornton, to 8/8.**
Tony Smith, Jim Atlas, Joe Iaco, Bob Davis, **Harold Harris, Hots Michels, *hbs*.**
Ravinia Festival: **Benny Goodman, 8/1-3.**
Sahara Motel: **John Frigo, Thurs., Fri.**
Sutherland: **Arthur Prysock to 7/29.**
Velvet Swing: **Nappy Trottier, *tfn*.**

LOS ANGELES

Avalon Casino (Catalina): **Johnny Catron, 7/29-8/12.**
Azure Hills Country Club (Riverside): **Hank Meser, *tfn*.**
Beverly Cavern: **Teddy Buckner, *tfn*.**

Cascades (Belmont Shore): **Jack Lynde, Joe Lettieri, John Lasonio, *tfn*. Sun. morning sessions.**
Charleston (Arcadia): **Bob Russell, Southland Seven, *tfn*.**
Crescendo: **Sarah Vaughan, 8/1-12.**
Comedy Key Club: **Curtis Amy, afterhours, *tfn*.**
Dynamite Jackson's: **Richard (Groove) Holmes, *tfn*.**
El Mirador (Palm Springs): **Ben Pollack, *tfn*.**
Encore Restaurant: **Frankie Ortega, Don Greif, Walt Sage, *tfn*.**
Green Bull (Hermosa Beach): **Andy Blakeny, Alton Purnell, Alton Redd, *tfn*.**
Hermosa Inn: **Jack Langlos, The Saints, wknds.**
Intermission Room: **Bill McAfee, Teddy Edwards, Paul Togawa, Weds.-Sun.**
It Club: **Jimmy Witherspoon, *tfn*.**
Jerry's Caravan Club: **Gene Russell, Henry Franklin, Steve Clover, Thurs.-Sun. Sessions, Thurs.**
Joani Presents (Lankershim): **Stuff Smith, Ira Westley, Dick Cary, Weds.-Sun.**
Lighthouse: **Howard Rumsey, *hb*. Guest groups, Sun.**
Lucey's Licorice Lounge: **Dave Howard, Don Peterson, *tfn*.**
Mardi Gras Steak House (Orange): **Johnny Lane, wknds.**
Marty's: **William Green, Art Hillary, Tony Bazeley, *tfn*.**
Metro Theater: afterhours concerts, Fri.-Sat.
Michael's: (E. Washington): **Johnny White, *tfn*.**
Millionaire's Club: **Mike Melvoin, Gary Peacock, *tfn*.**
Montebello Bowl: **Ken Latham, Hank Henry, *tfn*.**
Nickelodeon: **Sunset Jazz Band, wknds.**
Page Cavanaugh's: **Page Cavanaugh, *hb*.**
Pickwick 5 Horsemen Inn (Burbank): **Charlie Blackwell, Ron Lewis, Bill Malouf, *tfn*. Afterhours sessions, Fri.-Sat.**
PJ's: **Eddie Cano, *tfn*. Barney Kessel, Trini Lopez, Sun.-Tues. John LaSalle, Tues.-Sun.**
Red Carpet Room (Nite Life): **Vi Redd, Laverne Gillette, Richie Goldberg, Mon.**
Red Tiki (Long Beach): **Vince Wallace, Buddy Prima, Jim Crutcher, Clyde Conrad, Thurs. Sessions, Sun.**
Roaring '20s: **Ray Bauduc, Pud Brown, *tfn*.**
Rubaiyat Room (Watkins Hotel): **Kenny Dennis, *tfn*.**
Shelly's Manne-Hole: **Shelly Manne, Betty Bennett, wknds. Red Mitchell, Mon. Phineas Newborn, Tues. Paul Horn, Weds. Shorty Rogers, Thurs.**
Sherman Bowl (Reseda): **Ruth Price, Russ Freeman, Don Bagley, Stan Roth, Mon.**
Signature Room (Palm Springs): **Candy Stacy, *tfn*.**
Sherry's: **Pete Jolly, Bill Plummer, *tfn*.**
Slate Bros.: **Kay Stevens, through August. Herbie Dell, *tfn*.**
Spigot (Santa Barbara): sessions, Sun.
Storyville (Pomona): **Ray Martin, Tailgate Ramblers, *tfn*.**
Summit: **Lionel Hampton to 7/20.**
Tropicana Lanes Kon-Tiki Lounge (Inglewood): **Claude McLin, *tfn*.**
UCLA: **Summer Band Workshop, 7/31-8/6.**
Winners: **Don Randi, *tfn*.**
Zucca's Cottage (Pasadena): **Rosy McHargue, *tfn*.**

SAN FRANCISCO

Black Hawk: **Cal Tjader to 9/9. Ramsey Lewis, 9/11-30.**
Black Sheep: **Earl Hines, *tfn*.**
Burp Hollow: **Frank Goulette, *tfn*.**
Coffee Gallery: **Horace Benjamin, wknds.**
Earthquake McGoon's: **Turk Murphy, Claire Austin, *tfn*.**
Executive Suite: **Chris Ibanez, *tfn*.**
Fairmont Hotel: **Lena Horne to 8/15. Sarah Vaughan, 8/16-9/5. King Sisters, 9/6-26.**
Jazz Workshop: **Chico Hamilton to 7/22. Jimmy Witherspoon, Ben Webster, 7/24-8/5. Les McCann, 8/7-19. Jimmy Smith, 8/21-9/2. Cannonball Adderley, 9/4-23.**
Mr. Otis: **Jim Lowe, wknds.**
Pier 23: **Burt Bales, Frank Erickson, wknds.**
Sugar Hill: **Virgin Island Steel Band to 7/21.**
Lightnin' Hopkins, Jackie Cain-Roy Kral, 7/23-8/11. **Clara Ward Singers, 8/13-9/1.**
Suite 14 (Oakland): **Gus Gustafson, wknds.**
Monkey Inn (Berkeley): **Dixieland combo, wknds.**
Trois Couleur (Berkeley): various jazz groups, Sun.-Thurs. **Jack Taylor, wknds.**
Tsubo (Berkeley): **The Group, *tfn*. Sessions, Sun.-Mon.**
Palate Restaurant (Mill Valley): **Lee Konitz, wknds.**
Trident (Sausalito): **Vince Guaraldi, *tfn*.**
The Dock (Tiburon): **Steve Atkins, wknds.**



HERE'S JACK!

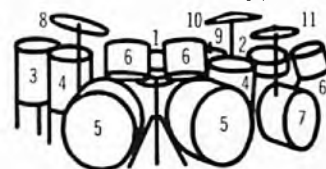
"Here's Jack" has been a familiar term, not only on a certain TV show, but also in NBC's Hollywood studios where Jack Sperling holds down "first drum chair". Jack is also the propellant behind the rocketing Pete Fountain group on several albums.

With his own new album "Pete Fountain presents Jack Sperling and his Fascinat'g Rhythm", Jack pushes forward a professional career that began after World War II with the Glenn Miller band led by Tex Beneke. Later he backed Les Brown's aggregation for several years before joining NBC and Pete.

In the album, Jack uses more than just a modicum of drums (see photo)—comes on strong with a varying style that ranges from crisp brush work through driving rhythm to the occasional hint of a heavy

after-beat. All in all, it's stirring Sperling stuff, played on Sperling's sterling equipment, LUDWIGS . . . the most famous name on drums.

Here's the Ludwig recording combination Jack Sperling prefers:



1. 5" x 14" Snare #400
2. 3" x 13" Snare #905PC
3. 16" x 18" Tom #952PC
4. 16" x 16" Toms (2) #950PC
5. 14" x 22" Bass (2) #922PC
6. 8" x 12" Tom (3) #942PC
7. 14" x 20" Bass #920PC
8. 22" Med. Heavy Bounce Cym.
9. 2-15" Med. Hi-Hats
10. 18" Med. Fast Cym.
11. 16" Med. Cym.

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