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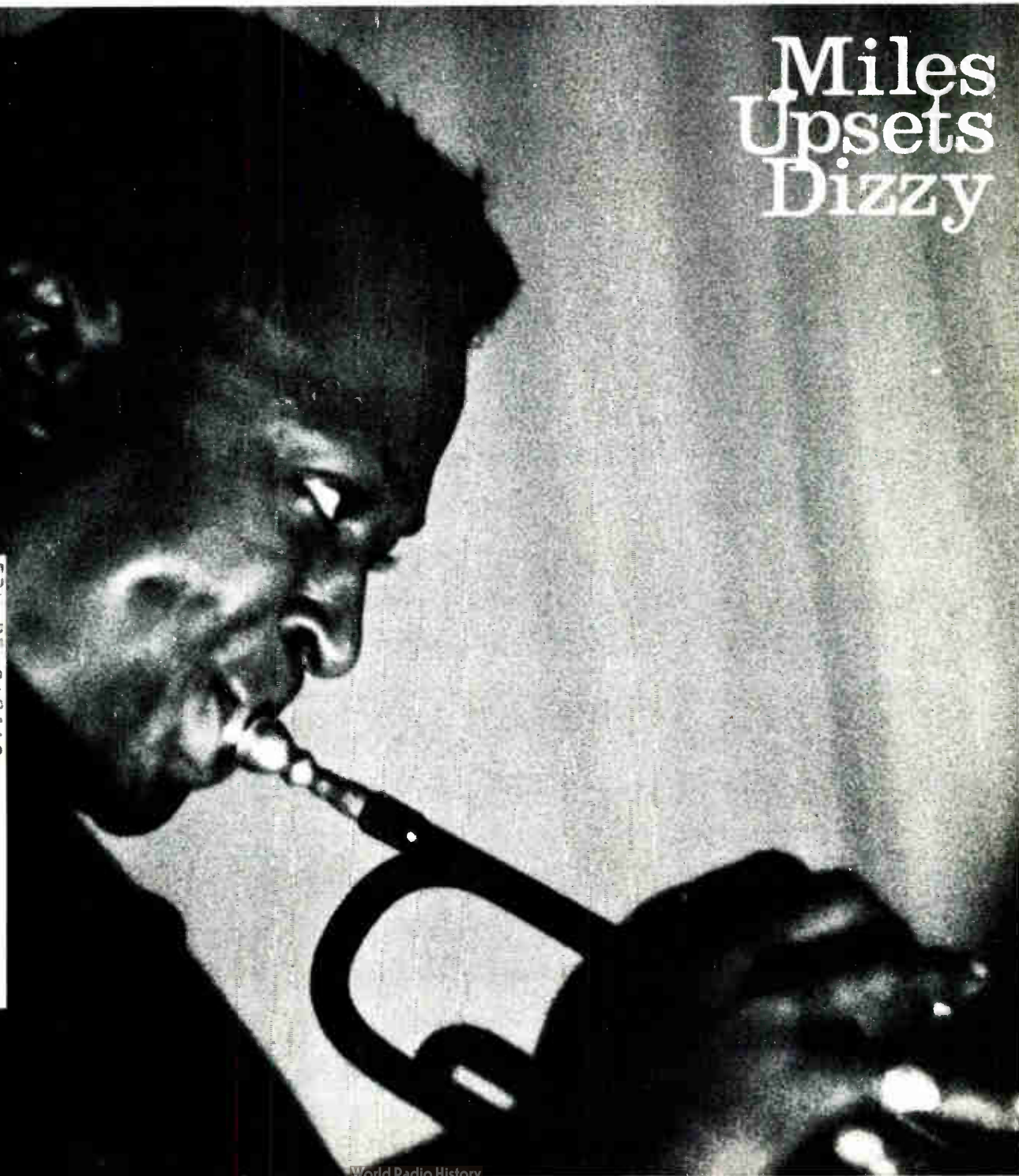
INTERNATIONAL JAZZ CRITICS POLL RESULTS

Final Results Begin On Page 14

NEWPORT REPORT

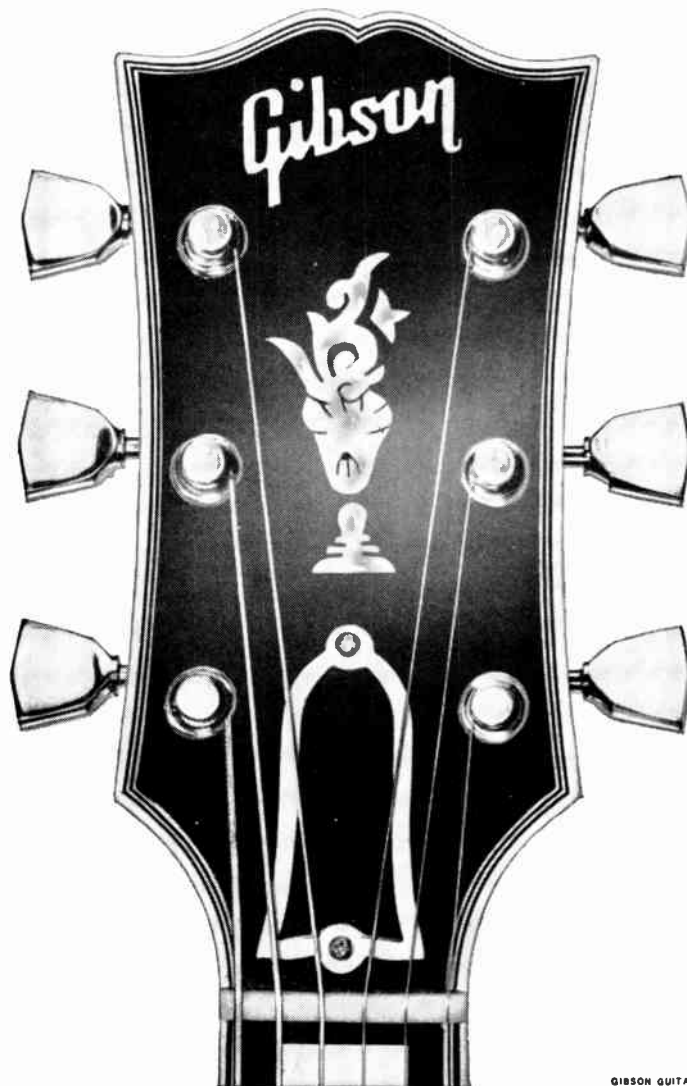
Complete Festival Coverage Begins On Page 10

Miles Upsets Dizzy

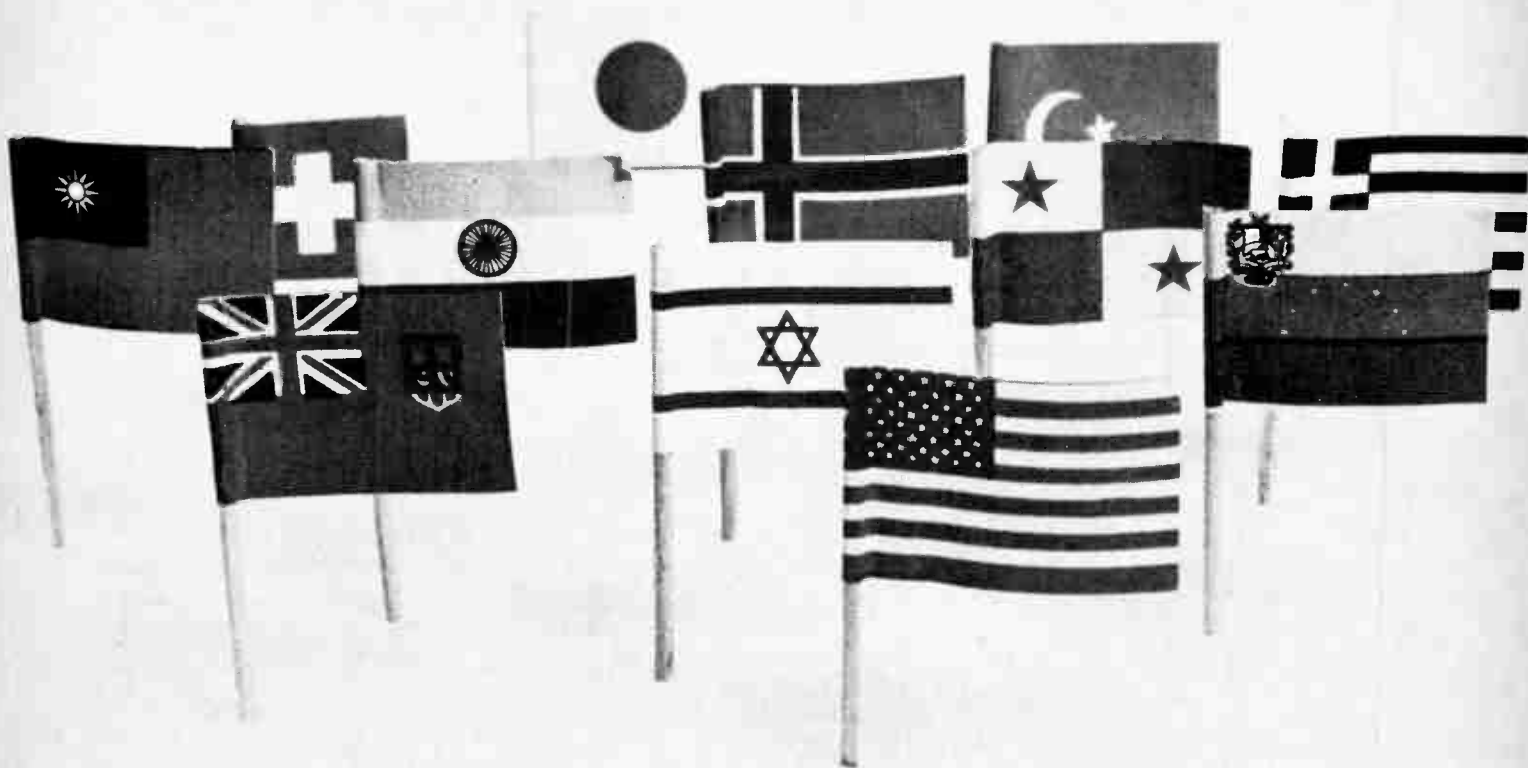


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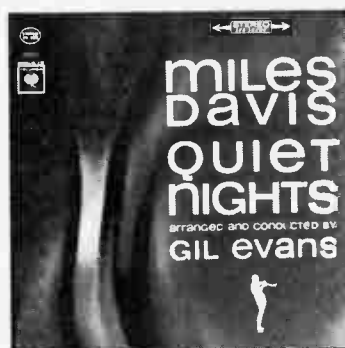
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CONTENTS

ARTICLES

- 10 **Newport Report:** Down Beat editor Don DeMicheal offers a comprehensive account of the celebrated three-day Rhode Island jazz event
- 14 **Down Beat's International Critics Poll Results:** 52 Critics from three continents select 40 musicians as the elite of the jazz world in this 12th annual tabulation
- 20 **How They Voted:** A detailed listing of each ballot showing the musicians chosen by the critics in the various categories of the poll and some brief comments on their choices

REVIEWS

- 22 **Record Reviews**
- 28 **Comments on Classics,** by Donal J. Henahan
- 29 **Blindfold Test:** Teddy Edwards

DEPARTMENTS

- 5 **Chords and Discords**
- 7 **Strictly Ad Lib:** Reports from New York, Toronto, Washington, Chicago, and Los Angeles
- 8 **News**

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Anniversary Pats And Pans

I want to congratulate *Down Beat* on the excellent 30th anniversary issue. I enjoyed reading about the *Down Beat* years and the articles about jazzmen and their relation to the period in which they played.

I was very interested in the observations by Don Heckman in his article on Ornette Coleman and the '60s. Some of the statements made in it try to convince the reader that the future of jazz lies in the concert hall. Here it would be presented to highly critical groups that do not have an interest in jazz and would prevent most people who are interested in jazz from being able to hear artists in person.

Charles Preston
Newton, Iowa

On the whole, *Down Beat* can be proud of its 30th anniversary issue, but it contained a fine example of what is wrong with jazz criticism today. The article by Tom Scanlan on Benny Goodman and the jazz of the past was interesting, brilliantly written, and accurate. The article by Don Heckman was dull, pretentious, and opinionated. Ornette Coleman, John Coltrane, Cecil Taylor, Eric Dolphy, and their ilk are the reason that jazz clubs are closing all over the country.

Writers like Heckman and Nat Hentoff, who can only write about the avant garde, do a great disservice to jazz.

I thank *Down Beat* for balancing this with fine scribes like Scanlan, and I hope it will print more of his work in the future.

Muncy Weldon
Hollis, N.Y.

Congratulations on the 30th anniversary issue. It was a terrific review and masterly job throughout.

William A. Beverly
Cochituate, Mass.

I have bought and enjoyed *Down Beat* for the last 24 years. In all that time I have enjoyed the 30th anniversary issue the best. Congratulations.

H. Montelongo
Los Angeles

The adjective that best describes *Down Beat's* 30th anniversary issue is flawless!

Dennis R. Hendley
Milwaukee, Wis.

The 30th anniversary issue is just great. For anyone who grew up in the swing era, this issue brings back so many fond memories. The entire layout and art illustrations are most tasteful.

George Russin
Mamaroneck, N.Y.

Berklee

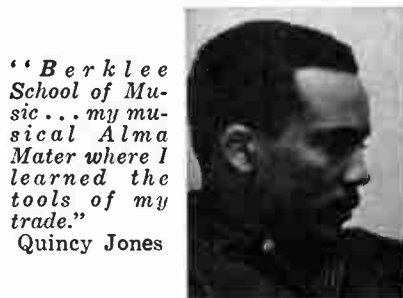
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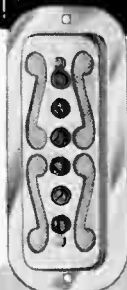
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Mingus Justified

I would like to comment on the news story *Mingus Sharply Criticized for European Tour Behavior* (DB, June 18). I attended the concert in Zurich, and Mingus may have been an hour late, but he made it up afterwards and carried on playing until midnight. If Mingus was angry that night, it cannot all be blamed on him. A visiting jazz musician cannot have a good impression if the microphones do not work and electricians have to come on stage in the middle of the concert.

U. M. Kohler
Wynau, Switzerland

Anita No Holiday Copy

If John A. Tynan is as bored with writing remarks (DB, June 18) about Anita O'Day's debt to Billie Holiday as Miss O'Day's fans are of reading these remarks, he could write about Miss O'Day's debt to Ella Fitzgerald or Louis Armstrong or Roy Eldridge or Sarah Vaughan or any of the musicians she admires. Debts in the art world are as endless as anything in this universe.

Anita O'Day's music is her own creation, and it is a mark of good taste on her part to include influences from other great musicians. If Tynan prefers Bill Holman's music, perhaps he should review instrumental performances.

Donald S. Richardson
Goodwell, Okla.

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Blues Reissues

I am a blues fan and enjoy the *Blues 'n' Folk* column very much. I'm particularly interested in the reissues, which are quite scarce, even with the folk craze in full swing. It's sickening when one realizes all the priceless masters that are gathering mold in the vaults of such companies as Columbia, RCA, and Decca. Columbia has come through with Robert Johnson, LeRoy Carr, and Bessie Smith albums, but there's so much more.

RCA's meager offering, *The Original Rhythm and Blues Hits* is okay, but an entire album should be devoted to Sonny Boy Williamson alone instead of the one selection. Decca's *Out Came the Blues* is a wonderful album and is quite encouraging. But what about the recordings of Tommy McClennan, Furry Lewis, Lonnie Johnson, and Big Joe Williams?

Robert Quine
Richmond, Ind.

Issues By Category

My interest in jazz is barely two years old, yet through recordings, several books, and *Down Beat*, I feel that my knowledge of the subject has been fairly well developed.

It seems to me that an occasional issue of *Down Beat* devoted to a particular style of jazz might be interesting and rewarding. For instance, you could feature articles on the new jazz. Similar issues could deal with such styles as present-day Dixieland, swing, or the blues.

Richard Gordon
Merrick, N.Y.

STRICTLY AD LIB

NEW YORK

Those organ-ic problems described by guitarist **Wes Montgomery** in *Down Beat* (July 16) came to plague him shortly thereafter. He left the electronic instrument in Indianapolis on the assumption that someone was going to rent an organ for his Half Note engagement of late June and early July. But it seems that the only ones available were in sad shape, so he ended up by hiring **Sam Jones** to play bass with regulars **George Brown**, drums, and **Mel Rhyne**. Rhyne, in lieu of an organ, played piano, his original instrument.

The **Miles Davis** group at Birdland had regular drummer **Tony Williams** and pianist **Herbie Hancock**, but **Ron Carter** rejoined on bass, and **Sam Rivers**, from Boston, was the new tenor man . . . **Al Heath**, who was working with Carter at the Five Spot, is now heading the trio opposite **Charlie Mingus**. With drummer Heath are **Cedar Walton**, piano, and **Reggie Workman**, bass . . . On Aug. 16 there will be a Long Island Jazz Festival at Huntington, on Long Island, for the benefit of the National Association for the Advancement of Colored People, the Congress of Racial Equality, and the Student Nonviolent Co-ordinating Committee. Groups set so far are those of **Benny Powell**, **Randy Weston**, and **Ray Bryant**.

Pianist **Junior Mance** and singer **Joe Williams** parted

company. Mance, whose Capitol album has been doing quite well, is now running his own trio, which includes bassist **George Tucker** and drummer **Walter Perkins**. Pianist **Jimmy Jones** has been filling in with Williams until a definite replacement can be set . . . Trumpeter **Kenny Dorham's** quintet with **Joe Henderson** on tenor saxophone took part in a "Modern Dance and Jazz Concert" benefit for CORE at Hunter College in late June. Choreography was by **Ron Davis** and **Lester Wilson**; compositions of **Cannonball Adderley**, **Oliver Nelson**, and **Mary Lou Williams** were played . . . Pianist **Paul Bley's** quartet played a concert at the Cellar Cafe on W. 91st St. With Bley were **Farrell Saunders**, tenor saxophone; **David Izenzon**, bass; and **Paul Motian**, drums.

Trumpeter **Donald Byrd** spent July at **Ronnie Scott's Club** in London. Tenor saxophonist **Ben Webster** is a possibility there for September. Meanwhile, pianist **Erroll Garner** is set for an English tour in October; **Frank Sinatra** will do three London concerts in September; **Duke Ellington** is to journey to England early next year; and the dual attraction of **Ella Fitzgerald** and the **Oscar Peterson Trio** will visit the isles in April, 1965.

Other future travelers to foreign lands include pianist **Bill Evans**, who will appear at the festival in Comblain-la-Tour, Belgium, on Aug. 8 and 9, and the **Georgie Auld Sextet**, featuring trumpeter **Harry Edison**, to Japan for two weeks commencing Sept. 6. It also looks as if flugelhornist **Art Farmer** will tour Europe again in September.

Buck Clayton and **Yank Lawson**, trumpets; **Vic Dickenson**, trombone; **Edmond Hall**, clarinet; and **Dick Wellstood**,



EVANS



MONTGOMERY

(Continued on page 44)

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DOLPHY

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REED MAN ERIC DOLPHY DIES IN BERLIN

The news, spreading quickly through the jazz world by word of mouth, was met with a shocked disbelief that was almost anger. Eric Dolphy, one of the most significant and accomplished musicians associated with the new wave of jazz freedom, was dead in Berlin, Germany. He was 36.

The multi-reed man had gone to the German city June 27 to open a new jazz club, the Tangent. According to German critic Joachim Berendt, Dolphy was seriously ill upon his arrival in Berlin and on the evening of the club opening was able to play only two sets, backed by the trio of German pianist Karl Hans Berger, before illness forced him to leave the stand.

In pain the following day, Dolphy repeatedly asked friends to "take me home—take me home," saying nothing but these words over and over.

He died the next day. Doctors at

the Berlin Achenbach Hospital, reported Berendt, stated that Dolphy was diabetic, a fact perhaps unknown to him, and found too much sugar in his bloodstream. They also said a "circulatory collapse" had taken place.

Dolphy, born in Los Angeles, Calif., in 1928, began studying clarinet there in 1937. Embarking on a career as a jazz musician in the mid-'50s, the reed man (he had added alto saxophone, flute, and bass clarinet to his battery of instruments) worked with the groups of Eddie Beal, Chico Hamilton, and, in recent years, Charlie Mingus and John Coltrane. He also appeared in programs of Third Stream music with Gunther Schuller. He rapidly established himself as a leading voice in the jazz avant garde and since 1961 had won Talent Deserving of Wider Recognition awards for alto saxophone, flute, and miscellaneous instrument in *Down Beat's* International Jazz Critics Polls.

In April Dolphy went to Europe as a member of a touring Mingus group. After the tour was over, he decided to remain there and reportedly was considering becoming an expatriate. "I'd like to stay in Europe," he told Berendt a few weeks before his death. "There is no race trouble. I'll live in Paris."

Mrs. Sadie Dolphy, mother of the deceased jazzman, told *Down Beat* the family would not know for certain the exact cause of his death until an autopsy is completed in Los Angeles.

The medical report from Europe, she said, states the direct cause of death was due to a heart attack with "a trace of diabetes."

Her son, Mrs. Dolphy said, had no record of heart disease or of diabetes. "Not that we know of, anyway," she said, "because he never complained about anything."

She attributed the onset of the coronary attack to "his constant drive."

His mother said she had not seen her son since he left for New York two years ago.

The funeral was held July 9 in Los Angeles.

LARRY BUNKER LEAVES STUDIOS TO JOIN BILL EVANS

Larry Bunker, one of Hollywood's top jazzmen who has been almost completely submerged in studio work in recent years, has torn up his session date book.

The drummer-vibist, a 35-year-old native of Long Beach, Calif., is giving up his career as a studio man to take Paul Motian's drum chair with the Bill Evans Trio. Bunker joined Evans

and bassist Chuck Israels during the trio's recent engagement at The Trident in Sausalito, across the Golden Gate bridge from San Francisco.

Before he left Hollywood, Bunker summed up his decision to quit studio work for Evans simply: "It's a chance to play."

The drum spot with Evans, he went on, "kind of fulfilled all the ideal requirements for me." And Evans "says the most musically for me. Working with him makes the most sense to me."

"Now," he concluded, "I can play some music for a change."

GIUFFRE MAY TEACH VIA MAILED TAPE RECORDINGS

Jimmy Giuffre, the widely respected composer and reed man, is contemplating instructing by means of a tape-recorded letter in conjunction with his resumption of private teaching in New York City.

Giuffre, who employs a tape recorder extensively for his personal use, has been teaching, off and on, for several years but said he decided to resume instructing after several prospective students approached him recently.

He said his teaching method will be described as the Giuffre Approach and that it's possible he will take on foreign students and other out-of-towners, using the tape letter.

"There is a certain approach to music that's hard to find in the usual academic surroundings," Giuffre said. "My teacher's degree gave me only a smattering of knowledge. While in the Army, I met a guy who had studied with Dr. Wesley LaViolette. After I got out, I went to the University of Southern California to work on my master's. I switched my major from public-school music to composition. Then I left USC to study with Dr. LaViolette because there had been nothing that led me into personal directions."

"My approach to teaching has to do with opening the ears and thoughts of young people to find their own music. First they must get down to basic ways of playing their instruments [Giuffre will not restrict his pupils to reed men], but eventually, the basis of my teaching is contrapuntal—free counterpoint—not readily available in schools. You have to seek out a private teacher."

"Jazz has always leaned toward a combination of counterpoint and harmony, but basically the main source has been the harmony. The harmonic concept limits one's scope; the contrapuntal approach presents infinite possibilities and allows you to write your own music."

He said his classes will take up the

things he has experienced in music and provide students with procedures rather than study any of the playing and writing "schools" from jazz history.

Giuffre, who said he hopes to incorporate a workshop when he gets enough students, added wryly, "This is not a quick course to enable youngsters to go out and play club dates the following week."

EVOLUTION-OF-JAZZ RECORDING SERIES ENTERS PHASE 2

Building *A World of Modern Jazz* for the American Academy of Music, Leonard Feather recently launched the second half of the book-and-records project he is producing for music publisher Irving Mills.

Assembled in Hollywood recording studios to re-create the styles and settings for some of jazz' major forms were many of the top instrumentalists on the West Coast. (In New York last February, Feather recorded a bop session with trumpeter Howard McGhee, altoist Phil Woods, pianist Dick Hyman, bassist Teddy Kotick, and drummer Roy Haynes.)

In Hollywood, swing music and modern big-band jazz were represented by the Louis Bellson Orchestra with Johnny Audino, Jimmy Zito, Freddy Hill, and Sweets Edison, trumpets; Lou Blackburn, Mike Barone, and Juan Tizol, trombones (the session marked the first time in almost three years that Tizol played his horn professionally; he was featured on his own tune, *Moonlight Fiesta*); Buddy Collette and Med Flory, alto saxophones; Harold Land and Babe Russin, tenor saxophones; Teddy Lee, baritone saxophone; Gerald Wiggins, piano; Herb Ellis, guitar; Morty Corb, bass; and Bellson, drums and arranger. Recorded were Bellson's *Tambori Suite* and *Sweet Tooth*, the latter being composed for the session to feature Edison. Also recorded were swing-style arrangements of *Blue Lou* and *Wrappin' It Up*.

Modal and free-form jazz were represented at another date by the Paul Horn Quintet with vibist Lynn Blessing, pianist Mike Melvoin, bassist Bill Plummer, and drummer Chuck Carter. Trumpeter Shorty Rogers was added to this group for a West Coast jazz re-creation.

Representing the "soul" and "hard bop" idioms was the Curtis Amy Sextet, featuring Amy on tenor and soprano saxes, Warren Gale, trumpet, Lester Robertson, trombone, Stan Cowell, piano, Stan Gilbert, bass, and Mel Lee, drums. Included in the selections recorded were Horace Silver's *Opus De Funk*, and two originals, *Soul* and *Hard Bop*.

VINCE GUARALDI TRIO TAKES A PERMANENT COFFEE BREAK

Musical dissatisfaction that finally reached the stage of quarreling has broken up the Vince Guaraldi Trio. The smoldering discord erupted on stand at the Trois Couleur during the opening night of the trio's 17th and concluding weekend at the Berkeley, Calif., jazz club.

Witnesses said an argument between Guaraldi and bassist Fred Marshall was climaxed when the pianist picked up a cup of coffee and threw the liquid on Marshall. The bassist walked off the stand and out of the club. At the same time, drummer Jerry Granelli gave his notice.

Marshall, who succeeded Monty Budwig (and a couple of replacements) in the trio two years ago, said, "I was having to play in a way I didn't want to, in a direction I didn't want to go. I got tired of it musically, and this led to personal differences."

Granelli, who came to the trio in March, 1963, after Colin Bailey's departure, said, "I enjoyed working for Vince and learned something from him, but after more than a year there, I felt I should get into something else."

Guaraldi's only comment on the split was: "There are no hard feelings on my part. And Jerry can come back any time he wishes."

The next week, Marshall and Granelli joined pianist Flip Nunes in a trio that began an indefinite run at Sugar Hill in San Francisco.

Guaraldi, currently editing an album of his musical score for the television film special *A Boy Named Charlie Brown*, planned to vacation in Mexico before setting up another trio for the fall. The TV special is an hour-long production that tells the story of cartoonist Charles Schulz and his comic strip, *Peanuts*. It was produced by Lee Mendelson, who did *A Man Named Mays* (Willie, who else?), and is scheduled for network telecast this fall.

BRITAIN BUYS BIG BEATLED BEAT

There is a drastic change of wind blowing through Britain's club scene, for at the moment the country is in the stranglehold of a gigantic big-beat revival, spearheaded by the Beatles.

With the demand for danceable—beat—music a large number of so-called rhythm-and-blues groups have emerged as popular club attractions. In their eagerness to cater for the new trend and boost business, most clubs have changed their policy to introduce r&b and "blue beat" bands.

Jazzshows jazz club, which until recently featured an all-trad program,

now presents various r&b combos three nights a week. This also applies to Ken Colyer's trad stronghold, which now devotes four evenings to the big beat.

Perhaps the biggest change has been at the Flamingo Club, which until recently was dubbed the Home of Modern British Jazz. Out of a total of 10 weekly sessions, only the early Saturday session is devoted to modern jazz, while the all-night Saturday session features a modern combo in a supporting role.

The Marquee, which helped pioneer this new trend in the London area, features three r&b sessions and one "blue beat" session a week out of a total of seven. Many of the outer-London and provincial clubs have introduced regular r&b sessions, and many other clubs have mushroomed to meet the demand.

A number of the groups that have been playing these clubs have met with national fame via commercially slanted records. Now they work mostly in big rock-and-roll package shows or in dance halls.

TEDDY NAPOLEON DIES OF CANCER

Teddy Napoleon, best known for his piano work with the Gene Krupa Trio, died of cancer in Elmhurst, N.Y., General Hospital July 5. He had been hospitalized for some time.

Born in Brooklyn, N.Y., in 1914,



NAPOLEON
Cancer proves fatal

Napoleon worked with various bands in the New York City area before joining Krupa's big band in 1944. He played with the drummer's various combos off and on from then until 1958, including a triumphant tour of Japan by the trio in 1952.

Napoleon, brother of pianist Marty and nephew of trumpeter Phil, is survived by his wife Mae, a daughter, and two sons.

NO MATTER how one might view this year's Newport Jazz Festival, he must term the event a success. Musically, there were a number of truly excellent performances heard at the Rhode Island town's Freebody Park July 2-5; financially, this year's festival attracted 2,000 more listeners than last year's, bringing the 1964 total to 38,000; socially, there was a geniality among the audience and members of the press that lent a holiday aura to most of the four days of concerts, this despite an early Sunday morning rock-throwing fracas among 100 youngsters on one of Newport's beaches (police stated that this incident had nothing to do with the festival).

Things got off to a warm, bright start July 2 with a tasteful set by trumpeter Joe Thomas, trombonist J.C. Higginbotham, clarinetist Ed Hall, pianist Billy Taylor, bassist Slam Stewart, and drummer Jo Jones. Hall was outstanding, contributing several crackling solos; he was particularly exciting on a quartet version of *Sweet Georgia Brown* that had the festival's producer George Wein at the piano in place of Taylor.

But as fine as this first set was, the second outdid it. When trumpeter Max Kaminsky, trombonist Lou McGarity, tenor saxophonist Bud Freeman, clarinetist Peanuts Hucko, pianist Wein, bassist Bob Haggart, and drummer Buzzy Drootin tore into *Chicago*, it was evident that the audience was in for something out of the ordinary.

McGarity, long entrenched in New York City studios, showed amazing control of his instrument as well as a fertile musical imagination in all his solos, most tellingly so in *Stars Fell on Alabama*, dedicated to Jack Teagarden. And Freeman, who seems only to get better with age, took a driving series of choruses on *I Found a New Baby* that nearly lifted at least one listener out of his seat. Hucko, who too often is taken for

granted, ripped off a stunning *Stealin' Apples* later in the program.

Unfortunately, the first night's program had its low points also. Trumpeter Wingy Manone and trombonist Georg Brunis (appearing with cornetist Muggsy Spanier) indulged in questionable hokum, though they both played well, especially Brunis, who despite his 64 years plays with the vigor of a young man.

Much of the credit for the smoothness of this first half of the concert must go to the night's emcee, Willis Conover, and trumpeter Kaminsky; the two spent much time grouping the many musicians and selecting the tunes to be played.

Louis Armstrong and His All-Stars took over for the second half of Thursday's program. The band was a bit ragged, probably because clarinetist Eddie Shu (whom Armstrong repeatedly introduced as "Eddie Chu") had joined the band only two days before. Shu, who had been best known for his tenor work with Gene Krupa, seemed to be fighting the clarinet, most noticeably when he fumbled through a circus-tempo *Tiger Rag*.

Armstrong was in good form throughout the night, but his insisting on playing *Hello, Dolly* six times was, to say the least, questionable. One of the highlights of the Armstrong set was provided by vocalist Jewell Brown, who was quite moving on a sensitive, blues-inflected *I Left My Heart in San Francisco*.

FRIDAY AFTERNOON's program, as if to balance Thursday's traditionalism, was titled *New Faces in Jazz*. The whole afternoon, with the exception of Lou Bennett's rather lackluster organ recital, was well put together and offered exceptionally stimulating music.

Soprano saxophonist Dick Meldonian's quartet played little that was venturesome, however, keeping in a Gerry Mulligan vein, but it also played the most relaxed jazz heard at the festival. Mel-

donian, who has worked with Mulligan's big band, is a melodist of the first water, and his ability to play soprano in tune and to control what is, in other hands, an unwieldy horn is admirable. The leader's lyricism and wit were ably matched by his confreres, valve trombonist Ken Ayden, bassist Bucky Calabrese, and drummer Lenny Seed.

The Rod Levitt Octet, which has impressed many critics in the last six months, was astonishing at the Friday afternoon session. Levitt's writing, somewhat in debt to Duke Ellington's as well as the atonalists', is full of color, surprise, wit, and charm. Certainly Levitt is the most interesting composer to emerge since Gary McFarland. His trombone playing is not to be ignored either; it, like his writing, is musically, imaginative, and often dryly humorous.

Levitt's program of originals was climaxed with *Down Memory Lane*, which was a miniature history of jazz, ranging in flavor from New Orleans through swing, bebop, cool, and funk to free form.

There were fine solos by reed men Gene Allen, George Marge, and Buzz Renn; trumpeter Bobby Zottola; and pianist Sy Johnson, who with Levitt, bassist John Beal, and drummer Ronnie Bedford got off interesting collective improvisations on *Avenues*.

Vocalist Ethel Ennis, who followed Levitt, might be termed the surprise of the festival. Accompanied by pianist Taylor, bassist Stewart, and drummer Jones, Miss Ennis had the small audience in the palm of her hand from the outset. The warmth and ease of her singing was particularly fetching on two ballads, *But Beautiful* and *Yesterdays*. Her taste and musicianship were matched by that of her accompanists.

Following Miss Ennis, the George Russell Sextet came onstage. The pianist-composer hopefully will be getting the attention he deserves after his excep-

NEWPORT

By DON DeMICHEAL

The Rod Levitt Octet: surprising, witty, charming Rhythm stalwarts Jo Jones and Slam Stewart



PHOTOS/DON SCHLITEN

tional set at Newport. His new group (Thad Jones, cornet; Brian Trentham, trombone; John Gilmore, tenor saxophone; Steve Swallow, bass; and Albert Heath, drums) charged through a collection of Russell originals (*Outer View*, *Stratusphunk*, *Volupté*, *D.C. Divertimento*) and one standard (*You Are My Sunshine*).

Jones, with his off-the-wall runs sprinkled among beautifully turned phrases, and Swallow, who was the rock under Russell's volcano, were outstanding. Trentham is a college student and has studied with former Russell trombonist Dave Baker; the experience to be had with Russell may help Trentham become an even more impressive musician than he already is.

Sheila Jordan joined the group on *Sunshine*. Her vocal, cast against the eerie, sometimes mocking Russell background, was an emotional experience not easily come by in this day of flashy, fleshy singers, and it is shameful that she is not heard more often.

Speaking of flesh, not scheduled on Friday afternoon's program, but causing quite a stir among spectators, was actress Jayne Mansfield, who strolled into the park clad in a bikini and high-heel shoes, carrying a very small dog close to her heart. The dog soon became the center of photographic attention, though the animal seemed frightened by all the attention and snuggled ever more closely to its mistress, who merely flashed a broad grin at comments about a dog's life. Mistress and dog, however, tired of photographers, comments, and music and soon left, perhaps having enriched more than having been enriched.

THE OUTSTANDING performances of Friday night's program were those of Stan Getz, Chet Baker, and Thelonious Monk. Honorable mention went to Joe Williams, who gets mellower and groovier as years go by; the Count

Basie Orchestra, which manages to put fire back into charred material; and singer-pianist Mose Allison, who played more piano this night than he has in some time.

Getz' new group—Gary Burton, vibraharp; Gene Cherico, bass; and Joe Hunt, drums—is the best of the several quartets he's had since returning to this country from Denmark in 1961. The three men achieve a delectable light feeling in their playing that is an almost-perfect setting for the leader's tenor.

Burton, as has become increasingly evident in the last year, is a musician of rare quality. His mastery of the instrument, which he plays as if it were a piano, is awesome; but in addition to his facility, Burton now has greater musical depth, perhaps a result of working with musicians of Getz' stature. Getz, of course, continues as the most lyrical tenor saxophonist around; his ballad playing at the festival was nonpareil, and there was heat as well as lyricism in all his work whether the tempo was slow or fast.

Astrud Gilberto joined the Getz group for *The Girl from Ipanema* and another bossa nova. The charm of her singing is partly the result of what seems shyness; it lends a little-girliness to her work that makes it quite attractive.

Baker, attired in red pants and blue jacket, joined the Getz group for three tunes. Playing fluegelhorn, Baker displayed a rhythmic sharpness that was often lacking in his work in the '50s. His long-lined solos, slashing as they were, retained the melodiousness for which Baker has long been known. At one point, Baker and Getz got into a delightful polyphonic interplay that was reminiscent of the duets Baker and Gerry Mulligan played in the original Mulligan quartet.

The brilliance of the Baker-Getz set was matched by the Monk quartet, even though the pianist was breaking in a

new bassist, Bob Cranshaw, and his drummer, Ben Riley, has not been with the group very long. Tenorist Charlie Rouse, so often put down for playing what some say are clichés, showed once again that he is possibly the most compatible tenor man Monk has had. The two men's conceptions of time, for one thing, are quite similar, and each has a way of phrasing that complements the other. Fortunately, both were in excellent playing form at Newport, particularly on *Rhythm-a-ning*.

THE FESTIVAL PEAK came Saturday afternoon—Billy Taylor's Piano Workshop. With such diverse stylists as himself, Willie (The Lion) Smith, Joe Sullivan, Dave Brubeck, Monk, and Toshiko Mariano, Taylor put together a program that was not only brilliant musically, but educative and, at times, infectiously humorous.

The hit of the afternoon was the patriarchal Lion. In utter command of situation, audience, and instrument, Smith displayed great vigor and imagination as he played *Tea for Two*, *Love Remembers*, and *Fingertwister*.

Sullivan was to have appeared on the opening night's program, but the trip from his home in San Francisco to New York and then to Newport proved too taxing, and he was hospitalized with exhaustion. He was released, however, in time to perform at the piano program—against his doctor's orders. Noticeably weak, Sullivan did well by *Little Rock Getaway* and, particularly, *Gin Mill Blues*.

Thelonious Monk next came on stage and played *Tea for Two*, employing a stride left hand throughout. It was obviously a tribute to Smith and other players from the Harlem school—but with just a touch of satire to add spice.

Brubeck talked briefly of the problem involved in playing "odd" times, such

(Continued on page 30)

REPORT

Stan Getz and Chet Baker: delightful polyphonic interplay

Sheila Jordan with George Russell: an emotional experience



INTERNATIONAL JAZZ CRITICS POLL RESULTS

The wide range of jazz is reflected in this, the 12th annual *Down Beat* International Jazz Critics Poll. Every kind of critical orientation is represented, be it traditional, mainstream, bebop, avant garde, or mixtures of all. There are 52 critics voting this year; one, Wilder Hobson, died before the poll's results could be published, but his ballot is included.

There are five changes from last year's poll in the Established Talent division: Miles Davis for Dizzy Gillespie among trumpeters; Thelonious Monk for Davis among combo leaders; John Coltrane for Sonny Rollins among tenor saxophonists; Roland Kirk for Coltrane in the miscellaneous-instrument category; and the Double Six of Paris for Lambert-Hendricks-Bavan among vocal groups. In addition, there is now a category for organists, the first time *Down Beat* has in-

cluded such a category in either its critics or readers polls.

The critics poll's second section—titled Talent Deserving of Wider Recognition but formerly known as New Star or New Talent—is as important as the Established Talent division, in that it gives recognition to many up-and-coming musicians. Not all the winners in this division are fledglings, since the rules governing the voting were liberalized three years ago, allowing the critics to name older players as well as young ones. No musicians who have won this second category—no matter its name—in previous years are eligible.

On this page and those following are listed the poll results. The votes of each critic are listed beginning on page 20 (where possible, only the last names of musicians are used in this listing).

Those with fewer than 5 points not listed

HALL OF FAME

Art Tatum	23
Bessie Smith	21
Jack Teagarden	13
Fletcher Henderson	10
Earl Hines	8
King Oliver	8
Charlie Christian	7
Django Reinhardt	7
Sidney Bechet	6

Art Tatum



ESTABLISHED TALENT

BIG BAND

Duke Ellington	137
Woody Herman	58
Count Basie	55
Gerry Mulligan	20
Gerald Wilson	18

ARRANGER/COMPOSER

Duke Ellington	116
Thelonious Monk	33
Charlie Mingus	27
Gil Evans	25
George Russell	17
Billy Strayhorn	17
Quincy Jones	15
John Lewis	9
Oliver Nelson	9
Gary McFarland	7
Tadd Dameron	6
Ornette Coleman	5



Duke Ellington

COMBO

Thelonious Monk	46
Miles Davis	32
John Coltrane	24
Modern Jazz Quartet	21
Dizzy Gillespie	20
Oscar Peterson	20
Art Farmer	19
Charlie Mingus	17
Bill Evans	10
Clark Terry-Bob Brookmeyer ..	10
Buck Clayton	9



Thelonious Monk

Cannonball Adderley	8
Louis Armstrong	8
Cecil Taylor	8
Art Blakey	6
Ornette Coleman	5

TRUMPET

Miles Davis	73
Dizzy Gillespie	65
Clark Terry	36
Art Farmer	25
Louis Armstrong	24
Roy Eldridge	15
Buck Clayton	13
Don Cherry	11
Freddie Hubbard	9
Don Ellis	8
Thad Jones	6
Henry (Red) Allen	5

Miles Davis



J. J. Johnson

TROMBONE

J.J. Johnson	82
Bob Brookmeyer	36
Lawrence Brown	30
Vic Dickenson	30
Dickie Wells	26
Curtis Fuller	20
Jimmy Knepper	17
Benny Green	8
Al Grey	7
Dave Baker	6
Roswell Rudd	5

ALTO SAXOPHONE

Johnny Hodges	78
Jackie McLean	36
Phil Woods	33
Cannonball Adderley	30



Johnny Hodges

Ornette Coleman	29
Paul Desmond	27
Eric Dolphy	19
Benny Carter	17
Sonny Stitt	13
Charlie Mariano	9
Art Pepper	6

John Coltrane



TENOR SAXOPHONE

John Coltrane	61
Coleman Hawkins	57
Ben Webster	48
Sonny Rollins	44
Stan Getz	42
Zoot Sims	13
Dexter Gordon	9
Bud Freeman	5
Paul Gonsalves	5



Gerry Mulligan

BARITONE SAXOPHONE

Gerry Mulligan	101
Harry Carney	94
Pepper Adams	37
Cecil Payne	23
Sahib Shihab	14

CLARINET

Pee Wee Russell	88
Jimmy Giuffre	37
Jimmy Hamilton	33
Buddy DeFranco	28
Edmond Hall	19



Pee Wee Russell

Phil Woods	15
Benny Goodman	10
Barney Bigard	7
Russell Procope	6
Tony Scott	6
Eric Dolphy	5
Albert Nicholas	5

FLUTE

Frank Wess	69
Roland Kirk	57
Yusef Lateef	40
Eric Dolphy	28
Leo Wright	23



Frank Wess

James Moody	19
Herbie Mann	15
Bud Shank	6
Les Spann	5

MISCELLANEOUS INSTRUMENT

Roland Kirk (manzello, strich)	64
John Coltrane (soprano saxophone)	58
Eric Dolphy (bass clarinet) . . .	29
Julius Watkins (French horn)	24
Stuff Smith (violin)	23
Steve Lacy (soprano saxophone)	21



Roland Kirk

Yusef Lateef (oboe)	11
Lucky Thompson (soprano saxophone)	9
Jean Thielemans (harmonica) .	7
Ray Nance (violin)	5

Milt Jackson



VIBRAHARP

Milt Jackson	122
Lionel Hampton	51
Walt Dickenson	26
Red Norvo	19
Dave Pike	14
Terry Gibbs	13
Vic Feldman	7
Cal Tjader	7
Teddy Charles	6



Bill Evans

PIANO

Bill Evans	70
Thelonious Monk	47
Oscar Peterson	29
Earl Hines	27
Duke Ellington	21
Cecil Taylor	18
Erroll Garner	17
McCoy Tyner	8
Tommy Flanagan	6
Phineas Newborn	6
Teddy Wilson	6
Martial Solal	5

ORGAN

Jimmy Smith	98
Shirley Scott	31
Count Basie	18
Wild Bill Davis	12
Richard (Groove) Holmes	6



Jimmy Smith

GUITAR

Jim Hall	88
Wes Montgomery	63
Kenny Burrell	28

JIM MARSHALL/ATLANTIC RECORDS



Jim Hall

Charlie Byrd	25
Grant Green	15
Jimmy Raney	15
Joe Pass	13
Al Casey	11
Freddie Green	11

BASS

Charlie Mingus	91
Ray Brown	71
Gary Peacock	23
Paul Chambers	14



Charlie Mingus

Art Davis	14
George Duvivier	14
Charlie Haden	14
Red Mitchell	10
Percy Heath	8
Milt Hinton	8
Wilbur Ware	7

DRUMS

Elvin Jones	87
Max Roach	46

Elvin Jones



Roy Haynes	33
Art Blakey	25
Philly Joe Jones	24
Jo Jones	14
Buddy Rich	12
Billy Higgins	9
Shelly Manne	9
Jake Hanna	6
Joe Morello	6
Zutty Singleton	6
Sam Woodyard	6
Kenny Clarke	5

MALE SINGER

Ray Charles	59
Louis Armstrong	53
Jimmy Rushing	46
Jimmy Witherspoon	20
Joe Turner	17



Ray Charles

Lightnin' Hopkins	16
Mel Torme	11
Jon Hendricks	10
Joe Williams	10
Bill Henderson	8
Mark Murphy	8



Ella Fitzgerald

FEMALE SINGERS

Ella Fitzgerald	72
Sarah Vaughan	40
Carmen McRae	34
Anita O'Day	25
Sheila Jordan	18
Abbey Lincoln	18
Peggy Lee	16
Mahalia Jackson	11
Betty Carter	6
Marion Williams	5
Annie Ross	5



Mimi Perrin of the Double Six

VOCAL GROUP

Double Six	56
Lambert-Hendricks-Bavan	24
Staple Singers	22
Clara Ward Singers	16
Jackie Cain-Roy Kral	12
Stars of Faith	12
Swingle Singers	12
Four Freshmen	8
Alex Bradford Singers	5

TALENT DESERVING OF WIDER RECOGNITION

ARRANGER/COMPOSER

Gerald Wilson	20
Cecil Taylor	20
Carla Bley	15
Ornette Coleman	14
Clare Fischer	14
Tom McIntosh	12
Charlie Mingus	12
Neal Hefti	11
Rod Levitt	10



Gerald Wilson

Cecil Taylor

Lalo Schiffrin	10
Tadd Dameron	9
Nat Pierce	5
Randy Weston	5

COMBO

Art Farmer	30
Jimmy Giuffre	14
Jazz Crusaders	12



Art Farmer

George Russell	10
Cecil Taylor	10
Al Cohn-Zoot Sims	9
Don Friedman	8
Chico Hamilton	8
Ornette Coleman	6
Rod Levitt	6
Albert Mangelsdorff	6
Bill Evans	5
Paul Horn	5
Buddy Tate	5
Paul Winter	5

TRUMPET

Carmell Jones	27
Johnny Coles	14
Ted Curson	14
Howard McGhee	14

Kenny Dorham	12
Dupree Bolton	11
Gene Shaw	11
Clark Terry	11
Blue Mitchell	10
Henry (Red) Allen	9
Benny Bailey	9
Dizzy Reece	8
Ray Nance	7
Rolf Ericson	6
Charlie Shavers	6
Al Aarons	5
Dave Burns	5
Bobby Hackett	5

Carmell Jones





FRANCIS WOLFF/BLUE NOTE

Grachan Moncur III

TROMBONE

Grachan Moncur III	26
Willie Dennis	22
Phil Wilson	17
Albert Mangelsdorff	14
Buster Cooper	13
Lou Blackburn	12
Eje Thelin	9
Vic Dickenson	7
Wayne Henderson	7
George Bohanon	6
Dickie Wells	6
Eddie Bert	5
Henry Coker	5

ALTO SAXOPHONE

Jimmy Woods	31
Charlie Mariano	29
Sonny Simmons	20
Frank Strozier	19
Lee Konitz	12



CONTEMPORARY RECORDS

Jimmy Woods

John Handy III	10
Paul Horn	10
Earl Anderza	8
Ken McIntyre	7
Russell Procope	7
Bruce Turner	6
Hank Crawford	5
Charles McPherson	5

TENOR SAXOPHONE

Booker Ervin	31
Paul Gonsalves	16
Stanley Turrentine	15
Joe Henderson	13
Archie Shepp	13
Harold Land	10
Charles Lloyd	9
Albert Ayler	8
Bud Freeman	8
Yusef Lateef	8
Sal Nistico	8
Buddy Tate	8
Bill Barron	6

18 ☐ DOWN BEAT

Zoot Sims	6
Hank Mobley	5
James Moody	5
Lucky Thompson	5
Bobby Wellin	5



Booker Ervin

BARITONE SAXOPHONE

Charles Davis	33
Nick Brignola	12
Charlie Fowlkes	12
Les Rout	12
Jerome Richardson	9



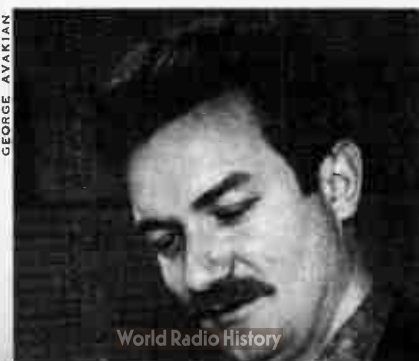
Charles Davis

Haywood Henry	8
Frank Hittner	8
Jack Nimitz	6
Gene Allen	5
Bill Hood	5

CLARINET

Bill Smith	23
Sandy Brown	13
Paul Horn	13
Frank Chace	10
Eric Dolphy	10
Russell Procope	8
Albert Nicholas	7
Kenny Davern	6
Peanuts Hucko	6
Rudy Rutherford	5

Bill Smith



GEORGE AVAKIAN

World Radio History

LEE TANNER



Yusef Lateef

FLUTE

Yusef Lateef	29
James Moody	22
Jeremy Steig	20
Eric Dixon	15
Jerome Richardson	15
Paul Horn	14
Prince Lasha	13
Buddy Collette	6

MISCELLANEOUS INSTRUMENT

Yusef Lateef (oboe)	34
Ray Nance (violin)	16
Ron Carter (cello)	13
Julius Watkins (French horn)	13
Stuff Smith (violin)	10
Stephane Grappelly (violin)	9
Curtis Amy (soprano saxophone)	8
Calo Scott (cello)	8
Jean Thielemans (harmonica)	8
Lucky Thompson (soprano saxophone)	8
Tommy Gumina (accordion)	6
Ray Starling (mellophonium)	5
Sonny Boy Williamson (harmonica)	5

PACIFIC JAZZ RECORDS



Bobby Hutcherson

VIBRAHARP

Bobby Hutcherson	48
Gary Burton	40
Gary McFarland	18
Tommy Vig	12
Terry Gibbs	9

Tubby Hayes	7
Fats Sadi	6
Johnny Lytle	5
Red Norvo	5

PIANO

Don Friedman	24
Paul Bley	23
Jaki Byard	18
Clare Fischer	18
Martial Solal	13
Tommy Flanagan	12
Herbie Hancock	12



Don Friedman

Andrew Hill	12
Roger Kellaway	12
Wynton Kelly	9
Joe Sullivan	9
Jack Wilson	9
Hank Jones	7
Walter Bishop Jr.	5
Earl Hines	5
Phineas Newborn	5

ORGAN

Freddie Roach	17
John Patton	11
Shirley Scott	10
Sir Charles Thompson	7
Richard (Groove) Holmes	6
Don Patterson	6



Freddie Roach

Mel Rhyne	6
Ralph Smith	6
Count Basie	5
Clare Fischer	5
Ram Ramirez	5
Jimmy Smith	5

GUITAR

Gabor Szabo	21
Atilla Zoller	21
Rene Thomas	13



Atilla Zoller

Gabor Szabo

Bola Sete	12
Jimmy Raney	11
Ray Crawford	10
Chuck Wayne	8
Al Casey	7
Herb Ellis	7
Ernest Ranglin	7
Carl Kress	5
George Van Eps	5

BASS

Steve Swallow	56
Ron Carter	36
Richard Davis	24
Jimmy Garrison	20
Henry Grimes	9
Chuck Israels	9



Steve Swallow

Major Holley	8
Keter Betts	7
Milt Hinton	7
Butch Warren	6
George Duvivier	5
George Tucker	5

DRUMS

Tony Williams	54
Dannie Richmond	28
Ed Blackwell	17
Jake Hanna	14
Frank Butler	13



Tony Williams

Alan Dawson	11
Ed Shaughnessy	8
Oliver Jackson	7
Walter Perkins	7
Sam Woodyard	7
Louis Bellson	6
Sonny Murray	6
Kenny Clarke	5
Jo Jones	5

MALE SINGERS

Muddy Waters	19
Sleepy John Estes	14
John Lee Hooker	14
Johnny Hartman	12



Muddy Waters

Mose Allison	8
King Pleasure	8
Oscar Brown Jr.	6
Snooks Eaglin	5

FEMALE SINGERS

Jeanne Lee	29
Nancy Wilson	29
Nancy Harrow	12
Helen Humes	9
Lorez Alexandria	8
Billie Poole	7



Nancy Wilson

Jeanne Lee

Carol Sloane	7
Betty Carter	6
Cleo Laine	6
Anita O'Day	6
Margie Hendrix	5
Teri Thornton	5

VOCAL GROUP

Swingle Singers	19
Jackie Cain-Roy Kral	16
Brownie McGhee-Sonny Terry .	8
Raelets	6



The Swingle Singers

BIG BAND

Harry James	21
Woody Herman	20
Ray Charles	13
Johnny Dankworth	12
Rod Levitt	6
Orchestra USA	6
Johnny Richards	6
Harry Arnold	5
Oliver Nelson	5



Harry James

How They Voted

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

PAUL E. AFFELDT

Editor, *Music Memories, Jazz Report*

Big Band—Ellington, Basie, Herman (Eureka Brass Band, James, Charles) . . . Arranger/Composer—Ellington, Strayhorn, Benny Carter (Hefti, Eddie Sauter, Dick Wellstood) . . . Combo—Armstrong, Erroll Garner, Al Hirt-Pete Fountain (Queen City Jazz Band, St. Louis Ragtimers, Firehouse 5 + Two) . . . Trumpet—Wild Bill Davison, Clayton, Ruby Braff (Ernie Cagnolatti, Bill Mason, Danny Alguire) . . . Trombone—Dickenson, Eddie Bert. J.C. Higginbotham (Bill Matthews, Jim Robinson, Jim Shelton) . . . Alto—Hodges, Desmond, Carter (John Handy, Procope, Wil-

lie Smith) . . . Tenor—Hawkins, Webster, Paul Quinichette (Tate, Freeman, Eddie Miller) . . . Baritone—Carney, Ernie Caceres, Shihab (Fowlkes) . . . Clarinet—Bigard, Russell, Hall (Nicholas, Louis Cottrell, Joe Darensbourg) . . . Flute—Wess, Richardson, Abe Most . . . Misc. Instrument—George Probert, soprano saxophone; Sonny Terry, harmonica; Jesse Fuller, one-man band; (Yank Rachel, mandolin; John Smith, soprano saxophone; Emmanuel Sayles, banjo) . . . Vibes—Hampton, Norvo, Jackson (Gibbs) . . . Piano—Wilson, Lil Armstrong, Lucky Roberts (Burt Bales, Meade Lux Lewis, Dick Shooshan) . . . Organ—Thompson, Milt Buckner, Davis (Bill Doggett, Jimmy Smith) . . . Guitar—Casey, Freddie Green, Emmanuel Sayles (Danny Barker, Mundell Lowe, Charlie Reuss) . . . Bass—Pops Foster, Ed Garland, Wellman Braud (Ken Peterson, John Joseph, Red Callender) . . . Drums—Jo Jones, Cozy Cole, Krupa (Woodyard, Clarke, George Wettling) . . . Male Singer—Rushing, Turner, Clancy Hayes (Estes, Eddie Vinson, Yank Rachel) . . . Female Singer—Fitzgerald, Jackson, Odetta (Sister Elizabeth Eustis, Lucille Hegamin, Pearl Bailey) . . . Vocal Group—Staple Singers, Clara Ward, Stars of Faith (Sister Elizabeth Eustis, Arthur Logan, Metropolitan Chorale) . . . Hall of Fame—Fats Waller, Smith, Oliver.

Each year's choice in these polls becomes more difficult and more repetitive for me. Perhaps I've stopped progressing, but each year seems to present less and less truly creative and original talent within what I consider the realm of jazz. Music without rhythm, melody, or improvisation is *not* jazz and labeling it jazz does not make it so. I have voted for the men who have given me the most pleasure during the past year in person or through current recordings.

JOSEPH BALCERAK

Editor, *Jazz Monthly*, Poland

Big Band—Maynard Ferguson, Basie, Quincy Jones . . . Arranger/Composer—Evans, Q. Jones, Ellington . . . Combo—Peterson, Dave Brubeck, MJQ . . . Trumpet—Davis, Ferguson, Armstrong . . . Trombone—Johnson, Jack Teagarden, Brookmeyer . . . Alto—Desmond, Hodges, Adlerley . . . Tenor—Coltrane, Rollins, Getz . . . Baritone—Mulligan, Carney, Adams . . . Clarinet—Dolphy, DeFranco, Scott . . . Flute—Wess, Kirk, Mann . . . Misc. Instrument—Coltrane, Dolphy . . . Vibes—Jackson, Feldman, Hampton . . . Piano—Peterson, Brubeck, Evans . . . Organ—Smith, Scott, Ray Charles . . . Guitar—Byrd, Hall, Montgomery . . . Bass—Brown, Mingus, R. Mitchell . . . Drums—E. Jones, Morello, Blakey . . . Male Singer—Williams, Turner, Armstrong . . . Female Singer—Fitzgerald, O'Day, McRae . . . Vocal Group—Staple Singers, Four Freshmen, Hi-Lo's . . . Hall of Fame—Tatum, Reinhardt, Henderson.

JOACHIM E. BERENDT

Editor, *Jazz-Calendar*; SWF Radio, Germany

Big Band—Ellington, Herman, Wilson (Miljenko Prohaska, Dankworth, Sharps and Flats) . . . Arranger/Composer—Ellington, Monk, Mingus (Carla Bley, Miljenko Prohaska, Krzysztof Komeda) . . .

Combo—Monk, Mingus, Davis (G. Russell, Farmer, Chico Hamilton) . . . Trumpet—Davis, Gillespie, Terry (C. Jones, Coles, Benny Bailey) . . . Trombone—Johnson, Fuller, Knepper (Mangelsdorff, Blackburn, Willie Dennis) . . . Alto—Hodges, McLean, Dolphy (Earl Anderza, Woods, Zbigniew Namysłowski) . . . Tenor—Coltrane, Hawkins, Rollins (Turrentine, Ervin, Eric Dixon) . . . Baritone—Carney, Adams, Mulligan (Rout, Fowlkes, Allen) . . . Clarinet—Hamilton, Nicholas, Russell (Dolphy, Horn, B. Smith) . . . Flute—Kirk, Wright, Lateef (Steig, Sahib Shihab, Horn) . . . Misc. Instrument—Kirk, Coltrane, S. Smith (Watkins, Lateef, Carter) . . . Vibes—Jackson, Hampton, Dickerson (Sadi, Wolfgang Schluter, Roy Ayers) . . . Piano—Monk, Evans, C. Taylor (Paul Bley, Friedman, Fischer) . . . Organ—J. Smith, Lou Bennett, Scott (Bennett, Billy Gardner, Thompson) . . . Guitar—Montgomery, Hall, F. Green (Zoller, Crawford, Thomas) . . . Bass—Mingus, Brown, Peacock (Garrison, Swallow, Peter Trunk) . . . Drums—E. Jones, Roach, Clarke (Williams, Blackwell, Richmond) . . . Male Singer—Rushing, Hopkins, Waters (Sonny Boy Williamson, Estes, Hooker) . . . Female Singer (Dinah Washington, Lincoln, Humes (J. Lee, Wilson) . . . Vocal Group—Double Six, L-H-B, Staple Singers (Clara Ward, Swingle Singers, Horst Jankowski Choir) . . . Hall of Fame—Smith, Christian, Henderson.

The more jazz composing develops, the harder it gets to vote for composers and arrangers in one category. Besides those I named on the ballot, I'd like to mention Gil Evans, George Russell, Billy Strayhorn, Clare Fischer, and Quincy Jones. Yugoslavia's Miljenko Prohaska is Europe's most original big band. Komeda has written jazz scores for several prize-winning Polish films. Horst Jankowski leads a swinging choir in Stuttgart, Germany. It's too bad there aren't any female blues singers comparable to those blues men I voted for among male singers.

STANLEY DANCE

Contributor, *Saturday Review*,
Down Beat, *Jazz*

Big Band—Ellington, Basie, Herman (James, Lionel Hampton, Lloyd Price) . . . Arranger/Composer—Ellington, Strayhorn, Quincy Jones (Mingus, Frank Foster, Billy Byers) . . . Combo—Roy Eldridge, Ben Webster, Erroll Garner (Mary Lou Williams, Buddy Tate, Sir Charles Thompson) . . . Trumpet—Armstrong, Eldridge, Terry (Harold Baker, Clayton, Snooky Young) . . . Trombone—Dickenson, Wells, Brown (Booty Wood, Coker, Henderson Chambers) . . . Alto—Hodges, Willie Smith, Bobby Plater (Hilton Jefferson, Procope, Howard Johnson) . . . Tenor—Hawkins, Webster, Budd Johnson (Gonsalves, Tate, Harold Ashby) . . . Baritone—Carney, Payne, Adams (Henry, Fowlkes, Richardson) . . . Clarinet—Nicholas, Darnell Howard, Hamilton (Procope, Marshall Royal, Buddy Tate) . . . Flute—Wess, Spann, Kirk (Richardson, Dixon) . . . Misc. Instrument—S. Smith, Watkins, Kirk (Nance; L. Thompson; Jerome Richardson, soprano saxophone) . . . Vibes—Hampton . . . Piano—Hines, Ellington, Basie (Mary

Lou Williams, Sir Charles Thompson, H. Jones) . . . Organ—Davis, J. Smith, Milt Buckner (Basie, Thompson, Ramirez) . . . Guitar—Burrell, Casey, Tiny Grimes (B.B. King, T-Bone Walker, Billy Butler) . . . Bass—Hinton, Duvivier, Mingus (Aaron Bell, Joe Benjamin, Ben Tucker) . . . Drums—Jimmy Crawford, Woodyard, Osie Johnson (Jackson, Panama Francis, Charlie Persip) . . . Male Singer—Armstrong, Rushing, Turner (T-Bone Walker, Memphis Slim, Hooker) . . . Female Singer—Fitzgerald, Humes, Williams (Poole, Hendrix, LaVern Baker) . . . Vocal Group—Clara Ward, Staple Singers . . . Hall of Fame—Hines, Johnny Hodges, Tatum.

These are the musicians I've most enjoyed in the past year, on record or in person, in solo or in section. The tenor category presents the most difficulty, and I hate to omit Lucky Thompson, Eric Dixon, and Billy Mitchell. Then, among pianists, there are Nat Pierce, Tommy Flanagan, and Jimmy Jones. It must be terrible to have a catholic taste in jazz.

DON DeMICHEAL

Editor, *Down Beat*

Big Band—Ellington, Herman, Wilson (Charles, James) . . . Arranger/Composer—Ellington, G. Evans, Russell (J.J. Johnson, Dizzy Gillespie, Wilson) . . . Combo—Farmer, Peterson, MJQ (Farmer, Giuffre, Hank Crawford) . . . Trumpet—Farmer, Davis, Gillespie (Burns, Shaw, Coles) . . . Trombone—Johnson, Dickenson, Brookmeyer (Georg Brunis, Blackburn, Floyd O'Brien) . . . Alto—Hodges, Pepper, Desmond (Bunky Green, Jamie Aebersold) . . . Tenor—Webster, Sims, Getz (Gene Ammons, Ervin, Joe Daley) . . . Baritone—Mulligan, Adams, Carney . . . Clarinet—Russell, DeFranco, Giuffre (Frank Chace) . . . Flute—Wess, Kirk, Lateef (Lateef) . . . Misc. Instrument—Coltrane, S. Smith, Dolphy (S. Smith; Lateef; Herbie Mann, tenor saxophone) . . . Vibes—Jackson, Dickerson, Gibbs (Burton, Hutcherson) . . . Piano—Evans, Monk, Peterson (Sullivan, Solal, Kellaway) . . . Organ—J. Smith, Scott . . . Guitar—Hall, Montgomery, Byrd (Zoller, Casey) . . . Bass—Brown, Mingus, Sam Jones (Swallow, Carter, G. Tucker) . . . Drums—E. Jones, Haynes, Rich (Williams, Hanna, Perkins) . . . Male Singer—Charles, Armstrong, Henderson (Waters, Estes, Big Joe Williams) . . . Female Singer—McRae, Jackson, Jordan (Wilson) . . . Hall of Fame—Christian, Teagarden, Hines.

GILBERT M. ERSKINE

Contributor, *Down Beat*

Big Band—Ellington, Herman, Mulligan (Billy Taylor, Gerard Pochonet, Mingus) . . . Arranger/Composer—Ellington, Monk, G. Evans (Fischer, Andrew Hill, Wilson) . . . Combo—MJQ, Monk, Peterson (Levitt, Winter, Zagreb Jazz Quartet) . . . Trumpet—Terry, Davis, T. Jones (C. Jones, Aarons, Harold Baker) . . . Trombone—Johnson, Brookmeyer, Wells (Mangelsdorff, Blackburn, Wayne Henderson) . . . Alto—Desmond, Hodges, Adderley (Woods, Mariano, Wallace Burton) . . . Tenor—Webster, Budd Johnson, Freeman (Land, Shepp, Ervin) . . . Baritone—Mulligan, Adams, Carney (Rout, Hittner,

Fowlkes) . . . Clarinet—Russell, DeFranco, Hamilton (Chace, Nicholas, Albert Burbank) . . . Flute—Wess, Kirk, Moody (Moody, Lateef, Collette) . . . Misc. Instrument—Kirk, Watkins, Coltrane (Lateef, Grappelly, Carter) . . . Vibes—Jackson, Hampton, Gibbs (Vig, Burton, Hutcherson) . . . Piano—Peterson, Hines, John Lewis (Fischer, Solal, Lou Levy) . . . Organ—Smith, Scott (Clare Fischer) . . . Guitar—Byrd, Montgomery, Raney (Marty Grosz, Sete, Crawford) . . . Bass—Brown, Chambers, Art Davis (Carter, Leroy Vin-negar, Miljenko Prohaska) . . . Drums—Haynes, Philly Joe Jones, Rich (Hanna, Frank Dunlop, Blackwell) . . . Male Singer—Armstrong, Witherspoon, Hopkins (Joao Gilberto, Mose Allison, Hooker) . . . Female Singer—Fitzgerald, P. Lee, Lincoln (Wilson, J. Lee, Carol Sloane) . . . Vocal group—Double Six, Staple Singers, Jackie Cain-Roy Kral . . . Hall of Fame—Reinhardt, Teagarden, Christian.

I can only agree with those who hold that Ben Webster is the best tenor man going today and Budd Johnson is not far behind. I voted for Django Reinhardt because that fabulous gypsy made things that still keep reappearing in jazz. I have an idea that foreign musicians may soon pre-dominate in the "deserving" category.

BARRY FARRELL

Music Editor, *Time*

Big Band—Herman, Basie (Levitt) . . . Arranger/Composer—Monk, Nelson, Mingus (Carla Bley) . . . Combo—Monk, Coltrane, Coleman Hawkins (Steve Lacy) . . . Trumpet—Davis, Howard McGhee, Blue Mitchell (Hugh Masekela) . . . Trombone—Brookmeyer, Brown, Johnson . . . Alto—P. Woods, Coleman, McLean . . . Tenor—Coltrane, Rollins, Hawkins . . . Baritone—Adams . . . Piano—Monk, Bob-bey Timmons, Flanagan (Paul Neves, P. Bley) . . . Bass—Mingus, Brown . . . Drums—E. Jones, Roach . . . Male Singer—Charles, Oscar Brown Jr., Murphy . . . Female Singer—Nancy Wilson . . . Hall of Fame—Mingus, Roach, Ray Charles.

LEONARD G. FEATHER

Contributing Editor, *Down Beat*

Big Band—Ellington, Herman, Wilson (Louie Bellson, Nelson, Dick Grove) . . . Arranger/Composer—Ellington, Strayhorn, G. Evans (Wilson, Schiffrin, Fischer) . . . Combo—Peterson, Farmer, Gillespie (Paul Horn, Jazz Crusaders, Page Cavanaugh) . . . Trumpet—Gillespie, Terry, Howard McGhee (Gerald Wilson, C. Jones, Joe Bushkin) . . . Trombone—Johnson, Fuller, Frank Rosolino (Wilson, Henderson, Mon-cur) . . . Alto—Adderley, Carter, P. Woods (James Moody, Horn, Paul Winter) . . . Tenor—Webster, Getz, Harold Land (Nistico, Moody, Wilton Felder) . . . Baritone—Carney, Mulligan, Adams (Nim-itz, Hood, Pete Terry) . . . Clarinet—DeFranco, Hamilton, P. Woods . . . Flute—Horn, Mann, Kirk (Wess, Moody, Steig) . . . Misc. Instrument—S. Smith, Nance, Kirk (Amy, Lateef, Gumina) . . . Vibes—Feldman, Jackson, Mike Mainieri (Burton, Roy Ayers, Lynn Blessing) . . . Piano—Newborn, Peterson, Garner (Hill, Jack Wilson, Joe Sample) . . . Organ—Smith, Dick Hyman, Scott (Hyman, Scott, Holmes)

. . . Guitar—Pass, Montgomery, Byrd (Ellis, Crawford, Joe Diorio) . . . Bass—Brown, Mingus, Peacock (R. Davis, Israels, Holley) . . . Drums—Blakey, Roach, Haynes (Bellson, Stix Hooper, Colin Bailey) . . . Male Singer—Charles, Williams, Hendricks (Lou Rawls, Truman Johnson, Stuff Smith) . . . Female Singer—P. Lee, McRae, Wilson (Vi Redd, Alex-andria, Toni Lee Scott) . . . Vocal Group—Swingle Singers, Cain-Kral, Clara Ward (Swingle Singers, Truman Johnson) . . . Hall of Fame—Tatum, Hines, Benny Carter.

As usual, I have omitted some of my permanent favorites such as Ella Fitz-gerald, Coleman Hawkins, et al., because I feel they are *hors concours* and don't need the vote anyway. With a few ex-ceptions, I have voted for artists I have heard in person during the past year. My vote for Bushkin on trumpet is meant seriously; at present, I find his horn work even more lyrical and more moving than his piano. Henderson, Felder, Sample, and Hooper are all members of the Jazz Crusaders.

DANIEL FILIPACCHI

Editor, *Jazz Magazine*, France

Big Band—Basie, Mulligan, Ellington . . . Arranger/Composer—Monk, Elling-ton, G. Wilson . . . Combo—Monk, Bill Doggett, Peterson . . . Trumpet—Gil-lespie, Terry, Nat Adderley . . . Trombone—Johnson, Grey, Brookmeyer . . . Alto—Hodges, Adderley, P. Woods . . . Tenor—Getz, Roland Kirk, Webster . . . Bari-tone—Payne, Carney, Mulligan . . . Flute—Wess, Kirk . . . Misc. Instrument—Kirk . . . Vibes—Hampton, Jackson . . . Piano—Peterson, Garner, Monk . . . Organ—Smith, Jimmy McGriff, Lou Bennett . . . Bass—Brown, Duvivier . . . Drums—Philly Joe Jones, Roach, Blakey . . . Male Singer—Charles, Fats Domino, Armstrong . . . Female Singer—Fitzgerald, LaVern Baker, O'Day . . . Hall of Fame—Reinhardt.

CHARLES FOX

Contributor, *Gramophone*, *Jazz Monthly*, *Sunday Times*, BBC

Big Band—Ellington, Herman, Basie (Harry Arnold, Dankworth, Louie Bellson) . . . Arranger/Composer—Mingus, G. Russell, Ellington (C. Taylor, Johnny Carisi, Max Roach) . . . Combo—Mingus, Pee Wee Russell, B. Evans (C. Taylor, Joe Harriott, Don Brown) . . . Trumpet—Hubbard, Ellis, Terry (Allen, Shaw, Bol-ton) . . . Trombone—Johnson, Brook-meyer, Dave Baker (Cooper, Moncur, Johnny Mumford) . . . Alto—Mariano, Dolphy, P. Woods (Simmons, Anderza, Horn) . . . Tenor—Hawkins, Coltrane, Rollins (Bobby Wellins, Paul Plummer, Art Themen) . . . Baritone—Mulligan, Carney, Payne (Davis) . . . Clarinet—Russell, Sandy Brown, Louis Cottrell (B. Smith, Eddie Miller) . . . Flute—Kirk, Lateef, Wright (Horn, Johnny Scott) . . . Misc. Instrument—Kirk, Coltrane, Lateef (Shake Keane, French horn; Carter; Amy) . . . Vibes—Tjader, Hampton, Jackson (Hutcherson, Hayes, Burton) . . . Piano—B. Evans, Ellington, Monk (Byard, P.

(Continued on page 31)

record reviews

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

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

When two catalog numbers are listed, the first is mono, and the second is stereo.

Miles Davis-Thelonious Monk

MILES AND MONK AT NEWPORT—Columbia 2178 and 8978: *Ab-Leu-Cha*; *Straight, No Chaser*; *Fran-Dance*; *Two Bass Hit*; *Nutty*; *Blue Monk*.

Personnel: Tracks 1-4—Davis, trumpet; Cannonball Adderley, alto saxophone; John Coltrane, tenor saxophone; Bill Evans, piano; Paul Chambers, bass; Jimmy Cobb, drums. Tracks 5, 6—Pee Wee Russell, clarinet; Charlie Rouse, tenor saxophone; Monk, piano; Burt Warren, bass; Frankie Dunlop, drums.

Rating: ★ ★ ★ ½

This is a most curious collection, not the least curious aspect of it Columbia's decision to issue, along with the Monk-Russell performances recorded at Newport last year, four of the six numbers the Davis sextet performed at Freebody Park five years before that, at the 1958 Newport Jazz Festival. The notes have it, further, that Wynton Kelly is pianist with the Davis unit, when it obviously is Evans. And then there is Russell with Monk.

Davis plays excellently throughout. He gives more than passing allegiance to Charlie Parker and Dizzy Gillespie in the fiercely up-tempo version of *Ab-Leu-Cha* that opens the album, playing with fire and power, spewing out a rapid scattershot of notes.

The more reflective, graceful, and ardently lyrical approach that increasingly has become his particular province is displayed in the two performances that follow, Monk's *No Chaser* and *Fran-Dance* (Davis' appealing interpretation of the old *Put Your Little Foot Down*). On both of these, Evans' discrete, sensitive piano supports beautifully, complementing and gently reinforcing the trumpeter's luminous, limpid romanticism.

Coltrane was fast in the grip of his transitional sheets-of-sound approach and is not always effective in the context of Davis' playing. The tenorist here sounds as though the sheer momentum of his playing were carrying him forward, rather than any rush of ideas.

His most effective moments occur on *Two Bass Hit*, which he has to himself, thus permitting him to shape the whole performance. The fact that his solo is not contrasted with those of the others is one reason that it comes off so well.

Adderley plays with assurance and bristling vigor, only occasionally reflecting Coltrane's turbulent manner. Evans, in both his accompaniment and in solo, on *Fran-Dance* is delightful.

The meeting—one cannot say collaboration—of Monk and Russell is little more than interesting.

Theoretically, Russell's waspish, acerbic clarinet should have meshed with Monk's probing, angular piano. Theoretically, that is. In practice, however, communication breaks down somewhat; the conceptual and stylistic gap is too wide to bridge. Monk plays superbly, both in solo and in support, but the clarinetist merely sounds uncomfortable and out of his element.

Russell never seems to get anything going; his solos never gather any momentum and fizzle out in a kind of doodling.

Tenor saxophonist Rouse, on the other hand, plays better here than I've yet heard him. His tone and the contours of his phrasing remind one very forcibly of Sonny Rollins' work with the pianist. Rouse plays with persuasive force and a great deal of honest passion, sweeping forward relentlessly and never at a loss for ideas. He seems to have got inside Monk's music as fully as anyone who has thus far played with the pianist.

Monk's playing remains one of the marvels of jazz; the rhythm displacements with which he fills his solos are nothing short of amazing, and his playing is filled with wry, mordant harmonic delights. And his accompaniments are fully as creative as any of his solos.

The rating represents a compromise, of course. The work of Davis, Monk, and Rouse is consistently high quality but is offset by the less impressive work, in comparison, of the others. (P.W.)

Lou Donaldson

GOOD GRACIOUS—Blue Note 4125: *Bad John*; *The Holy Ghost*; *Cherry*; *Caracas*; *Good Gracious*; *Don't Worry 'Bout Me*.

Personnel: Donaldson, alto saxophone; Grant Green, guitar; John Patton, organ; Ben Dixon, drums.

Rating: ★ ★ ★ ★

POSSUM HEAD—Argo 734: *Possum Head*; *Secret Love*; *Midnight Soul*; *Bye Bye, Blackbird*; *Laura*; *Persimmon Tree*; *Frenesi*; *Man with A Horn*.

Personnel: Bill Hardman, trumpet; Donaldson; Ray Crawford, guitar; Patton; Dixon; Cleopas Morris, conga.

Rating: ★ ★ ½

Despite, or perhaps because of, the presence of the added musicians and the shorter performances on the Argo disc—both of which might have been assumed to lead to greater interest in the performances—it is the Blue Note album that clearly emerges as the superior of the two. Both albums are blowing dates with little or nothing in the way of musical pre-planning.

The crucial difference is the quality of the playing. Donaldson, Green, and Patton all play with consistent invention (within the confines of the blues groove in which they are working) and driving, blistering swing in the Blue Note set. The same involvement and expressive intensity are only occasionally present in the Argo performances, which on the whole are very routine, run-of-the-mill samples of the work of the men involved.

Not only does the altoist play with greater force, improvisational fluency, and feeling in the Blue Note offering, but there are decided plus factors in the lithe, springily resilient guitar work of Green and the tasteful, inventive organ of Patton.

The latter does not get much blowing room in the Argo set—a rather curious and unfortunate situation, for he possesses a very interesting rhythmic conception and fragments his improvisations with unusual rhythm patterns over the basic pulse. Good examples are found in his solos on the cooking *Bad John* and the title tune in the *Good Gracious* album. His accompaniments are generally restrained, using a pleasing lighter registration than most organists I've heard.

Hardman contributes little in his appearances in the Argo album. His work is predictable most of the time, with very little in the way of originality. The addition of the conga in this set merely serves to muddy the ensemble sound.

The choice is clearly with the Blue Note. Everyone cooks on the blues tunes, and the ballad playing is warm and ingratiating. There is an especially soaring and graceful example of Donaldson's way with a pretty melody on *Caracas*. (P.W.)

Dukes of Dixieland

STRUTTIN' AT THE WORLD'S FAIR—Columbia 2194 and 8994: *The Big Parade*; *Fair is Fair*; *Sweethearts on Parade*; *Swingin' Sousa*; *Caravan*; *Colonel Bogey March*; *Caboose on the Loose*; *Louisiana*; *The Dukes Come Marching Home*; *Padicah Parade*.

Personnel: Frank Assunto, trumpet, vocals; Fred Assunto, trombone; Jerry Fuller, clarinet; Gene Schroeder, piano; Jac Assunto, banjo; Red Brown, bass; Bartlett Deems or Nick Fatool, drums.

Rating: ★ ★ ★ ★

There have been hints in recent years that the Dukes were gradually shaking themselves out of the stiff, corn-fed mold in which they made their initial success.

Changes in personnel, efforts to play like a band instead of a phonograph record, have indicated that attempts were being made to work up out of the rut that the Dukes had so successfully dug for themselves. There have been signs of positive life in some of their recent recordings, and this one—despite a dismally ominous title—reveals a band that plays with tremendous spirit, with flair, a band that creates really solid ensembles, has a buoyant rhythm section and a frontline that not only solos creditably but also plays together with inventive responsiveness.

On the basis of this disc, it seems that the key figure in this new look for the Dukes is Fuller, who has been around for quite a while, playing with the Dukes and other traditionalist groups, but who has never before played on records with the fire and authority he shows on these pieces.

Fuller is the glue that holds this group together. At the same time, however, Frank Assunto has developed into a trumpeter who plays with ease and assurance (similarly, his singing has become less strained, less phony, and decidedly more attractive). Fred Assunto's pleasantly splashy trombone

ideas have grown, too, and the rhythm section really rides.

There are occasional suggestions of the old Dukes' stodginess here, but almost all of this disc is exhilarating and studded with imaginative bits. Catch bassist Brown doing a *Night in Tunisia* bit as an introduction to *Caravan*, Frank Assunto and Fuller pushing each other through *Colonel Bogey*, the build-up on *Marching*. This is the kind of disc that should renew the faith of any traditional jazz fan. (J.S.W.)

Jimmy Forrest

SOUL STREET—Prestige/New Jazz 8293: *Soul Street*; *I Love You*; *Sonny Boy*; *Soft Summer Breeze*; *Experiment in Terror*; *Just A'Sittin' and A'Rockin'*; *That's All*.

Personnel: Ernie Royal, trumpet; Jimmy Cleveland, trombone; Forrest, King Curtis, Oliver Nelson, tenor saxophones; George Barrow, Selden Powell, reeds; Gene Casey or Hugh Lawson or Chris Woods, piano; Richard Davis or George Duvivier or Tommy Potter, bass; Roy Haynes or Clarence Johnson or Ed Shaughnessy, drums; Mundell Lowe or Calvin Newborn, guitar; Ray Barretto, conga.

Rating: ★★

Oliver Nelson is one of the most capable navigators in the jazz mainstream. His charts usually are admirable excursions into the creative; on this outing, however, his inspiration seems to have flagged. The Nelson standard has (temporarily, no doubt) come down.

Not that the album is a bomb. Nelson's scores are okay and Forrest's playing is okay; but neither seems particularly stimulated by the presence of the other, especially on the three orchestra sides.

The album is, instrumentally speaking, divided into three segments: *Street* is played by a sextet featuring tenor men Curtis and Nelson along with Forrest, Casey, Duvivier and Haynes; *Love You*, *Sonny Boy* and *That's All* are quintet sides with Forrest, Lawson, Potter, Johnson, Barretto (*Sonny Boy*, *Love You*), and Newborn (*That's All*). The remaining tunes are played by Forrest and Nelson's orchestra (Royal, Woods, Cleveland, Barrow, Powell, Lowe, Davis and Shaughnessy).

The band tracks, particularly, reveal a paucity of ideas. *Terror* is little more than pretentious hokum, although Nelson makes it seem better than it is by a slick manipulation of sounds. Forrest seems ill at ease in this context. Furthermore, the band is out of tune in spots. *Breeze* and *Rockin'* are somewhat more vital but not much. Shaughnessy's drum work is, however, commendable.

Elsewhere, Forrest's performances are consistently solid, his fat-toned, blues-oriented horn wrapping each tune in a big, warm overcoat of sound. These smaller-group charts are not as restricting to his ebullient playing. They give him more room to stretch out and be himself. His work on the title tune is particularly vibrant. He bogs down a bit on *Love You*, but Lawson perks the piece up with a short, lovely interlude before Forrest returns to take the tune out. His solo is an easy, graceful, seemingly effortless exploration of the tune that never gets far from the melody but sings with a delightful lilt.

And now a word for annotator Dan Morgenstern. An informed observer, Morgenstern turns up here to be unexpectedly

candid. He actually criticizes two of the musicians appearing on the album, calling Curtis "lumbering and short on ideas" and Nelson a man who seems to strive to be "interesting."

We all know, of course, that the primary job of the liner notist is to shill for the manufacturer of, and the musicians on, the record. He may be informative, he may be witty, but above all he must be complimentary. Sugar and molasses are the order of the day. Awed felicitations, Mr. Morgenstern. (D.N.)

Elmo Hope

HIGH HOPE!—Beacon 401: *Chips*; *Happy Hour*; *Mo's Bluff*; *Mo Is On*; *Maybe So*; *Crazy*. Personnel: Hope, piano; Paul Chambers or Edward Warren, bass; Philly Joe Jones or Granville Hogan, drums.

Rating: ★★½

These compositions are all Hope originals and, except for *Mo Is On*, which is taken way up, are played at about medium tempo. The melodies are attractive and logically constructed; like Hope's playing, they're often bop-flavored.

The pianist's improvising is disappointing. Though he bounces along pleasantly and is fairly inventive, his work lacks intensity. He does too much upper-register tinkling and not enough building. In fact, he is most forceful during the melody statements. Both rhythm sections support him solidly, but he fails to cut loose.

Improvising on the same tunes while at the top of his game, Hope might have turned out a memorable LP instead of a pretty good one. Maybe he should go back and try it again. (H.P.)

Onzy Matthews

BLUES WITH A TOUCH OF ELEGANCE—Capitol 2099: *Blues with a Touch of Elegance*; *Flamingo*; *Pensive*; *Feels Like I've Got the Blues*; *Dallas Blues*; *Somebody's Cookin'*; *I Should Care*; *Blues Nonstop*; *I Cover the Waterfront*; *Satin Doll*.

Personnel: Bob Bryant, Bud Brisbois, Bob Rolfe, Dalton Smith, Freddy Hill, trumpets; Horace Tapscott, Lou Blackburn, Richard Hyde, Donald Smith, trombones; Curtis Amy, Clifford Solomon, Clifford Scott, Jay Migliori, Sydney Miller, Joe Maini, reeds; Matthews, piano; Ray Crawford, guitar; Jim Crutcher, bass; Chiz Harris, drums.

Rating: ★★½

This is a potent and attractive big band that Matthews leads, and he has provided it with several pieces that make good use of its outstanding soloists.

In his writing, Matthews is at his best in a blues vein. When he moves out of it, he has a tendency to fall back on big-band clichés, primarily from the Stan Kenton school (implemented on *Flamingo* by the presence of Brisbois, a trumpet screamer out of the Kenton band).

Amy proves to be an unusually interesting soloist on soprano saxophone on *Elegance* and *Care*. He also adds a good tenor saxophone touch to Matthews' rocking treatment of *Doll*.

Scott on alto saxophone has a strongly lyrical and full-bodied solo on *Pensive* while Blackburn's trombone is showcased well on *Waterfront*.

Between the individuality of the soloists and the generally high level of the material provided by Matthews, this adds up to a better-than-average big-band record, one that suggests that a much better one could come from Matthews if he can eliminate some of the obvious, heavy-handed touches that show up from time to time. (J.S.W.)

25 Years BLUE NOTE

Down Beat Critics Poll

Picks The Stars on Blue Note

- ★ **ART BLAKEY**
THE FREEDOM RIDER BLP 4156
- ★ **JACKIE McLEAN**
ONE STEP BEYOND BLP 4137
- ★ **GRANT GREEN**
AM I BLUE BLP 4139
- ★ **STANLEY TURRENTINE**
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OLD WINE NEW BOTTLES

A COLUMN OF JAZZ REISSUES

Recordings reviewed in this issue:
Lester Young: *Prez* (Mainstream 56012; 6012)

★★★★½

The Influence of Five (Mainstream 56002; 6002)

★★★★½

Town Hall Concert (Mainstream

56004; 6004)

★★★★½

52nd Street (Mainstream 56009; 6009)

★★★★½

Chairmen of the Board (Mainstream 56008; 6008)

★★★★½

One of the penalties for doing a thing well is that there are always some persons who will never forgive you for it. Milt Gabler, rounding out two decades as a Decca a&r man, has had to put up with a lot of abuse because his commercial output for Decca has included relatively little of the kind of jazz he once put out on his

own Commodore label. It would seem more reasonable to grant Gabler the right to put out nothing but junk for the rest of his life, if he so desires, in return for the pioneering work he did with Commodore.

Commodore, it should be remembered, was the first U.S. label devoted to the recording of jazz. When Gabler started the label in 1938, jazz recording by the major companies was concentrated largely on big bands. Gabler opened his studios to informal small groups, initially groups assembled by Eddie Condon but soon drawing on a wide range of outstanding talent. Gabler's Commodore records paved the way for Blue Note, which was started in 1939, for the Hugues Panassie series on Bluebird, and for George Avakian's precedent-setting Chicago album on Decca.

Commodore's active recording came to an end in 1945. Since then, Jack Crystal, who ran the label after Gabler moved to Decca, tried to sustain a rather sporadic series of reissues, first on 10-inch LPs and later on 12-inch. After Crystal's death last fall, the Commodore catalog was acquired by Bob Shad's new Mainstream label. (Shad's main label is Time records; before that he put out Sittin' In records and was with Mercury.)

Mainstream has started all over on the Commodore reissue program. Ten LPs have been released, and it is apparently Mainstream's intention to get all Commodore recordings back in circulation.

This is a worthy project because the Commodore catalog is full of rewarding performances by a fantastic array of talent—Lester Young, Coleman Hawkins, Ben Webster, Chu Berry, Art Tatum, Teddy Wilson, Red Norvo, Benny Goodman, Billie Holiday, Edmond Hall, Lee Wiley, Wild Bill Davison, Jack Teagarden—the list goes on and on.

However, Mainstream's reissues may be greeted with mixed feelings by those who already have the Commodore LPs. Technically, the Mainstream discs are an improvement over the Commodores, which often had noisy surfaces (not too much can be done about bad balances on the original recordings, but even in this area Mainstream seems to have made some improvements).

What may prove irritating to many collectors is the fact that Mainstream not only has departed from the programming of the Commodore LPs but, in most cases, is following a smorgasbord policy of programming by scattering products of a single session over several different discs, resulting in varied but somewhat jumbled collections.

Furthermore, the policy seems to be to stretch the catalog as far as it will go by using only five selections (each originally one side of a 10-inch 78) on a 12-inch LP side. Thus a 12-inch LP set of the 12 selections cut by the two small groups of Basie sidemen identified as the Kansas City Five and Kansas City Six is *not* presented as a complete collection on *Prez* (Mainstream 56012). Two numbers have been held out and included in *The Influence of Five* (Mainstream 56002).

What's more, since Lester Young, who is the focal point of *Prez*, played on only

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Lester Young

nine of the 12 Kansas City Five and Six selections, one might think that even under a policy of only 10 tunes an LP, all of Young's entries might be found on *Prez*. But no—the two pieces that have been held out for *The Influence of Five* both include Young so that Young actually plays on only seven of the 10 pieces gathered on *Prez*.

The Lester Young situation is relatively neat and orderly compared with the confusing array of some other artists.

Selections from individual sessions by Hawkins, by Webster, and by Hall have been scattered through no fewer than three discs. Most of the Commodore catalog holds to a high level of interest, and almost any reissue of this material is worth having, so this sort of complaint may be dismissed as rather petty carping. But for those who are interested in specific artists, Mainstream's policy makes it extremely difficult to collect in those terms without spending an awful lot of money.

As for the records, *Prez* contains some of the most beautiful small-group jazz ever recorded and, as a bonus, features Young in the rare role of clarinetist on four selections. These four, recorded in September, 1938, by Young, trumpeter Buck Clayton, guitarist Freddie Green, Eddie Durham (playing electric guitar), bassist Walter Page, and drummer Jo Jones, are the very essence of the light and airy swing that the Basie band brought into jazz, combined with exquisitely voiced ensemble passages and solos by Clayton, Young, and even Durham that are a constant delight.

Three selections by a later (1944) and decidedly different Kansas City Six (Young, Jones, trumpeter Bill Coleman, trombonist Dicky Wells, pianist Joe Bushkin, bassist John Simmons) have a heavier texture and are more routine in conception. The Kansas City Five is the same as the first KC Six but without Young. His enlivening presence is missed, but even without him the Five's three selections are bright and open.

One more piece by the first Kansas City Six and another by the second Six, on which Young takes off on tenor, are included on *The Influence of Five*. This Five comprises tenor saxophonists—Young, Hawkins, Don Byas, Webster, and Chu Berry.

There are a pair of strong performances by Hawkins (joined on one by the exquisitely clean lines of Benny Carter's alto saxophone), two loose and easy entries by Webster, and an amusing duet by Byas and bassist Slam Stewart (taken from a 1945 Town Hall Concert), but the high point is a brilliant collaboration on *Star Dust* by Berry and the trumpet of Roy Eldridge, assisted by Clyde Hart on piano.

Town Hall Concert offers a second selection by Byas and Stewart. Good as it is, it is only a filler compared with a magnificent performance of *The Man I Love* by vibist Red Norvo, an almost slapstick version of *Stompin' at the Savoy* by Gene Krupa's trio, and violinist Stuff Smith's

rugged expression of *Perdido*.

52nd Street is a wild-eyed sampler—Miss Holiday, Eddie Heywood's band, singer Lee Wiley, Sidney Bechet and cornetist Davison, Hawkins and Cootie Williams on trumpet, the De Paris brothers, Berry and Hot Lips Page on trumpet, the quartets of Webster and Teddy Wilson, and a brilliant Mel Powell-Benny Goodman exposition of *The World Is Waiting for the Sunrise*.

Chairmen of the Board (that means pianists) is equally varied, although not as interesting, even though Art Tatum, Fats Waller, Wilson, Jess Stacy, Powell, and Bushkin are in the chairs. There will be a further report on the Commodore reissues in the next issue.

—John S. Wilson

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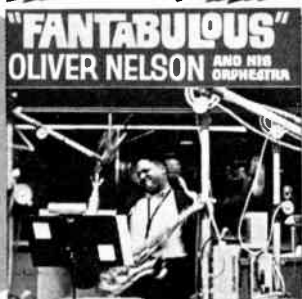
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COMMENTS ON CLASSICS

By DONAL J. HENAHAN

When Rudolph Ganz, one of the century's great virtuosos of the piano, was a young man in his native Switzerland, he one day read a review in a Paris paper of a concert of contemporary music. His eye was taken by the harsh dismissal of one composer on the program, whose music was so bad as not to be believed. So bad as to make the critic very, very mad. The young pianist, never having heard the composer's name before, decided that he must either be an outrageous fake or—just possibly—a talent to be investigated. Ganz wrote to a friend in Paris, obtained some of the composer's music after much difficulty, and became excited by what he found in it. He began to play it in recitals, which was easy for him to do, since the public was willing to hear him play anything at all, just to marvel at his flying fingers. And that is how Ganz became the early champion of Ravel, who subsequently dedicated to him his most fantastically difficult piano work, *Scarbo*, from *Gaspard de la Nuit*.

When Ganz came to America, he brought Ravel's music with him, and was the first to play it here in public recital. Although he is now 87, with a lustrous career as conductor, composer, teacher, and pianist behind him, it is doubtful that anything he has achieved surpasses the youthful push he gave to Ravel's reputation, or that anything will be so certain of lasting in musical history.

The chances of such a story being reenacted in 1964 are slight. Rarely does one find the sort of instinctive sympathy for new compositions that Ganz showed. Schumann discovering Chopin on the basis of his (to our ears) mediocre Op. 2, Paganini befriending Berlioz, or Liszt turning himself into a one-man press corps for the music of Wagner—these cases of fruitful friendship strike the modern observer as relics of a dead era. Although there are exceptions among today's performers—a William Masselos, a Bethany Beardslee, a Charles Rosen, a Leonard Bernstein—the crushing majority knows and wants nothing better than to make a name on the concert and recital circuit, which means mumbling over a small quota of pieces by dead men.

For dozens of reasons, some too depressing to think much about, there is no hope under the prevailing commercial

system of music-mongering for any important relationship between composer and performer to flourish. Even that most popular of living artists, Stravinsky, finds little outlet for his recent music. As for the others, a blank wall of indifference faces them. When Roger Sessions completed his opera *Montezuma* recently, the work of 30 years, it had to be taken to Germany for performance. If he had any real hope of seeing it mounted at, say, the Metropolitan, Sessions might have completed the work a bit sooner, and it might even have been followed by other and better operas.

Although novelists, poets, painters, and other artists often work well in isolation, being sealed off from fellow musicians sterilizes a composer. Composition presupposes an interplay between creator and recreator, and unless the social nature of the performing arts is recognized and nurtured the best to be hoped for is an occasional misformed genius of the Ives variety. In the last few years, recognition of the breakdown of the contemporary musical community has brought into existence a new type of organization to fight the problem. Here and there, at universities mainly, are being formed groups of young composers and performers committed to close, almost fraternal interest in each other's work. In most instances, the composers are themselves virtuoso performers. Among pioneers in the movement are the Group for Contemporary Music at Columbia and the groups subsidized by the Fromm Foundation at Tanglewood and at the Princeton Seminar for Advanced Musical Studies.

The newest and in some ways the most promising of these modern-music guilds will be set up at the University of Chicago next fall, under a \$250,000 grant from the Rockefeller Foundation. Ralph Shapey, one of the significant younger composers, will join the faculty and organize the Contemporary Chamber Players. Unquestionably the group will play his own works and those of other young composers lately added to the faculty such as Easley Blackwood and John MacIvor Perkins. As the Columbia experiment has proved, it is possible to enlist performers of phenomenal ability in such an academically sponsored cause, many of the younger virtuosos preferring it to signing on for a life on the symphony orchestra treadmill.

Will it work? No one really knows yet, but foundation money has gone down far less plausible rat holes. Creating a milieu in which composers and performers may rub elbows and literally put their heads together once more cannot hurt, and might just trigger something. The danger, of course, is that the music produced will be academically arcane and inbred, produced for the same reasons that university professors must now "publish or perish." Music already produces too much of that. But the risk is worth taking if only to dramatize the appalling speed at which serious music is becoming separated from the current of public life. At least once before, in Europe's Dark Ages, musical learning retreated within cloisters. If that is happening again, there is nothing to do but pray for a prompter Renaissance than the last one.



BLINDFOLD TEST

'I always believe that what comes out is more important, in the end, than how fast you play it.'

TEDDY EDWARDS

By LEONARD FEATHER

Teddy Edwards represents the kind of music for which the term West Coast jazz could and should have been coined. When the pallid sounds with which this slogan became identified reached their peak of acceptance in the middle 1950s, Edwards was working around Los Angeles in comparative obscurity.

He has been there since he went west with Ernie Fields' band in 1944. Born in 1924 in Jackson, Miss., he moved to Detroit when he was 17, stayed there for a couple of years, and was an early colleague of pianist Hank Jones. He had his own band for a while in Louisiana and Florida, playing alto saxophone; he switched to tenor when he joined Howard McGhee in 1945.

One of the most dependable swingers in his school (essentially post-bop of the late 1940s but hard-swinging and inventively modern as ever), Edwards has been a frequent associate of leader-trumpeter Gerald Wilson since 1953 and a member of innumerable southern California combos, playing with Max Roach, Benny Carter, Leroy Vinnegar, Joe Castro, and Philly Joe Jones.

This was his first *Blindfold Test*. He was given no information about the records played.

THE RECORDS

1. Yusef Lateef. *Water Pistol* (from *Into Something, New Jazz*). Lateef, tenor saxophone; Barry Harris, piano; Herman Wright, bass; Elvin Jones, drums.

I kind of liked the feeling . . . it has a slight Charlie Parker flavor. I don't know if I went for the rhythm section too much. Sounded like Yusef Lateef. He seems to get a wide range of things going. . . . Sometimes I don't agree with all of them, but in general he fits them well together.

That rhythm section, playing behind him—the drummer seemed to be a little busy in places. And I noticed one place, where they were trading eights, he got a little confused, undecided whether they were going to be eight or four. In general, I'll give it three stars.

2. Duke Ellington-John Coltrane. *Take the Coltrane* (from *Duke Ellington & John Coltrane, Impulse*). Coltrane, tenor saxophone; Ellington, piano; Elvin Jones, drums.

I liked the ensemble sound that they had going. This sounds like John Coltrane, and I think Elvin goes much better with Coltrane. I don't think this is one of his better efforts. . . . He doesn't seem to be as well co-ordinated as I've heard him on other things.

I liked the piano, but I'm not sure who it was. Sounded like it might be the beginning of the Coltrane quartet—3½ stars.

3. James Moody. *Let's Try* (from *Great Day, Impulse*). Moody, tenor saxophone; Tom McIntosh, composer, arranger.

I don't know if that was Johnny Griffin or Tubby Hayes. I really liked the orchestration and the way they played it. Well

shaded, it was very colorful. I liked that record. I think we'll have to give that one about four stars.

4. Brew Moore. *You Stepped out of a Dream* (from *Brew Moore in Europe, Fantasy*). Moore, tenor saxophone; Lars Gullin, baritone saxophone; Bent Axen, piano; Niels-Henning Ørsted Pederson, bass; William Schiøppe, drums.

That record didn't show me too much. The rhythm didn't seem to have any spark at all. Neither did the horns. The tenor player, I felt better about him than I did about the baritone. Could that have been Zoot Sims, playing the tenor? I'd expect more than that from him. I'd have to give that 1½ stars.

5. Roland Kirk. *Hay Ro* (from *Reeds & Deeds, Mercury*). Virgil Jones, trumpet; Kirk, strich.

I think they had it a little fast . . . seems to be a little uncomfortable for everybody. I always believe that what comes out is more important, in the end, than how fast you play it.

The alto player, he seemed to be doing pretty fair. I don't know who it was, though. The trumpet player sounds like he was out of the Howard McGhee bag, but he was having his problems in places.

Not too much I can say for that record, in general. Best I can do for it is two stars, for effort.

6. Paul Gonsalves. *Rapsallion in Rab's Canyon* (from *Tell It the Way It Is, Impulse*). Ray Nance, trumpet; Gonsalves, tenor saxophone; Johnny Hodges, alto saxophone.

Well! That sounded like an old band out of Duke Ellington's band trying to make a commercial record! Sounded like Ray

Nance and Paul Gonsalves and Johnny Hodges in disguise. I'd really rather not comment on that record, as far as the stars are concerned. Let's leave that one be.

7. Ray Ayers. *Reggie of Chester* (from *West Coast Vibes, United Artists*). Curtis Amy, tenor saxophone; Ayers, vibraharp; Jack Wilson, piano; Benny Golson, composer.

I liked the idea of the tune . . . nice little thing going. Nothing really exciting about the record—sounded like something Les McCann might have put together with a group. Curtis Amy . . . Bobby Haines . . . no, not Bobby . . . Bobby Hutcherson. I'll have to give that one about three stars.

8. Les McCann. *Blues for Yna Yna* (from *Jazz Waltz, Pacific Jazz*). McCann, electric piano; no guitar.

That was a different version from the original! Let's see, now . . . that might have been something that World Pacific put together, maybe with Tricky Lofton on trombone. The guitar player didn't quite get up to Joe Pass' ability, but it might have been Joe. This record I don't have too much to say for; I think we'll have to give it one star.

9. Booker Ervin. *Just in Time* (from *Exultation! Prestige*). Ervin, tenor saxophone; Frank Strozier, alto saxophone.

I don't know about that record; tenor player seemed to be a little confused in places, especially playing the melody. . . . You could say he didn't know it. Shades of Coltrane, but it wasn't Coltrane.

Could it have been the same guy playing alto and tenor? I never did hear them together. I think we'll have to toss that one out. No stars.

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NEWPORT from page 13

as 5/4, and polyrhythms—and there was a problem-solving flavor to his demonstrations, though he played well in one of his rare solo-piano performances.

Toshiko, however, played an original in 5/4—without announcing the fact—and there was no inclination on the part of the audience to figure out the time, as there had been with Brubeck—it was just flowing, rolling, remarkably conceived music. The small woman's physical strength, as well as her musicianship, should be lauded—playing solo piano, particularly with the intensity that she did, calls for an endurance that would tax an Oscar Peterson.

After Taylor had given an erudite demonstration-talk, using *They Can't Take That Away from Me* as his point of departure, Smith returned to the stage to play with Jo Jones and Slam Stewart. After a Jones' brush solo that had every drummer present gasping in admiration and a witty bowed Stewart solo, Smith turned the piano over to Taylor, the blues, Brubeck, and Toshiko. Things got rolling so well that Wein came onstage to make it four-hand blues. Never has an audience been presented so many clichés as in this long performance—but never has an audience, including the critics, enjoyed them more. It was a highly emotional, fun-filled performance that swept up all—one of those things that are deeply satisfying but come so seldom.

IN SOME WAYS, Saturday night was a drummer's holiday.

First there was Joe Morello's work with the Brubeck quartet. Then there was Louis Hayes, who swept the J.J. Johnson Quartet along with his blazing drumming. And, perhaps most notably, there was Max Roach's playing with his own group on *The Freedom Now Suite* and, later, with a group of all-stars in a tribute to Charlie Parker; in both sets, everything Roach attempted, he pulled off beautifully.

Brubeck and altoist Paul Desmond also had moments of excellence. Both played with extreme sensitivity and taste on *You Go to My Head*. In fact, Brubeck's building solo on this ballad would stand favorable comparison with his playing on *These Foolish Things*, his best recorded solo, which is included in the *Jazz at Oberlin* LP released several years ago.

Trombonist Johnson's tightly knit group—which included pianist Harold Mabern and bassist Arthur Harper, in addition to Johnson and Hayes—offered a well-balanced program made up of John Coltrane's *Impressions*, a modal composition; a lovely *My Funny Valentine*; and *When the Saints Go Marching In*, which the group seared with fire.

Johnson joined trumpeter Howard McGhee and tenorist Sonny Stitt to form the front line for the Parker memorial. With Roach in the rhythm section were Mabern and Harper. Nothing

outstanding was played during the set, though its level was high.


The inclusion of Roach's suite on a Saturday night program—whether it was July 4 or not—was bad programming. The Roach quartet and singer Abbey Lincoln gave an excellent performance of the long, many-faceted work, but the audience grew bored, judging by a few shouted remarks during the most crucial points. Some sort of narration in conjunction with the performance or at least a printed explanation of the work's intent would certainly have helped. Still, for those who knew the work and/or who listened closely, there was much to be heard, not the least of which was Clifford Jordan's tenor saxophone work (he's a much more provocative player now than he was a couple of years ago), Ronnie Smith's cutting piano, and Eddie Khan's strong bass playing.

Also on the Saturday night bill were the Oscar Peterson Trio and singer Gloria Lynne. Not much happened during the Peterson set, though there was a fine moment when the leader built a romping unaccompanied solo on a blues-with-a-bridge. Miss Lynne, unfortunately, has abominable taste.

WITH THE EXCELLENCE of the preceding performance (given the exceptions), there seemed little on the Sunday night program that could come up to the level established. But still there was more musical brilliance to be heard, for the Dizzy Gillespie Quintet—particularly the leader and reed man James Moody—was at times startling, and Sarah Vaughan, beautifully accompanied by the Bob James Trio, was in magnificent voice.

On the other hand, however, there was organist Jimmy Smith's seemingly interminable performance, during which some wags timed the length of his held notes (the record was a little more than four minutes), and the innane lyrics and melodramatic posturing of Oscar Brown Jr. All of which is probably critical carping, because both Smith and Brown were great crowd pleasers.

Somewhere between this and the other hand fell Moms Mabley, who may have had no business at a jazz festival but who was hilarious, and a mainstream set by trumpeter Buck Clayton, tenorist Ben Webster, trombonist Al Grey, pianist Sir Charles Thompson, bassist Stewart, and drummer Ben Riley. Thompson was most impressive, throwing off several crisp, to-the-point solos during the course of the performance. Webster was very good on *Stardust*, Clayton on *Take A Train*, and trombonist Grey on a plungered *Perdido*, but there was no one tune in which all played at the height of their ability.

No coverage of the festival would be complete without a deep acknowledgment to the musicianship and adaptability of Jo Jones and Slam Stewart. These men proved beyond doubt that they are among the finest musicians now working in jazz. In their ways, they reaffirmed all that is great in jazz—and in the Newport Jazz Festival. 

Bley, Mal Waldron) . . . Organ—Smith
 . . . Guitar—Pass, Hall, Montgomery
 (Ernest Ranglin, Freddie King, Raney) . . .
 Bass—Mingus, Peacock, Sam Jones (Ralph
 Pena, Swallow, Malcolm Cecil) . . . Drums
 —E. Jones, Haynes, Philly Joe Jones
 (Williams, Richmond, Phil Seamen) . . .
 Male Singer—Turner, Witherspoon, Mur-
 phy (Bobby Bland, Herbie Goins) . . .
 Female Singer—Ross, O'Day, Pearl Bailey
 . . . Hall of Fame—James P. Johnson,
 Hines, Oliver.

Once again quite a few non-American musicians are sprinkled among my choices. Some of these—Wellins, Themen, Mumford, and the Don Brown Quartet, for instance—have not received proper recognition even in Britain, yet they are much more interesting than many widely touted groups and performers. But one thing still baffles me. Why have no girl singers of any real stature emerged during the last eight or nine years?

BARBARA GARDNER

Contributing Editor, *Down Beat*

Big Band—Ellington, Herman, G. Wilson (Herman, Hank Crawford) . . .
 Arranger/Composer—Ellington, Nelson, G. Wilson (G. Wilson, Randy Weston) . . .
 Combo—MJQ, Adderley, Coltrane (Jazz Crusaders, Wynton Kelly, Hank Crawford) . . .
 Trumpet—Farmer, Gillespie, T. Jones (Mitchell, Terry) . . . Trombone—Johnson, Fuller, Grey (Blackburn) . . . Alto—Adderley, Desmond, Dolphy (Crawford,



J. Woods) . . . Tenor—Coltrane, Getz, Rollins (Turrentine, Mobley, Ornette Coleman) . . . Baritone—Payne, Mulligan, Adams . . . Clarinet—Hamilton, P. Woods . . . Flute—Wess, Wright, Spann (Lateef) . . . Misc. Instrument—Coltrane . . . Vibes—Jackson, Dickerson, Mike Mainieri (McFarland, Burton, Lytle) . . . Piano—Peterson, B. Evans, Wynton Kelly (Kelly, Fischer) . . . Organ—Smith, Scott (Smith, Scott, Roach) . . . Guitar—Montgomery, Hall, G. Green . . . Bass—Brown, Sam Jones, Chambers (Carter, Swallow) . . . Drums—Roach, Philly Joe Jones, E. Jones (Roy Brooks, Butler, Jimmy Cobb) . . . Male Singer—Charles (Tony Bennett) . . . Female Singer—Vaughan, Lincoln (Wilson, Thornton) . . . Hall of Fame—Smith.

Because of the drastic reduction of jazz clubs and the presentation of jazz artists in adverse situations (acoustically poor concert halls, mishmash festivals, dance

halls, etc.) in-person analysis of jazz musicians' development has been seriously curtailed. Consequently, my decisions have been based mostly on records, rehearsals, and those isolated instances when the jazz musicians were presented under favorable conditions in Chicago.

MARK GARDNER

Contributor, *Jazz Journal*, England

Big Band—Herman, Basie, Francy Boland . . . Arranger/Composer—Monk, Dameron, Ellington (Jackie McLean, Calvin Massey, Weston) . . . Combo—Monk, Blakey, Gillespie (Barry Harris, Curtis Amy, Harold Land-Carmell Jones) . . . Trumpet—Davis, Kenny Dorham, Hubbard (Bolton, Burns, Tommy Turrentine) . . . Trombone—Johnson, Green, Fuller (Bert, Dennis, Moncur) . . . Alto—McLean, P. Woods, James Moody (Gigi Gryce, McPherson) . . . Tenor—Gordon, Charlie Rouse, Hank Mobley (Land, Clifford Jordan, Gene Ammons) . . . Baritone—Payne, Charles Davis, Shihab (Rout) . . . Clarinet—Scott, DeFranco . . . Flute—Lateef (Roland Alexander) . . . Misc. Instrument—Thompson, Lateef, Watkins (Amy, Barney Wilen) . . . Vibes—Jackson, Hutcherson, Tubby Hayes . . . Piano—Barry Harris, Horace Silver, Elmo Hope (Duke Jordan, Bishop, Gil Coggins) . . . Organ—Smith, Scott . . . Guitar—Burrell, Hall, Raney (Wayne) . . . Bass—Chambers, Duvivier, George Tucker (Carter, Garrison, Warren) . . . Drums—Haynes, Clarke, Blakey (Butler, Williams, Frankie Dunlop) . . . Male Singer—Henderson, Johnny Hartman, Billy Eckstine (Memphis Slim, Kenny Hagood, Dick Haymes) . . . Female Singer—Vaughan, Ernestine Anderson, McKee (Wilson, Cleo Lane, Cavril Payne) . . . Hall of Fame—Bud Powell, Kenny Clarke, Clifford Brown.

Now that an organ category has been introduced, why not have a separate slot for soprano saxophonists? This instrument is far from being miscellaneous. I cast no votes for vocal groups, new clarinetists, vibes men, organists, and big bands, because there just aren't any worth mentioning. Unfortunately, I had to omit Red Rodney, Al Haig, and Freddie Redd.

IRA GITLER

Former Associate Editor, *Down Beat*

Big Band—Ellington, Mulligan, Herman (Herman, Clarke-Boland, Gene Hull) . . . Arranger/Composer—Ellington, Gerry Mulligan, Monk (Dameron, Al Cohn, McIntosh) . . . Combo—Davis, B. Evans, Al Cohn-Zoot Sims (Farmer, Horace Silver, Chet Baker) . . . Trumpet—Gillespie, Davis, Farmer (Dorham, C. Jones, Mitchell) . . . Trombone—Johnson, Brookmeyer, Fuller (Dennis, Dickenson, Cooper) . . . Alto—P. Woods, McLean, Stitt (Mariano, Strozier, McPherson) . . . Tenor—Hawkins, Al Cohn, Sims (Ervin, Henderson, Joe Farrell) . . . Baritone—Mulligan, Carney, Adams (Ronnie Cuber, Davis, Brignola) . . . Clarinet—P. Woods, DeFranco, Russell (Gene Quill, B. Smith, Phil Urso) . . . Flute—Lateef, Moody, Kirk (Lateef, Moody, Steig) . . . Misc. Instrument—Lacy, S. Smith, Thompson (Lateef, Thielemans, Ken McIntyre) . . . Vibes—Jackson, Charles, Pike (Gibbs, Vig,



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IN THE AUGUST 27 DOWN BEAT

HERBIE MANN

Leader of one of the most popular and commercially successful of today's jazz groups, flutist Herbie Mann offers pithy commentary on success, West Coast jazz, concerts vs. night clubs, clubowners, musicians union 'payola,' and many other topics in a free-wheeling and far-ranging discussion with Bob Ellison.

REHEARSING WITH DUKE

Martin Williams proffers a behind-the-scenes glimpse of the working processes of one of the wellsprings of continuing jazz creativity, Duke Ellington, and the remarkable aggregation of individuals that comprises his 'instrument,' the Ellington band. The occasion was the band's recent video-taping by Robert Herridge for television syndication.

JAZZ AND AUTOMATION

Prompted by the growing menace of discotheque, the inimitable George Crater reports on a panel discussion dealing with the problem of jazz and automation. Under discussion are such vital questions as: Is computerized jazz the music of the future? Will it spell the end of the live jazzman? How will it affect jazz criticism? You won't want to miss this.

plus: Marian McPartland's warm, perceptive portrait of fellow-pianist Mary Lou Williams, and all of *Down Beat's* regular features—penetrating record reviews, provocative columns, commentary, and all the latest news.

down beat

32 □ DOWN BEAT

Donald Best) . . . Piano—B. Evans, Hines, Flanagan (Byard, Barry Harris, Kellaway) . . . Organ—Smith, Mel Rhyne, Roach (Rhyne, Roach, Charles Kynard) . . . Guitar—Hall, Raney, Montgomery (Wayne, Zoller, Sete) . . . Bass—Brown, R. Mitchell, Mingus (Swallow, R. Davis, Ben Tucker) . . . Drums—Haynes, E. Jones, Mel Lewis (Williams, Dawson, Perkins) . . . Male Singer—Rushing, Witherspoon, Torme (Pleasure, Hartman, Earl Coleman) . . . Female Singer—McRae, Morgana King, O'Day (King, Mimi Perrin, Helen Merrill) . . . Vocal Group—Double Six, L-H-B, Cain-Kral (Cain-Kral, Swingle Singers) . . . Hall of Fame—Tatum, Christian, Jimmy Blanton.

I was unable to vote for some of the people I voted for last year simply because I didn't hear them (Dexter Gordon and Joe Kennedy, for instance). Another problem was that people who have deserved wider recognition for a couple of years, and have not won, are crowded by new, equally deserving talents, especially in the piano, bass, and drum departments. Although there are many others I could name, I certainly would like to mention Thad Jones and Kenny Burrell as deserving of votes in the established category.

RICHARD B. HADLOCK

Jazz Editor, San Francisco *Examiner*
Contributor, *Down Beat*

Big Band—Ellington, Herman, Basie (Orchestra U.S.A., Skitch Henderson, San Mateo College Jazz Band) . . . Arranger/Composer—Ellington, G. Evans, Eddie Sauter (Fischer, McIntosh, Larry Austin) . . . Combo—Davis, Monk, Gillespie (Hamilton, Winter, Jazz Crusaders) . . . Trumpet—Davis, Armstrong, Gillespie (Bolton, Billy Hunt, Julius Ellerbee) . . . Trombone—Lou McGarity, Brookmeyer, Dickenson (Mangelsdorff, Bohanon, Bob Mielke) . . . Alto—Desmond, P. Woods, Pepper (Strozier, Horn, Handy) . . . Tenor—Getz, Coltrane, Hawkins (Ervin, Illinois Jacquet, Nistico) . . . Baritone—Mulligan, Jay Cameron, Carney (Jerome Richardson, Sammy Clark, Jimmy Lombardi) . . . Clarinet—Russell, Vince Cattolica, B. Smith (Cattolica, Johnny Mince, B. Smith) . . . Flute—Kirk, Shank, Wess (Moody, Charles Lloyd, Steig) . . . Misc. Instrument—Johnny Hodges, soprano saxophone; Coltrane; Dolphy (Gumina; Dick Cary, alto horn; Chuck Wayne, banjo) . . . Vibes—Norvo, Hampton, Jackson (Burton, Hutcherson, Vig) . . . Piano—B. Evans, Joe Sullivan, Ellington (Terry Trotter, Warren Bernhardt, Hancock) . . . Organ—Basie, Oscar Peterson, Wild Bill Davis (Ralph Smith) . . . Guitar—Hall, Montgomery, F. Green (Szabo, Van Eps, Al Schackman) . . . Bass—Mingus, Peacock, Brown (Duvivier, Carter, Tucker) . . . Drums—Hanna, Gus Johnson, E. Jones (Shaughnessy, Dawson, Williams) . . . Male Singer—Torme, Armstrong, Rushing (Jack Sheldon, Hartman, Bob Dorrough) . . . Female Singer—McRae, P. Lee, Fitzgerald (Irene Kral, Harrow, J. Lee) . . . Vocal Group—L-H-B, Double Six, Sonny Terry-Brownie McGhee (Swingle Singers, Cain-Kral, McGhee-Terry) . . .

Hall of Fame—Teagarden, Tatum, Reinhardt.

Attempting to fill the top trombonist spot dramatizes our great loss in Jack Teagarden's passing. Talent Deserving of Wider Recognition choices Austin, Ellerbee, Mielke, Clark, Lomba, and Cattolica are northern Californians who maintain high performance standards. Entering Hodges under miscellaneous instruments is not wishful thinking; the Rabbit picked up a soprano saxophone one night in San Francisco and made it sing. Electric organs are a drag, especially when used to play the blues all night long.

MAX HARRISON

Editor, *Jazz Monthly*, England

Big Band—Ellington . . . Arranger/Composer—Ellington, Mingus, Russell (C. Bley, Max Roach) . . . Combo—Mingus, B. Evans, Monk . . . Trumpet—Davis, Gillespie, Ellis (Reece) . . . Trombone—Johnson, Knepper, Baker (Britt Woodman) . . . Alto—Coleman, Dolphy, Carter (McIntyre, John Pierce, Shafi Hadi) . . . Tenor—Rollins, Coltrane, Hawkins (Dave Young, Barron, Paul Plummer) . . . Baritone—Carney, Mulligan (Davis) . . . Clarinet—Giuffre, Paul Barnes, Louis Cottrell . . . Misc. Instrument—Coltrane, Lacy, Watkins (Carter) . . . Vibes—Jackson . . . Piano—C. Taylor, B. Evans, Monk (Byard, P. Bley, Al Haig) . . . Guitar—Montgomery, Hall . . . Bass—Mingus, Chambers, Haden (Swallow, Tucker, Carter) . . . Drums—Roach, E. Jones, Philly Joe Jones (Blackwell, Joe Hunt) . . . Male Singer—Armstrong, Hopkins, Turner . . . Female Singer—Vaughan . . . Hall of Fame—Smith, Tatum, Fats Navarro.

My votes in the arranger/composer section are for composition; there should be a separate category for arrangers, under which one could vote for people like Gil Evans and Benny Carter, who are great arrangers but scarcely composers at all. The flute, vocal group, and organ sections are unnecessary in view of the very slender jazz achievements in these spheres.

DON HECKMAN

Jazz Editor, *The American Record Guide*
Contributor, *Down Beat*, *Jazz*

Big Band—Ellington (Levitt) . . . Arranger/Composer—Ellington, Monk, Mingus (C. Taylor, Mike Gibbs) . . . Combo—Farmer, Monk, Sonny Rollins (Friedman, Bob James, C. Taylor) . . . Trumpet—Gillespie, Armstrong, Eldridge (McGhee, Curson) . . . Trombone—Wells, Brown, Knepper (Dennis, Dickenson) . . . Alto—Hodges, Dolphy, Carter (Simmons, J. Woods) . . . Tenor—Rollins, Webster,



Hawkins (Ervin, Yusef Lateef, Gonsalves) . . . Baritone—Carney, Mulligan . . . Clarinet—Guiffre, Russell (B. Smith) . . . Flute—Lateef, Kirk, Dolphy . . . Misc. Instrument—Lacy, Nance, Dolphy . . . Vibes—Jackson, Hampton (Burton) . . . Piano—Monk, Ellington, C. Taylor (Friedman, P. Bley, Steve Kuhn) . . . Guitar—Hall, Wayne, F. Green (Szabo, Zoller) . . . Bass—Mingus, Brown, Duvivier (Swallow, Carter, Dave Izenzon) . . . Drums—Roach, E. Jones, Jo Jones (Shaughnessy, Joe Cocuzzo, Williams) . . . Male Singer—Armstrong . . . Female Singer—McRae, Jordan, Vaughan . . . Hall of Fame—Henderson, Bechet, Don Redman.

NAT HENTOFF

Contributing Editor, *HiFi/Stereo Review*
Contributor, *Down Beat*, *The Reporter*

Big Band—Ellington, Mulligan, Basie . . . Arranger/Composer—Ellington, Monk, Mingus (C. Taylor, Andrew Hill, Don Friedman) . . . Combo—Mingus, C. Taylor, Farmer (Friedman, Archie Shepp-Bill Dixon) . . . Trumpet—Davis, Gillespie, Farmer (Curson, Bolton) . . . Trombone—Knepper, Dickenson, Wells (Moncur, Wilson, Dennis) . . . Alto—Coleman, Hodges, Dolphy (J. Woods, Mariano) . . . Tenor—Coltrane, Webster, Rollins (Albert Ayler, Ervin, Henderson) . . . Baritone—Mulligan, Carney . . . Clarinet—Russell, Hall . . . Flute—Dolphy, Moody, Kirk (Lasha) . . . Misc. Instrument—Kirk, Lateef . . . Vibes—Jackson, Dickenson, Hampton (Hutcherson, McFarland) . . . Piano—B. Evans, Monk, C. Taylor (P. Bley, Hill, Denny Zeitlin) . . . Organ—Les Strand (Roach) . . . Guitar—Hall, Raney, Ray Crawford (Szabo, Dennis Budimir) . . . Bass—Mingus, Peacock, Haden (Swallow, Carter, R. Davis) . . . Drums—E. Jones, Philly Joe Jones, Blakey (Williams, Dawson, Hanna) . . . Male Singer—Rushing, Armstrong, Mississippi John Hurt . . . Female Singer—McRae, Jordan, Lincoln (J. Lee) . . . Vocal Group—Double Six . . . Hall of Fame—Smith, Bechet, Pee Wee Russell.

Since no one can hear everybody everywhere, all polls—definitely including this one—should be regarded as fragmentary, let alone subjective.

DAVID A. HIMMELSTEIN

Editor, *FM Magazine*

Big Band—Ellington, Basie, Mulligan (Charles, Herman) . . . Arranger/Composer—Ellington, Monk, Dameron (Mingus, Coleman, Weston) . . . Combo—Gillespie, Monk, Mingus (Cohn-Sims, Clark Terry-Bob Brookmeyer, Morris Nanton) . . . Trumpet—Armstrong, Eldridge, Gillespie, (Shavers, Nance, Cootie Williams) . . . Trombone—Wells, Dickenson, Brookmeyer (Sandy Williams, Henry Southall, Jimmy Knepper) . . . Alto—Hodges, Stitt, P. Woods (Konitz, Strozier, Simmons) . . . Tenor—Hawkins, Webster, Gordon (Ervin, Gonsalves, Brew Moore) . . . Baritone—Carney, Mulligan, Adams (Davis, Hittner) . . . Clarinet—Russell, Goodman, DeFranco (Edmond Hall, Kenny Davern, Buddy Tate) . . . Flute—Wess, Moody, Kirk, (Steig, Seldon Powell, Dixon) . . . Misc. Instrument—Baby Lawrence, feet; L. Thompson; S. Smith (Nance;

Buster Bailey, bass clarinet; Ray Brown, cello) . . . Vibes—Hampton, Jackson, Pike (Burton, Vig) . . . Piano—Hines, Garner, Flanagan (Sullivan, Billy Kyle, Byard) . . . Organ—Basie, Smith, Mel Rhyne (Patterson, Thompson) . . . Guitar—Burrell, Pass, Tal Farlow (F. Green, Raney, Pierre Cavelli) . . . Bass—Brown, Mingus, Aaron Bell (Davis, Warren, Gene Ramey) . . . Drums—Singleton, Philly Joe Jones, Jo Jones (Dawson, Jackson, Lennie McBrowne) . . . Male Singer—Armstrong, Charles, Rushing (Waters, Joe Turner, Cousin Joe) . . . Female Singer—Fitzgerald, O'Day, Rosetta Tharpe (Hendrix, Harrow) . . . Vocal Group—Raelets, Stars of Faith, L-H-B . . . Hall of Fame—Oran (Hot Lips) Page, Tatum, Smith.

How about a category "talent deserving less recognition"? And how about a question on records released during the last year? And one on jazz writing? The best that can be said for the bulk of the "new thing" is how good it makes the "old thing" sound. My selections are based on sound, swing, and improvisation. Does that sound old-fashioned? Maybe. But just who is playing more *music* than Hawkins, Hodges, et al? Critics should bend every effort to salute the music that touches them most deeply, regardless of fashion or high-flown theories. Truth is Beauty, that is all ye need to know. Or know. Bring back the 78s.

WILDER HOBSON

Big Band—Ellington, Basie, Thelonious Monk . . . Arranger/Composer—Ellington, Monk, Horace Silver (Hall Overton) . . . Combo—Davis, Monk, Coleman . . . Trumpet—Davis, T. Jones, Cherry . . . Trombone—Fuller, Grey, Julian Priester . . . Alto—P. Woods, Pepper, Mariano . . . Tenor—Coltrane, Rollins, Charlie Rouse . . . Baritone—Shihab, Payne, Mulligan . . . Clarinet—P. Woods, Hamilton, Darnell Howard . . . Flute—Wess . . . Misc. Instrument—Watkins, Dolphy, Lacy . . . Vibes—Charles, Jackson, Pike . . . Piano—Monk, B. Evans, Horace Silver . . . Guitar—Burrell, Hall, Bola Sete . . . Bass—Chambers, Mingus, Leroy Vinnegar (Israel) . . . Drums—E. Jones, Philly Joe Jones, Frank Dunlop . . . Hall of Fame—Joe Smith, Jimmy Harrison, Hines.

GEORGE HOEFER

Associate Editor, *Jazz*
Contributor, *Down Beat*

Big Band—Ellington, Mulligan, Basie (Herman, Sal Salvador, Gene Hull) . . . Arranger/Composer—Ellington, Q. Jones, G. Evans (Larry Wilcox, Bob Brookmeyer, Pierce) . . . Combo—Terry-Brookmeyer, Davis, Monk (B. Evans, Coleman, C. Taylor) . . . Trumpet—Davis, Terry, Gillespie (Eldridge, Bailey, McGhee) . . . Trombone—Brookmeyer, Knepper, Johnson (Wells, Dickenson, Quentin Jackson) . . . Alto—Coleman, P. Woods, Herb Geller (Mariano, Konitz, Sonny Stitt) . . . Tenor—Webster, Hawkins, Coltrane (Freeman, Sims, Al Morell) . . . Baritone—Mulligan, Carney, Adams (Brignola, Davis, Fowlkes) . . . Clarinet—Russell, P. Woods, DeFranco (Jack Maheu, Nicholas, Horn)



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DEMETRE IOAKIMIDIS

Contributor, *Jazz Hot*, France

Big Band—Ellington, Herman, Wilson (James) ... Arranger/Composer—Ellington, Lewis (Dameron, Wilson) ... Combo—MJQ, Farmer, Coltrane (Farmer, B. Evans) ... Trumpet—Davis, Terry, Farmer (McGhee, C. Jones, Curson) ... Trombone—Brown, Johnson, Fuller (Cooper, Benny Green, Moncur) ... Alto—Hodges, McLean, Carter (Carter) ... Tenor—Rollins, Coltrane, Hawkins (Thompson, Gonsalves, Henderson) ... Baritone—Carney (Henry) ... Clarinet—Hamilton, Hall ... Flute—Kirk, Wess ... Misc. Instrument—Coltrane, Kirk, Dolphy (Watkins) ... Vibes—Jackson (Hutcherson) ... Piano—Ellington, B. Evans, John Lewis (Flanagan, Fischer, Kelly) ... Organ—Smith (Patton) ... Guitar—Montgomery, Burrell, F. Green (Laurindo Almeida, R. Crawford) ... Bass—Heath, A. Davis, Duvivier (Warren, Bill Crow, Garrison) ... Drums—Haynes, Roach, E. Jones (Woodyard, Williams, Hanna) ... Male Singer—Rushing, Turner, Armstrong (Hooker, Estes) ... Female Singer—Vaughan, Fitzgerald, Jackson (Humes) ... Vocal Group—Double Six, Staple Singers ... Hall of Fame—Tatum, Bechet, Jimmy Blanton.

MICHAEL JAMES

Contributor, *Jazz Monthly*, England

Big Band—Ellington, Mulligan, Basie (Boy Edgar, Dankworth, Gary McFarland) ... Arranger/Composer—Russell, Dameron, Monk (Donald Byrd, Coleman, Jackie McLean) ... Combo—Kid Valentine, Coltrane, Monk (Coleman, Jackie McLean, Kenny Dorham) ... Trumpet—Davis, Eldridge, Kenny Dorham (Reece, Bill Hardman, Coles) ... Trombone—Wells, Johnson, B. Green (Dennis, Moncur) ... Alto—McLean, Lee Konitz, Carter (Shafi Hadi, J. Woods, James Spaulding) ... Tenor—Hawkins, Getz, Rollins (Mobley, Bobby Wellins, Tina Brooks) ... Baritone—Payne, Mulligan, Adams (Bud Shank) ... Clarinet—Russell, Guiffre, Hall (Sandy Brown) ... Flute—Lateef, Moody, Wess (Tubby Hayes, James Spaulding) ... Misc. Instrument—Lacy, Coltrane, Dolphy (George Braith, soprano saxophone) ... Vibes—Jackson, Hampton, Tjader (Hayes, Hutcherson, Donald Best) ... Piano—Hines, Lennie Tristano, Monk (Elmo Hope, Walter Davis, Stan Tracey) ...

Organ—Baby Face Willette, McDuff, Smith (Roach, Patton, Billy Gardner) ... Guitar—Billy Bauer, Raney, Burrell ... Bass—Mingus, Ware, Haden (Sonny Dallas, Garrison, Swallow) ... Drums—Blakey, Roach, Philly Joe Jones (Richmond, Blackwell, Williams) ... Male Singer—Hopkins, Waters, Howlin' Wolf (Babs Gonzales) ... Female Singer—Jordan, Lincoln, Vaughan ... Hall of Fame—Bud Powell, Smith, Fats Navarro.

In addition to the men listed, I should like to express my particular admiration for the work of Bill Evans, Don Ellis, Elvin Jones, Don Cherry, Pete LaRoca, Billy Higgins, and Art Pepper, who, along with many others, are working to expand an already rich tradition; and for Johnny Hodges, Buck Clayton, Don Byas, Duke Jordan, Horace Silver, and Dizzy Gillespie, who continue to evince great creativeness within the bounds of an established style.

LE ROI JONES

Contributor, *Down Beat*

Author-poet-playwright

Big Band—Ellington, Basie, Quincy Jones (Lloyd Price, Charles) ... Arranger/Composer—Ellington, Monk, Dameron (Coleman, C. Taylor) ... Combo—C. Taylor, Coltrane, Monk (New York Contemporary Five, Free Jazz Quartet, Charles Moffett-Pharoah Sanders) ... Trumpet—Cherry, Davis, Lee Morgan (Curson, Norman Thomas, Allen Shorter) ... Trombone—Wells, Johnson, Rudd (Moncur, Bernard McKinney) ... Alto—Coleman, McLean, Dolphy (John Tchicai, Pat Patrick) ... Tenor—Coltrane, Ornette Coleman, Rollins (Shepp, Ayler, Pharoah Sanders) ... Baritone—Carney (Davis, Pat Patrick) ... Clarinet—Russell, Hamilton ... Flute—Dolphy, Wright ... Misc. Instrument—Coltrane, Dolphy (Thompson; Albert Ayler, soprano saxophone; Ornette Coleman, violin) ... Vibes—Jackson (Hutcherson) ... Piano—Monk, C. Taylor, John Lewis (Hill, Hancock) ... Guitar—Hall, G. Green ... Bass—Ware, Haden, Peacock, (Grimes, Garrison, Don Moore) ... Drums—Billy Higgins, E. Jones, Haynes (Murray, Williams, Blackwell) ... Male Singer—Hopkins, Charles, the Rev. Gary Davis (Eaglin, Waters, Big Joe Williams) ... Female Singer—Carter, Lincoln, Aretha Franklin ... Hall of Fame—Smith, Henderson, Christian.

The stinking New York City club situation is causing very fine groups to break up. New York Contemporary Five, which was Shepp, Tchicai, Don Cherry, Don Moore, J.C. Moses, for instance. Free Jazz Quartet is Ayler; Murray; Peacock; Norman Thomas, trumpet (originally Henry Grimes, bass). They're going to Europe. Our loss. Albert Ayler is a wild new tenor player to hear. Drummer Sonny Murray is moving to free the drums completely. Henry Grimes can sound like a complete string quartet. Tony Williams, Grachan Moncur III, Bobby Hutcherson with Jackie McLean—a fantastic group.

MAX JONES

Contributing Editor, *Melody Maker*, England

Big Band—Ellington, Basie, Mulligan (Wilson) ... Arranger/Composer—Elling-

ton, Strayhorn (Wilson) . . . Combo—Buck Clayton, Adderley, Horace Silver (Humphrey Lyttelton) . . . Trumpet—Clayton, Eldridge, Terry . . . Trombone—Dickenson, Knepper, Green . . . Alto—Hodges, Stitt, P. Woods (Bruce Turner) . . . Tenor—Gonsalves, Webster, Sonny Stitt (Ashby, Jimmy Forrest, Tony Coe) . . . Baritone—Mulligan, Carney, Ronnie Ross . . . Clarinet—Russell, Hall, Sandy Brown (Brown, B. Smith) . . . Flute—Wess, Richardson, Kirk (Dixon, Lateef) . . . Misc. Instrument—S. Smith; Kirk; Sonny Boy Williamson, harmonica (Grapelly) . . . Vibes—Hampton, Jackson, Feldman (McFarland, Hayes) . . . Piano—Hines, Garner, Jones (Bishop) . . . Organ—Bill Doggett, Ram Ramirez, Smith . . . Guitar—Casey, Burrell, G. Green (Ranglin, Matt Murphy) . . . Bass—Brown, Hinton, Duvivier (Jimmy Rowser, Swallow) . . . Drums—Charles Persip, Rich, Haynes (Richmond, Donald Bailey) . . . Male Singer—Rushing, Armstrong, Witherspoon (Waters, Howlin' Wolf, Hooker) . . . Female Singer—Vaughan, Fitzgerald, Williams (Wilson, Betty Bennett) . . . Vocal Group—Stars of Faith, Alex Bradford . . . Hall of Fame—Oliver, Roy Eldridge, Smith.

BURT KORALL

Contributor, *Down Beat*, *Melody Maker*

Big Band—Ellington, Mulligan, Herman (Richards, Dankworth, James) . . . Arranger/Composer—Ellington, Mingus, G. Russell (G. Wilson, Johnny Richards, Bill Holman) . . . Combo—Davis, B. Evans, Adderley (Cohn-Sims, Farmer) . . . Trumpet—Farmer, Davis, Gillespie (Terry, Durham, Curson) . . . Trombone—Brookmeyer, Johnson, Knepper (Dennis, Bert, P. Wilson) . . . Alto—P. Woods, Desmond, Hodges (Mariano) . . . Tenor—Sims, Getz, Webster (Lloyd, L. Thompson, Al Cohn) . . . Baritone—Mulligan, Ronnie Ross, Carney . . . Clarinet—Russell . . . Flute—Wess, Mann, Dolphy . . . Misc. Instrument—Kirk, Lacy, Dolphy (Starling, Thielemans) . . . Vibes—Jackson, Hampton, Pike (Burton) . . . Piano—B. Evans, Solal, Garner (Friedman, P. Bley, Johnny Knapp) . . . Organ—Smith, Basie . . . Guitar—Hall, Montgomery, Raney . . . Bass—Mingus, Mitchell, Duvivier (Carter, Swallow, Aaron Bell) . . . Drums—Manne, Clarke, Rich (Jo Jones, Charles Persip, Williams) . . . Male Singer—Frank Sinatra, Williams, Witherspoon . . . Female Singer—McRae, P. Lee, Jordan (Thorn-ton) . . . Vocal Group—Four Freshmen . . . Hall of Fame—Christian, Jimmy Blanton, Tatum.

ROBERT LEVIN

Freelance writer

Big Band—Ellington (Sun Ra) . . . Arranger/Composer—C. Taylor, Coleman, Coltrane (C. Taylor, Coleman, Coltrane) . . . Combo—C. Taylor, Coltrane, Coleman (C. Taylor, Albert Ayler-Sonny Murray, Archie Shepp) . . . Trumpet—Cherry, Davis (Norman Howard) . . . Alto—Coleman, McLean, Dolphy (Jimmy Lyons) . . . Tenor—Coltrane, Rollins (Ayler, Shepp, John Gilmore) . . . Flute—Dolphy . . . Misc. Instrument—Coltrane, Dolphy (Scott, Carter) . . . Vibes—Dickerson . . .

Piano—C. Taylor, Monk . . . Bass—Henry Grimes, Ware, Chambers (Grimes, Garrison, Carter) . . . Drums—E. Jones, Haynes, Roach (Murray, Williams, Andrew Cyrille) . . . Male Singer—Charles . . . Female Singer—Carter (Carter, J. Lee) . . . Hall of Fame—Smith, Henderson, Bechet.

I think there are many talented musicians in jazz today (many more than my ballot would indicate) but only a handful who are mad and beautiful and weird and making music of surprise and revelation. The resources of the conventionalized forms have been, by definition, pretty nearly depleted. Very few players working within these forms can still stir you. The scene (clubowners, record executives, promoters—families) is designed to kill energy and courage.

HORST LIPPMAN

Record reviewer, *Jazz Podium*,
Radio Frankfurt, Germany

Big Band—Ellington, Herman, Mulligan (Herb Pomeroy, Kenny Clarke-Francy Boland, Miljenko Prohaska) . . . Arranger/Composer—Ellington, Lewis, G. Evans (Gunther Schuller, Eddie Sauter, Miljenko Prohaska) . . . Combo—Peterson, Coltrane, Farmer (Mangelsdorff, Martial Solal, Friedman) . . . Trumpet—Davis, Terry, Farmer (Bailey, C. Jones, Coles) . . . Trombone—Johnson, Wells, Dave Baker (Mangelsdorff, Quentin Jackson, Dennis) . . . Alto—Hodges, Dolphy, McLean (Simmons, J. Woods, Harriott) . . . Tenor—Coltrane, Hawkins, Gordon (S. Turrentine, Henderson, Shepp) . . . Baritone—Mulligan, Carney, Payne (Rudy Rutherford, Gunter Kronberg, Davis) . . . Clarinet—Russell, Guiffre, Hall (Prince Lasha, Rutherford, Zoot Sims) . . . Flute—Wright, Moody, Dolphy (Lasha, Lateef, Emil Mangelsdorff) . . . Misc. Instrument—Coltrane, Dolphy, Kirk (L. Thompson, Williamson, Watkins) . . . Vibes—Jackson, Dickerson, Tjader (Red Norvo, Lytle, Wolfgang Schluter) . . . Piano—B. Evans, Peterson, Tyner (Friedman, Hancock, Solal) . . . Organ—Scott, Smith, McDuff (Patton, Roach, Ingfried Hoffman) . . . Guitar—Hall, Burrell, G. Green (Zoller, Raney, Matt Murphy) . . . Bass—Brown, Peacock, Mingus (Swallow, Aladar Page, R. Davis) . . . Drums—E. Jones, Roach, Ed Thigpen (Richmond, Nick Martinis, Connie Kay) . . . Male Singer—Hendricks, Hopkins, Charles (Waters, Howlin' Wolf, Hartman) . . . Female Singer—Fitzgerald, O'Day, Jordan (Humes, J. Lee, Inez Andrews) . . . Vocal Group—The Caravans, Original Five Blind Boys, Swingle Singers (Inez Andrews, Gospel Harps, Mighty Clouds of Joy) . . . Hall of Fame—Oliver, Smith, Christian.

I voted only for those artists and groups I enjoyed hearing during the last year in actual performance or on recordings. Therefore, I omitted names that, on a critical view including the last 10 years, should appear on my ballot—for example, Roy Eldridge and Dizzy Gillespie in the trumpet section. I regret not being able to vote in some categories for five artists and leave other sections with just one vote. There are so many great tenor players, and it is a pity not to include an artist like Ben



ROY ELDRIDGE

"I'VE BEEN BLOWING
TRUMPET FOR LOTS
OF YEARS AND
THERE'S NOTHING LIKE
MY LEBLANC.
I KNOW WHAT I
WANT . . . AND I KNOW
I CAN ALWAYS DEPEND
ON MY LEBLANC
TRUMPET TO DELIVER . .
HIGH . . . LOW . . . OR
THE MIDDLE."

(Roy plays the Leblanc
model 707 and flugelhorn.)

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PARIS



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Webster in a poll such as this.

HELEN McNAMARA

Jazz columnist, *Toronto Telegram*

Big Band—Ellington, Basie, Herman (Rob McConnell, Don Thompson) . . . Arranger/Composer—Ellington . . . Combo—Peterson, Gillespie . . . Trumpet—Gillespie, Terry, Clayton . . . Trombone—Dickenson . . . Alto—Hodges, Adderley . . . Tenor—Webster, Sims, Freeman (Don Thompson) . . . Baritone—Carney, Mulligan . . . Clarinet—J. Hamilton, Hall, Russell . . . Misc. Instrument—Kirk . . . Vibes—Hampton, Norvo, Jackson . . . Piano—Peterson, B. Evans, Junior Mance . . . Guitar—Byrd, Hall, Ed Bickert . . . Bass—Brown, Mingus, Tommy Potter . . . Drums—Jo Jones . . . Male Singer—Rushing, Charles, Muddy Waters . . . Female Singer—Vaughan, Olive Brown . . . Hall of Fame—Tatum, Smith, Reinhardt.

DAN MORGENSTERN

Associate Editor, *Down Beat*

Big Band—Ellington, Basie, Mulligan (Herman, Charles, James) . . . Arranger/Composer—Ellington, Mingus, Strayhorn (Dameron, Levitt, Melba Liston) . . . Combo—Monk, Gillespie, Terry-Brookmeyer (Randy Weston, Ben Webster, Wild Bill Davison) . . . Trumpet—Armstrong, Eldridge, Gillespie (Hackett, Nance, Willie Cook) . . . Trombone—Dickenson, Wells, Britt Woodman (Cooper, Herb Gardner, Moncur) . . . Alto—Hodges, Stitt, P. Woods (Konitz, Strozier, McPherson) . . . Tenor—Hawkins, Webster, Getz (Ervin, Gonsalves, Leroy Parkins) . . . Baritone—Carney, Adams, Mulligan (Ben Richardson, Brignola, Joe Temperley) . . . Clarinet—Russell, Hall, Goodman (Davern, Joe Muranyi, Chace) . . . Flute—Moody, Wess, Kirk (Ken McIntyre, Steig, Dixon) . . . Misc. Instrument—L. Thompson, Watkins, Kirk (S. Smith, Lateef, Nance) . . . Vibes—Hampton, Jackson, Pike (Hutcherson, Lytle, Louis Mjølmand) . . . Piano—Hines, Garner, C. Taylor (Dick Wellstood, Dave Frishberg, Byard) . . . Organ—Smith, Basie, McDuff (Rhyne, Patterson, Roach) . . . Guitar—Hall, Montgomery, Raney (Billy Mackel, Carl Kress, F. Green) . . . Bass—Mingus, Brown, Tommy Potter (R. Davis, Frank Skeete, Arvell Shaw) . . . Drums—Zutty Singleton, Jo Jones, Woodyard (Jackson, Dawson, Jackie Williams) . . . Male Singer—Armstrong, Rushing, Charles (Cousin Joe, Estes, Mel Torme) . . . Female Singer—Fitzgerald, O'Day, McRae (Sloane, Harrow, Humes) . . . Vocal Group—Stars of Faith, Clara Ward, Davis Sisters (Raelets, Sleepy John Estes, McGhee-Terry) . . . Hall of Fame—Tatum, Hines, Roy Eldridge.

It's disgraceful that major musicians like Lee Konitz and Cecil Taylor can't make a living in their chosen field—and that they go unrecorded while purveyors of second-hand funk make album after album. And people are asleep on such real players as Davern, Wellstood, Perkins, and Frishberg, who don't fit into fashionable pigeonholes. Thank God that we still have some live music!

V. S. MYSSOVSKY

Critic, author, USSR

Big Band—G. Wilson, Herman, Gil

Evans . . . Arranger/Composer—Q. Jones, G. Evans, Wilson . . . Combo—Don Ellis, Al Grey-Billy Mitchell, Davis . . . Trombone—Fuller, Slide Hampton, Jimmy Cleveland . . . Alto—Coleman, McLean, Dolphy (Anderza) . . . Tenor—Rollins, Johnny Griffin, Getz . . . Baritone—Mulligan, Sahib Shihab, Tony Scott . . . Clarinet—Guiffre, Scott, Hamilton . . . Flute—Dolphy, Spann, Kirk . . . Misc. Instrument—Kirk, Dolphy, Coltrane . . . Vibes—Jackson, Eddie Costa, Teddy Charles . . . Piano—Monk, C. Taylor, B. Evans . . . Organ—Smith . . . Guitar—Byrd, Hall, Montgomery . . . Bass—Haden, Heath, Peacock . . . Drums—E. Jones, Blakey, Higgins . . . Male Singer—Charles, Witherspoon, Rushing . . . Female Singer—Jackson, Nina Simone, Lincoln . . . Vocal Group—Double Six . . . Hall of Fame—Max Roach, Gerry Mulligan, Ella Fitzgerald.

In the Hall of Fame I would like to see the name of one of the most phenomenal drummers in the history of jazz—Max Roach, who has played an enormous role in the formation of drumming styles of the whole decade. A suggestion—why not introduce a new category for the most prominent jazz critics or authors? It would be a good idea to give an annual prize for the best jazz critique of the year.

DON NELSEN

Contributor, *Down Beat*, *Playboy*

Big Band—Herman, Wilson, Ellington . . . Arranger/Composer—Russell, Gary McFarland, Monk (Weston, C. Bley, C. Taylor) . . . Combo—Farmer, Coltrane, Sims-Cohn (Guiffre, Curson-Barron, C. Taylor) . . . Trumpet—Farmer, Gillespie, Davis (Dorham, Curson, McGhee) . . . Trombone—Knepper, Rudd, Johnson (Dennis, Tricky Lofton, Dickenson) . . . Alto—P. Woods, Coleman, McLean (Mariano, Strozier) . . . Tenor—Coltrane, Sims, Roland Kirk (Barron, Nistico, Shepp) . . . Baritone—Mulligan, Carney, Payne (Davis) . . . Clarinet—Russell, Guiffre, P. Woods (Dolphy, Ronnie Odrich) . . . Flute—Kirk, Wright, Moody (Sam Most, Richardson) . . . Misc. Instrument—Art Farmer, fluegelhorn; Kirk, Coltrane (Lateef, Gumina) . . . Vibes—Dickerson, Jackson, Gibbs (Hutcherson, Burton) . . . Piano—B. Evans, Flanagan, G. Russell (Friedman, P. Bley, Kellaway) . . . Organ—Smith, Scott, Bill Doggett (Ralph Smith, Lawrence Olds, Patterson) . . . Guitar—Hall, Montgomery, Byrd (Zoller, Ray Crawford) . . . Bass—Mingus, Peacock, A. Davis (Carter, Swallow, Grimes) . . . Drums—E. Jones, Roach, Philly Joe Jones (Blackwell, Perkins, Jimmy Cobb) . . . Male Singer—Henderson, Charles, Murphy (Allison, Snooks Eaglin) . . . Female Singer—O'Day, Jordan (Harrow, Flo Handy, Sloane) . . . Hall of Fame—Tatum, Henderson, Teagarden.

HARRY NICOLAUSSEN

Editor, *Orkester Journalen*, Sweden

Big Band—Ellington, Basie, Herman (Herman) . . . Arranger/Composer—Ellington, Monk, Mingus (Fischer, Hefti, Russell) . . . Combo—Davis, Monk, Modern Jazz Quartet (Farmer) . . . Trumpet—Gillespie, Davis, Terry (Rolf Ericson,

Bailey, Allen) . . . Trombone—Johnson, Brookmeyer, Grey (Thelin, Ake Persson, Mangelsdorff) . . . Alto—Hodges, Konitz, Adderley (Konitz, Mariano, Strozier) . . . Tenor—Getz, Hawkins, Webster (Sims, Nistico, Gonsalves) . . . Baritone—Mulligan, Carney, Lars Gullin . . . Clarinet—Russell, DeFranco, Guiffre (Horn) . . . Flute—Wess, Kirk, Wright (Moody, Richardson, Horn) . . . Misc. Instrument—Kirk, Watkins, Thielemans (Thielemans, Watkins, Grappelly) . . . Vibes—Jackson, Norvo, Feldman (Burton, Hutcherson) . . . Piano—Bud Powell, Monk, B. Evans (Fischer, Newborn, Flanagan) . . . Organ—Davis, Smith, McDuff . . . Guitar—Montgomery, Hall, Raney (Raney) . . . Bass—Mingus, Brown, Heath (Swallow, Carter, Hinton) . . . Drums—E. Jones, Philly Joe Jones, Blakey (Williams, Hanna, Gus Johnson) . . . Male Singer—Rushing, Witherspoon . . . Female Singer—Fitzgerald, Vaughan, O'Day (J. Lee, P. Lee) . . . Vocal Group—Double Six, Cain-Kral (Cain-Kral) . . . Hall of Fame—Tatum, Smith, Teagarden.

JOHN NORRIS

Editor, *Coda Magazine*

Big Band—Ellington, G. Wilson, Herman (Rob McConnell, Onzy Matthews) . . . Arranger/Composer—Ellington, McFarland, Wilson (Charles Lloyd, Bill Britto, C. Bley) . . . Combo—Clayton, Monk, Blakey (Farmer, Roland Kirk, Jazz Crusaders) . . . Trumpet—Clayton, Armstrong, Terry (C. Jones, Reece) . . . Trombone—Dickenson, Brown, Brookmeyer (Bohanon, Henderson, Moncur) . . . Alto—Mariano, P. Woods, Earle Warren (J. Woods, Strozier, Simmons) . . . Tenor—Webster, Buddy Tate, Sims (Lloyd, Ervin, John Gilmore) . . . Baritone—Carney, Mulligan, Adams . . . Clarinet—Russell, Louis Cottrell, George Lewis (Brown, Kippie Moecketsi, Davern) . . . Flute—Kirk, Lateef, Wright . . . Misc. Instrument—Kirk, S. Smith . . . Vibes—Jackson, Pike, Dickerson (Hutcherson) . . . Piano—B. Evans, Ellington, Tyner (Flanagan, Byard, Fischer) . . . Organ—Smith, Holmes, Scott . . . Guitar—Burrell, Hall, Herb Ellis (Szabo, Ed Bickert, Nelson Symonds) . . . Bass—Mingus, Brown, Ron Carter (Swallow, Albert Stinson, Reggie Workman) . . . Drums—E. Jones, Haynes, Manne (Williams, Jackie Williams, Mickey Roker) . . . Male Singer—Sleepy John Estes, Witherspoon, Hopkins (Bukka White, Robert Ballinger, Shaky Jake) . . . Female Singer—Williams, Mavis Staples (Harrow, Poole) . . . Vocal Group—Stars of Faith, Alex Bradford, Staple Singers . . . Hall of Fame—Fats Waller.

The selections are an indication of impressive in-person performances over the last year or consistently good recordings. They cannot represent any finality on the subject.

CARLOS de RADZITSKY

Record reviewer, *La Revue des Disques*, Belgium, Belgian Radio Network

Big Band—Ellington, Basie, Herman (Nelson, Gary McFarland, Charlie Mingus) . . . Arranger/Composer—Ellington, Mingus, Lewis (Hefti, Schiffrin, McIntosh) . . . Combo—MJQ, Gillespie, Davis (Gary

McFarland, C. Hamilton, Winter) . . . Trumpet—Gillespie, Davis, Terry (Coles, C. Jones, Dorham) . . . Trombone—Johnson, Knepper, Fuller (Moncur, Henderson, Tricky Lofton) . . . Alto—McLean, Stitt, Adderley (J. Woods, Hank Crawford, Simmons) . . . Tenor—Coltrane, Hawkins, Getz (Henderson, Ervin, Land) . . . Baritone—Adams, Payne, Sahib Shihab (Rout, C. Davis, Leroy Cooper) . . . Clarinet—DeFranco, P. Woods, Russell . . . Flute—Wess, Wright, Moody (Lateef, Dixon, Shank) . . . Misc. Instrument—Watkins, Thielemans, Dolphy (Grappelly, Lateef) . . . Vibes—Jackson, Dickerson, Pike (Sadi, Hutcherson, Vig) . . . Piano—Newborn, B. Evans, Garner (Solal, Fischer, Hill) . . . Organ—Smith, Holmes, Lou Bennett (Scott, McDuff, Carl Wilson) . . . Guitar—Montgomery, Pass, Burrell (Thomas, Szabo, Casey) . . . Bass—A. Davis, Heath, Peacock (Garrison, Carter, Israels) . . . Drums—Haynes, E. Jones, Blakey (Williams, Butler, Richmond) . . . Male Singer—Armstrong, Charles, Hendricks (Joe Carroll, Mose Allison, Hartman) . . . Female Singer—Fitzgerald, Vaughan, McRae (Wilson, Mimi Perrin, Poole) . . . Vocal Group—L-H-B, Double Six . . . Hall of Fame—Tatum, Henderson, Smith.

There are not so many new names since last year except for Joe Henderson, Johnny Coles, Andrew Hill, Jimmy Woods, Grachan Moncur III, and a few others. I believe that their contributions are important. I placed Phineas Newborn on top this year—this guy is fabulous, and nobody seems to care. And so are Roy Haynes and Martial Solal. Organist Lou Bennett plays mostly in Europe, but he's a swinger.

LARS RESBERG Swedish critic

Big Band—Ellington, Basie, Herman (James, Arnold) . . . Arranger/Composer—Ellington, Mingus, McFarland (George Russell, Bengt-Arne Wallin, George Riedel) . . . Combo—Mingus, Farmer, Gillespie . . . Trumpet—Gillespie, Terry, Farmer (Idrees Sulieman, Coles, Bailey) . . . Trombone—Johnson, Brookmeyer, Fuller (Thelin, L. Brown) . . . Alto—Hodges, McLean, Desmond (Mariano, Horn, Strozzer) . . . Tenor—Rollins, Hawkins, Getz (Yusef Lateef, Roland Kirk, S. Turrentine) . . . Baritone—Mulligan, Carney, Shihab (Davis) . . . Clarinet—Hamilton, Russell, Hall (B. Smith, Horn) . . . Flute—Wess, Lateef, Wright (Horn, Dixon, Sahib Shihab) . . . Misc. Instrument—Kirk, Watkins, Nance (Lateef; Carter; Harry Carney, bass clarinet) . . . Piano—B. Evans, Solal, Flanagan (Byard, Jan Johansson) . . . Organ—Smith . . . Guitar—Montgomery, Hall, Raney (Thomas) . . . Bass—Mingus, Mitchell, Haden (Henning Orsted-Peterson, Carter, Israels) . . . Drums—Blakey, Haynes, Roach (Richmond, Jo Jones) . . . Male Singer—Charles, Murphy, Hendricks (Mel Torme, Jackie Paris) . . . Female Singer—Vaughan, O'Day, Helen Humes (Jeanne Lee, Wilson, Poole) . . . Vocal Group—Double Six, Swingle Singers, L-H-B (Cain-Kral, Hi-Lo's) . . . Hall of Fame—Tatum, Bechet, Teagarden.

First an apology to Idrees Sulieman,

whom I unforgivably left out in last year's poll. He has been creating wonderful music here in Sweden for a long time. The reason for the Scandinavian names included is that I think there is a new wave coming in northern European jazz and that you will hear a lot from these people in the future.

PAULINE RIVELLI Editor, *Jazz*

Big Band—Ellington, Basie, Herman . . . Arranger/Composer—Ellington, Strayhorn, Manny Albam (Mingus, Bob Hammer, Charles Lloyd) . . . Combo—Coltrane, Armstrong, Davis (Cohn-Sims, Roy Haynes, C. Hamilton) . . . Trumpet—Armstrong, Terry, Gillespie (Dorham, Blue Mitchell, Wild Bill Davison) . . . Trombone—L. Brown, Johnson, Quentin Jackson (Moncur, Dennis) . . . Alto—

Hodges, Benny Carter, Desmond (Mariano, McIntyre, James Spaulding) . . . Tenor—Coltrane, Webster, Hawkins (Gonsalves, Henderson, George Coleman) . . . Baritone—Carney, Mulligan, Adams . . . Clarinet—Russell, Bigard, Goodman . . . Flute—Kirk, Lateef, Dolphy . . . Misc. Instrument—Coltrane, Thielemans, Kirk . . . Vibes—Jackson, Hampton, Gibbs (Hutcherson, Burton, McFarland) . . . Piano—Ellington, Tyner, Horace Silver (Kellaway, J. Wilson, Eddie Thompson) . . . Organ—Scott, Smith, Basie (Patton) . . . Guitar—G. Green, Hall, Raney . . . Bass—Mingus, A. Davis, Hinton (R. Davis, Bob Cranshaw, Swallow) . . . Drums—Manne, E. Jones, Roach (Williams, Osie Johnson, Richmond) . . . Male Singer—Armstrong, Turner, Rushing (Hartman, Jackie Paris) . . . Female Singer—McRae, Fitzgerald, Vaughan (Alexandria, Irene Reid, Ethel

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Ennis) . . . Vocal Group—Double Six, Clara Ward, Four Freshmen (Swingle Singers) . . . Hall of Fame—Pee Wee Russell, Eddie Condon, John Coltrane.

The task of selecting favorites becomes increasingly difficult. There are many fine musicians, and I feel sad that selections are limited to three in each category. Actually, Established Talent seems to be of lesser concern to me than the Wider Recognition department. Anyone with sensitivity must continually be aware of youth and/or the underdog. It is here that I direct my main attention. I find it difficult to list musicians in certain categories (baritone sax, clarinet, miscellaneous, big band, guitar) for the simple reason that there just ain't nobody playing these instruments no more. (About big bands—it's just economically impossible.) The youngsters seem to favor piano, trumpet, bass, drums, tenor, and alto—which is fine. We're hearing some mighty exciting new performers. I would like to single out for special mention Paul Gonsalves, a musician of continuing stature. He is a most dedicated, sensitive, and creative artist. Also Wild Bill Davison for his dedication to a jazz style that offers all the elements of pleasure and happiness. I also single out as personal favorites Charlie Mariano, Richard Davis, Roger Kellaway, and Bob Hammer.

TOM SCANLAN

Jazz writer, *Army Times*, Voice of America Contributor, *Down Beat*

Big Band—Ellington, Basie, Herman (U.S. Air Force Dance Band) . . . Arranger/Composer—Ellington, Nelson, Manny Albam (McIntosh, John Bunch) . . . Combo—Clayton, Terry-Brookmeyer, Peterson (Tommy Gwaltney) . . . Trumpet—Clayton, Eldridge, Terry (Don Goldie, Joe Wilder, Nance) . . . Trombone—Bill Harris, Dickenson, Green (Cutty Cutshall, P. Wilson, Lou McGarity) . . . Alto—Carter, Hodges, Desmond . . . Tenor—Webster, Freeman, Hawkins (Buddy Tate, Eddie Miller, Bob Wilber) . . . Baritone—Mulligan, Carney, Adams (Gene Allen) . . . Clarinet—Goodman, Hall, DeFranco (Peanuts Hucko, Ernie Cacaes, Tommy Gwaltney) . . . Flute—Wess, Wright, Shank (Moody, Collette, Steig) . . . Misc. Instrument—S. Smith, Thieleman (Dick Bailey, accordion) . . . Vibes—Hampton, Norvo, Gibbs . . . Piano—Teddy Wilson, Joe Bushkin, Garner (Jones, Herman Chittison, John Eaton) . . . Organ—Joe Mooney (Mooney) . . . Guitar—F. Green, Steve Jordan, Montgomery (Bill Harris, Turk Van Lake, Casey) . . . Bass—Brown, Duvivier, A. Davis (Holley, Keter Betts, Arvell Shaw) . . . Drums—Jo Jones, Gus Johnson, J.C. Heard (Butler, Hanna, Vernell Fournier) . . . Male Singer—Armstrong, Rushing, Witherspoon (Joe Mooney) . . . Female Singer—Fitzgerald, P. Lee, Lena Horne (Shirley Horn) . . . Vocal Group—(Swingle Singers) . . . Hall of Fame—Tatum, Teagarden, Fats Waller.

To avoid confusion, the John Eaton listed is the pianist with the Gwaltney trio in Washington, D. C., not the pianist of the same name who works with clarinetist Bill Smith. No other comments, except to acknowledge that I am not a member of the Ornette-Giuffre-Cecil Taylor club.

And isn't it about time that Tatum or Teagarden or Fats made the Hall of Fame?

MICHAEL SHERA

Contributor, *Jazz Journal*, England
English correspondent, *Jazz*

Big Band—Ellington, Herman, Wilson (Tubby Hayes, Tommy Watt Centre 42 Band, Dankworth) . . . Arranger/Composer—Ellington, Strayhorn, G. Evans (Benny Carter, B. Evans, Wilson) . . . Combo—Gillespie, Horace Silver, Monk (Farmer, Coleman Hawkins, Tubby Hayes) . . . Trumpet—Gillespie, Allen, Terry (Shavers, Cootie Williams, Richard Williams) . . . Trombone—Green, L. Brown, Keith Christie (Cooper, George Chisholm, Moncur) . . . Alto—Benny Carter, Hodges, Leo Wright (Turner, Oliver Nelson, Joe Harriott) . . . Tenor—Getz, Hawkins, Johnny Griffin (Don Byas, S. Turrentine, Illinois Jacquet) . . . Baritone—Carney, Shihab, Payne (Richardson, Davis) . . . Clarinet—Russell, Russell Procope, J. Hamilton (Brown, B. Smith, Archie Sample) . . . Flute—Lateef, Wright, Kirk (Moody, Richardson, Dixon) . . . Misc. Instrument—Kirk, Watkins, Lateef (Nance; Harry Carney, bass clarinet; Thieleman) . . . Vibes—Jackson, Dickerson, Pike (Hutcherson, Burton, Bill LeSage) . . . Piano—B. Evans, Ellington, Duke Jordan (Flanagan, Barry Harris, Bud Powell) . . . Organ—Smith, Basie, Bill Doggett (Roach, Thompson, McDuff) . . . Guitar—Hall, Montgomery, G. Green (Dave Goldberg, F. Green, Ranglin) . . . Bass—Brown, A. Davis, Duvivier (Chris White, Garrison, Kenny Napper) . . . Drums—Haynes, E. Jones, Philly Joe Jones (Clarke, Williams, Woodyard) . . . Male Singer—Turner, Witherspoon, Armstrong (Babs Gonzales, King Pleasure) . . . Female Singer—Vaughan, Ross, McRae (Cleo Laine, Joy Marshall) . . . Hall of Fame—Tatum, Teagarden, Benny Carter.

My votes are based on in-person and/or recorded performances during the last year; these are the men who have communicated most meaningfully to me, who were the most creative. Some of the British musicians have yet to enter a recording studio, and many of them will be unfamiliar to American listeners. I am grateful for this opportunity of drawing the attention of *Down Beat* readers to them.

CHARLES EDWARD SMITH

Critic-historian

Big Band—Ellington, Herman, Basie . . . Arranger/Composer—Mingus, Russell, G. Evans (McIntosh) . . . Combo—Davis, Monk, Terry-Brookmeyer (Russell, Giuffre) . . . Trumpet—Davis, Armstrong, Farmer (Allen, Hackett) . . . Trombone—Johnson, Brookmeyer, Dickenson (Dickie Wells) . . . Alto—Adderley, Desmond, Coleman (Handy, Mariano) . . . Tenor—Hawkins, James Moody, Coltrane (Freeman, Jay Peters, Budd Johnson) . . . Baritone—Mulligan, Carney, Adams . . . Clarinet—Russell, Giuffre, Hall . . . Flute—Moody, Mann, Paul Horn . . . Misc. Instrument—Kirk, Lacy, Coltrane (Lateef) . . . Vibes—Jackson, Norvo, Hampton (McFarland) . . . Piano—Monk, B. Evans, C. Taylor (Sullivan, Flanagan, Kellaway) . . . Organ—Basie . . . Guitar—Hall, Bur-

rell, Byrd . . . Bass—Brown, Mingus, Hinton (R. Davis, Swallow) . . . Drums—Roach, Morello, Dannie Richmond (Zutty Singleton, George Wettling, Frankie Dulong) . . . Male Singer—Armstrong, Rushing, Williams (Jimmy Grissom, Wingy Manone) . . . Female Singer—Fitzgerald, Lincoln, O'Day . . . Vocal Group—L-H-B, Cain-Kral . . . Hall of Fame—Oliver, Smith, Teagarden.

RUGGERO STIASI

Editor, *Modern Jazz*, Italy

Big Band—Ellington, Basie, Wilson . . . Arranger/Composer—G. Evans, Lewis, Q. Jones . . . Combo—MJQ, Davis, Peterson . . . Trumpet—Gillespie, Davis, Freddie Hubbard . . . Trombone—Johnson, Fuller, Brookmeyer . . . Alto—McLean, Adderley, Dolphy . . . Tenor—Rollins, Coltrane, Getz . . . Baritone—Mulligan, Adams, Jimmy Giuffre . . . Clarinet—Giuffre, Dolphy . . . Flute—Mann, Dolphy, Shank . . . Misc. Instrument—Coltrane, Kirk, Lateef . . . Vibes—Jackson, Gibbs, McFarland . . . Piano—B. Evans, Monk, Tyner . . . Organ—Smith . . . Guitar—Montgomery, Hall, Burrell . . . Bass—Mingus, Brown, Garrison . . . Drums—Roach, E. Jones, Blakey . . . Male Singer—Frank Sinatra, Torme, Charles . . . Female Singer—Fitzgerald, Vaughan, O'Day . . . Vocal Group—Double Six, Four Freshmen, L-H-B . . . Hall of Fame—John Coltrane, Bill Evans, Milt Jackson.

FRANK TENOT

Editor, *Jazz Magazine*, France

Big Band—Ellington, Basie, Wilson . . . Arranger/Composer—Ellington, Q. Jones, Frank Wess . . . Combo—Coltrane, MJQ, Mingus . . . Trumpet—Gillespie, Davis, Terry (Coles, C. Jones, Al Aarons) . . . Trombone—Brown, Buster Cooper, Grey . . . Alto—Hodges, McLean, Adderley . . . Tenor—Coltrane, Getz, Gonsalves (Tubby Hayes) . . . Baritone—Carney, Mulligan . . . Flute—Wess, Kirk, Dave Newman (Steig) . . . Misc. Instrument—Coltrane, Grappelly, Kirk . . . Vibes—Jackson, Hampton, Pike . . . Piano—Garner, Ellington, John Lewis (Solal, Hancock, Kelly) . . . Organ—Smith, Jimmy McGriff, Davis (McDuff, Booker T. Jones) . . . Guitar—Montgomery, Hall, Pass (Thomas) . . . Bass—Mingus, Brown, Butch Warren (Pierre Michelot) . . . Drums—Roach, E. Jones, Connie Kay (Richmond, Williams) . . . Male Singer—Charles, Armstrong, Hooker (Muddy Waters) . . . Female Singer—Fitzgerald, Vaughan, Jackson . . . Vocal Group—Swan's Silvertones, Double Six . . . Hall of Fame—Tatum, Reinhardt, Christian.

WALTER THIERS

Editor, *Jazzmania*, Argentina

Big Band—Ellington, Wilson, Herman (Orchestra U.S.A.; North Texas State University Lab Band) . . . Arranger/Composer—Ellington, McFarland, Lewis, (Fischer, C. Bley, Charles Bell) . . . Combo—Davis, Monk, Mingus (Farmer, Jazz Crusaders, C. Hamilton) . . . Trumpet—Davis, Freddie Hubbard, Cherry (C. Jones, Bolton, Marvin Stamm) . . . Trombone—Johnson, Brookmeyer, Slide Hampton (Dee Barton, Garnett Brown, Moncur) . . . Alto—Adderley, Dolphy, Coleman (J. Woods,

Simmons, McPherson) . . . Tenor—Rolins, Gordon, Charlie Rouse (Lloyd, Shepp, Barron) . . . Baritone—Adams, Mulligan, Jay Cameron (Davis, Hittner, Bud Shank) . . . Clarinet—Giuffre, Russell, J. Hamilton (B. Smith, Horn) . . . Flute—Dolphy, Shank, Wess (Horn, Lasha, Dixon) . . . Misc. Instrument—Dolphy, Coltrane, Lacy (Lateef, Carter, Watkins) . . . Vibes—Jackson, Dickerson, Pike (Burton, Emil Richards, Vig) . . . Piano—B. Evans, Peterson, Tyner (Fischer, Hancock, P. Bley) . . . Organ—Smith, Paul Bryant, Baby Face Willette (Holmes, Fischer, Scott) . . . Guitar—Hall, G. Green, Pass (Szabo, Crawford, Elek Bacsik) . . . Bass—Mingus, Haden, Peacock (Swallow, Carter, Albert Stinson) . . . Drums—E. Jones, Blakey, Higgins (Williams, Blackwell) . . . Male Singer—Charles, Rushing, Henderson (Oscar Brown Jr., Hooker, Allison) . . . Female Singer—Fitzgerald, Lincoln. Jordan (Wilson, Carter, Sloane) . . . Vocal Group—L-H-B, Double Six, Clara Ward.

SINCLAIR TRAILL

Editor, *Jazz Journal*, England

Big Band—Ellington, Basie, Herman (James) . . . Arranger/Composer—Ellington, Strayhorn, Q. Jones (Hefti, Nat Pierce, Monk) . . . Combo—Armstrong, Gillespie, Monk (Peterson, Roy Eldridge, Charlie Mingus) . . . Trumpet—Armstrong, Eldridge, Clayton (Terry, Allen, Mitchell) . . . Trombone—Wells, Dickinson, Brown (Coker, Trummy Young, Quentin Jackson) . . . Alto—Hodges, Carter, Willie Smith (Russell Procope, Dave Newman, Marshall Royal) . . . Tenor—Hawkins, Webster, Gonsalves (Frank Foster, Budd Johnson, Stan Getz) . . . Baritone—Carney, Mulligan, Payne (Leo Parker, Henry, Fowlkes) . . . Clarinet—Russell, Hamilton, Hall (Procope, Buster Bailey, Garvin Bushell) . . . Flute—Wess, Wright, Spann (Richardson, Lateef, Buddy DeFranco) . . . Misc. Instrument—Kirk; S. Smith; Sonny Terry, harmonica (Williamson; Nance; Dick Bailey, accordion) . . . Vibes—Hampton, Jackson, Dickerson (Gibbs, Norvo) . . . Piano—Hines, Garner, Ellington (Hancock, Ralph Sutton, Peterson) . . . Organ—Smith, Bill Doggett, Scott (Davis, Buckner, Ramirez) . . . Guitar—Casey, F. Green, Byrd (Van Eps, Ellis, Barney Kessel) . . . Bass—Brown, Major Holley, Gene Ramey (Hinton, Betts, Duvivier) . . . Drums—Woodyard, Rich, Jo Jones (Louis Bellson, Roach, Herb Lovelle) . . . Male Singer—Armstrong, Rushing, Turner (Eddie Jefferson, Henry [Red] Allen, T-Bone Walker) . . . Female Singer—Fitzgerald, McRae, Joya Sherrill (O'Day, Amanda Ambrose, Chris Connor) . . . Vocal Group—Clara Ward, Staple Singers, Alex Bradford (McGhee-Terry, Golden Gate Quartet) . . . Hall of Fame—Hines, Smith, Oliver.

Not many changes this year. No new, young exciting musician has come to our notice in this country, and so the established favorites remain the same. Isn't the request to nominate six flutists, six organists, and a like number of miscellaneous instrumentalists a little out of focus? Surely the important jazz instruments should be given numerical preference in a poll of this nature.

JOHN A. TYNAN

Associate Editor, *Down Beat*

Big Band—Ellington, Basie, Herman (Dick Grove, Ralph Pena, Bud Brisbois) . . . Arranger/Composer—Ellington, G. Evans, Nelson (Bill Holman, Jack Wilson, Dick Grove) . . . Combo—Stan Getz, Blakey, B. Evans (Jack Nimitz, Horn, Jazz Crusaders) . . . Trumpet—Gillespie, Farmer, Terry (Mitchell, C. Jones, Freddy Hill) . . . Trombone—Johnson, Brown, Frank Rosolino (Blackburn, Lester Robertson, Mike Barone) . . . Alto—Stitt, Adderley, Hodges (Horn) . . . Tenor—Getz, Sims, Gordon (Land, Curtis Amy, Jeff Lasky) . . . Baritone—Mulligan, Carney, Adams (Nimitz, Hood) . . . Clarinet—De-

Franco . . . Flute—Mann, Wess, Lateef (Horn, Shank, Harry Klee) . . . Misc. Instrument—Don Elliott, mellophone; Tommy Gumina, accordion; Matt Mathews, accordion (Jack Nimitz, contrabass clarinet; Bill Hood, bass clarinet; Amy) . . . Vibes—Jackson, Norvo, Gibbs (Hutcherson, Larry Bunker, Lynn Blessing) . . . Piano—B. Evans, Peterson, Pete Jolly (Kelly, J. Wilson, Frank Strazzeri) . . . Organ—Smith, Scott, Basie . . . Guitar—Byrd, Hall, Pass (Crawford, Ellis, John Pisano) . . . Bass—Brown, Mingus, Mitchell (Herbie Lewis, Bob West, Monty Budwig) . . . Drums—Rich, Philly Joe Jones, Roach (Butler, Donald Dean, Mike Romero) . . . Male Singer—Charles, Frank Sinatra, Henderson (Brown, Ernie Andrews, Lou

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Rawls) . . . Female Singer—Fitzgerald, McRae, O'Day (Alexandria, Etta Jones, Ruth Price) . . . Vocal Group—Swingle Singers, Hi-Lo's, Double Six . . . Hall of Fame—Tatum, Teagarden, Smith.

YURI VIKHARIEFF

Contributor, *Down Beat*, *Bulletin of Leningrad Jazz Club*, USSR

Big Band—Gil Evans, Charlie Mingus, Herman (Joseph Vinestein, Mingus, Stan Kenton) . . . Arranger/Composer—Coleman, Monk, Mingus (Coleman, C. Taylor, C. Bley) . . . Combo—Coleman, Sonny Rollins, Jimmy Giuffre (Joe Daley, Giuffre, G. Russell) . . . Trumpet—Cherry, Ellis, Bobby Bradford (Bill Dixon, Curson, Al Kiger) . . . Trombone—Baker, Rudd, Tricky Lofton . . . Alto—Coleman, Dolphy, McLean (Simmons, Prince Lasha, Joe Harriott) . . . Tenor—Rollins, Coltrane, Gordon (Joe Daley, Shepp, Ervin) Baritone—Shihab, Davis (Davis) . . . Clarinet—Giuffre, Russell, B. Smith (Russell) . . . Flute—Dolphy, Kirk, Prince Lasha (Steig, Lasha, Moody) . . . Misc. Instrument—Coltrane, Kirk, Dolphy (Don Ellis; Ken McIntyre, bass clarinet; Sonny Simmons, English horn) . . . Vibes—Dickerson, Earl Griffith, Al Francis (Griffith, Francis) . . . Piano—C. Taylor, P. Bley, Monk (P. Bley, Friedman, Byard) . . . Organ—Phil Porter (Porter) . . . Guitar—Hall (Nikolay Gromin) . . . Bass—Haden, Peacock, Swallow (Swallow, Bob Cranshaw, Russell Thorne) . . . Drums—Higgins, E. Jones, Pete LaRoca (Blackwell, Richmond) . . . Male Singer—Charles, Rushing, Hendricks (King Pleasure, Dizzy Gillespie, Joe Carroll) . . . Female Singer—Lincoln, Jordan, McRae (J. Lee, Humes, Carter) . . . Vocal Group—Double Six, L-H-B, Cain-Kral (Cain-Kral) . . . Hall of Fame—Ornette Coleman, Sonny Rollins, Scot LaFaro.

My comments this time are directed to the critics: stop joking, gentlemen. Jazz is made by musicians, not by critics. You are not able to stop jazz—while it can easily stop your careers. Please take it seriously.

STEVE VOCE

Contributor, *Jazz Journal*, England

Big Band—Ellington, Basie, Herman (Nelson, Gary McFarland, Dankworth) . . . Arranger/Composer—Q. Jones, Frank Foster, Nelson (Schiffrin, Sandy Brown, Roland Kirk) . . . Combo—Terry-Brookmeyer, Peterson, Blakey (Tate, Alex Welsh, Bruce Turner) . . . Trumpet—Allen, Gillespie, Terry (Richard Williams, Sidney DeParis, Rex Stewart) . . . Trombone—Brown, Wells, Benny Powell (Roy Crimmins, Pete Strange, Sandy Williams) . . . Alto—Hodges, P. Woods, Bruce Turner (J. Woods, Lem Davis, Charlie Holmes) . . . Tenor—Getz, Hawkins, Freeman (Boonie Richman, Ronnie Scott, Danny Moss) . . . Baritone—Carney, Mulligan, Bud Shank (Joe Temperley, Richardson, Gene Allen) . . . Clarinet—Hamilton, Bigard, Hall (Hucko, Archie Semple, Brown) . . . Flute—Kirk, Wess, Lateef (Les Spann, Jimmy Hamilton, Sahib Shihab) . . . Misc. Instrument—Kirk; Lateef; Richardson, soprano saxophone (Bruce Turner, soprano saxophone; S. Smith; Nance) . . . Vibes—Hampton, Jackson,

Gibbs (Johnny Rac, Tyree Glenn, Bill LeSage) . . . Piano—Hank Jones, Peterson, Wynton Kelly (Fred Hunt, Lennie Felix, Stan Tracey) . . . Organ—Scott, Holmes, Smith (Ramirez, Count Basie, Sandy Brown) . . . Guitar—Hall, Montgomery, Herb Ellis (Teddy Bunn, Casey, Jimmy Shirley) . . . Bass—Brown, Mitchell, Peacock (Hinton, Holley, Ernie Shepard) . . . Drums—Blakey, Don Lamond, Rich (Johnny Armitage, Lennie Hastings, Jimmy Crawford) . . . Male Singer—Murphy, Williams, Lonnie Johnson (Hooker, Al Smith, Henry [Red] Allen) . . . Female Singer—Fitzgerald, P. Lee, Rita Reys (Cleo Laine, Wilson) . . . Vocal Group—Double Six, L-H-B, Swingle Singers (McGhee-Terry) . . . Hall of Fame—Teagarden, Henry (Red) Allen, Fats Waller.

It seems presumptuous to complete one's selection and yet have to omit such awesome figures as Urbie Green, Benny Green, and Jimmy Knepper on trombone; to leave out Zoot Sims, Joe Newman, and (shame!) even Miles Davis. But, if one has a broad taste in jazz, it is inevitable that one's selections are inconsistent with one another. How does one compare the singing of Cousin Joe Pleasant with that of Mark Murphy? And surely there should be room for Mingus in at least four categories. Dinah Washington would undoubtedly have topped the female singers had she lived.

ERIC T. VOGEL

Associate Editor, *Jazz Podium*, Germany
Contributor, Radio Hamburg and Zurich

Big Band—Ellington, Herman, Stan Kenton (Richards, Dankworth, Karel Krautgartner) . . . Arranger/Composer—G. Russell, G. Evans, Lewis (Rod Levitt, Don Sebesky, Bill Barron) . . . Combo—Adderley, C. Hamilton, Farmer (Mangelsdorff, Levitt, Friedman) . . . Trumpet—Gillespie, Davis, Terry (Terry, Shaw, Coles) . . . Trombone—Johnson, Mangelsdorff, Brookmeyer (Mangelsdorff, Garnet Brown, Bohanon) . . . Alto—Desmond, Adderley, McLean (Strozier, Zbigniew Namyslovski, Guenter Kronberg) . . . Tenor—Rollins, Coltrane, Getz (Ervin, Henderson, Klaus Doldinger) . . . Baritone—Mulligan, Adams, Jay Cameron (Brignola, Hittner, Jan Konopasek) . . . Clarinet—Giuffre, Russell, Goodman (B. Smith, Dolphy, Karel Krautgartner) . . . Flute—Lateef, Kirk, Dolphy (Lateef, Steig, Lasha) . . . Misc. Instrument—Lacy, Watkins, Kirk (Lateef; Chuck Israels, cello; Gumina) . . . Vibes—Jackson, Gibbs, Hampton (Hutcherson, Vig, Vera Auer) . . . Piano—B. Evans, Don Friedman, P. Bley (Friedman, Hill, Byard) . . . Organ—Smith, Scott, Ingfried Hoffman (F. Roach, Phil Porter, Hoffman) . . . Guitar—Hall, Montgomery, Attila Zoller (Zoller, Szabo, Wayne) . . . Bass—Peacock, Swallow, Mingus (R. Davis, Israels, Russell Thorne) . . . Drums—E. Jones, Roach, Blakey (Williams, Roy McCurdy, Dick Berk) . . . Male Singer—Hendricks, Rushing, Torme . . . Female Singer—Fitzgerald, Jordan, J. Lee (Freda Payne, J. Lee) . . . Vocal Group—Double Six, Swingle Singers, L-H-B (Swingle Singers, Cain-Kral) . . . Hall of Fame—Hines, Roy Eldridge, Teddy Wilson.

In past years I have written that the gap between American jazz musicians and jazz musicians from abroad is closing. Now I can state that, for the first time, a whole combo—the Albert Mangelsdorff Quintet—has achieved a musical level which is comparable with first-class American counterparts.

I think that one of the most promising new jazz musicians is the pianist Andrew Hill. A few other musicians who have impressed me are Denny Zeitlin, Walter Perkins, Butch Warren, and the 14-year-old pianist from Czechoslovakia, Jan Hammer Jr.

ROMAN WASCHKO

Author-Critic, Radio Poland

Big Band—Ellington, Basie, Herman . . . Arranger/Composer—Monk, Mingus, G. Evans (Schiffrin, Jimmy Giuffre) . . . Combo—Davis, Coltrane, Monk (Giuffre, Jazz Crusaders) . . . Trumpet—Davis, Gillespie, Freddie Hubbard (Shaw) . . . Trombone—Johnson, Brookmeyer (Thelin) . . . Alto—McLean, Adderley, Stitt . . . Tenor—Coltrane, Rollins, Getz (S. Turrentine, Gonsalves) . . . Baritone—Mulligan, Adams . . . Clarinet—Giuffre, DeFranco . . . Flute—Lateef, Kirk (Collette) . . . Misc. Instrument—Dolphy, Kirk, Coltrane (Nance, S. Smith) . . . Vibes—Jackson, Pike, Gibbs (McFarland) . . . Piano—B. Evans, Monk, Tyner (H. Jones, Solal, P. Bley) . . . Organ—Smith (Holmes) . . . Guitar—Montgomery, G. Green, Burrell (Thomas) . . . Bass—Mingus, Chambers, Peacock (Garrison, Holley) . . . Drums—E. Jones, Philly Joe Jones, Higgins (Hanna, Richmond) . . . Male Singer—Charles, Rushing, Armstrong . . . Female Singer—Fitzgerald, Vaughan, Jordan (O'Day, Freda Payne, Sloane) . . . Vocal Group—Double Six, Cain-Kral . . . Hall of Fame—John Coltrane, Charlie Mingus, John Lewis.

I think that in jazz the most important thing is an original approach so I mostly voted for those who are doing something new and even experimental. That is my reason for choosing Jimmy Giuffre and why I voted for John Lewis in the Hall of Fame. It does not prove, however, that I like all kinds of experiments or enjoy all of them. I dislike artistic gimmicks, but the musicians I voted for seem to have their ideas well thought over. I would like to mention the name of a Polish bassist, Roman Dylag, now with Eje Thelin, because he is one of the best bassists in Europe. The same is true of altoist Zbigniew Namyslovski.

PETE WELDING

Assistant Editor, *Down Beat*

Big Band—Ellington, Herman, Wilson (Herman, Charles, Charlie Mingus) . . . Arranger/Composer—Ellington, G. Evans, Russell (Mingus, Coleman, Antonio Carlos Jobim) . . . Combo—Monk, Coltrane, MJQ (G. Russell, Farmer, C. Taylor) . . . Trumpet—Davis, Gillespie, Farmer (McGhee, Shaw, C. Jones) . . . Trombone—Johnson, Brookmeyer, Wells (P. Wilson, John M. Lewis) . . . Alto—Hodges, Coleman, Adderley (J. Woods, McIntyre, Mariano) . . . Tenor—Coltrane, Hawkins, Webster (Lateef, Roland Kirk, Ervin) . . . Baritone—Mulligan, Carney . . . Clarinet

—Russell, Goodman, Giuffre (Chace, Dolphy) . . . Flute—Kirk, Wess, Lateef (Lateef, Moody, Lasha) . . . Misc. Instrument—Coltrane, Kirk, Dolphy (Lateef, Scott) . . . Vibes—Jackson, Norvo, Gibbs (Hutcherson, Roy Ayers) . . . Piano—B. Evans, Monk, Ellington (Newborn, Friedman, Fischer) . . . Organ—Smith, Scott (Ingfried Hoffman) . . . Guitar—Bola Sete, Montgomery, Byrd (Sete, Luiz Bonfá, Bill Harris) . . . Bass—Brown, Mingus, Duvivier (Carter, Swallow, Tucker) . . . Drums—E. Jones, Roach, Morello (Richmond, Williams) . . . Male Singer—Charles, Hopkins, Sleepy John Estes (Estes, Hooker) . . . Female Singer—Fitzgerald, Jackson, Vaughan . . . Vocal Group—Staple Singers, Clara Ward (The Caravans, Meditation Singers) . . . Hall of Fame—Smith, Tatum, Henderson.

MARTIN WILLIAMS

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

Big Band—Ellington, Mulligan . . . Arranger/Composer—Ellington, Strayhorn, Mingus (C. Taylor, Levitt) . . . Combo—Martial Solal, B. Evans (Farmer, Giuffre) . . . Trumpet—Farmer, T. Jones, Cootie Williams . . . Trombone—Brown, Benny Morton (Moncur) . . . Alto—Hodges, P. Woods, Desmond (Simmons, Andy White) . . . Tenor—Webster, Hawkins . . . Baritone—Carney, Mulligan . . . Clarinet—Russell, Giuffre, Russell Procope (Rutherford) . . . Flute—Lateef, Wess . . . Misc. Instrument—(Scott) . . . Vibes—Jackson . . . Piano—Monk, Hines, Solal (Friedman, Dave McKenna, Hill) . . . Guitar—Hall, Raney (Sete) . . . Bass—Mingus (Swallow, R. Davis) . . . Drums—E. Jones, Haynes, Pete LaRoca . . . Male Singer—Charles, Witherspoon . . . Female Singer—(J. Lee) . . . Hall of Fame—Tatum, Oliver, Teagarden.

Let my blanks stand as a comment on the limitations of my listening during the last year, not as a reflection on what I might have heard had I been where it was played.

JOHN S. WILSON

Contributor, *Down Beat*, *New York Times*,
High Fidelity

Big Band—Ellington, Herman, Mulligan . . . Arranger/Composer—Ellington, Rod Levitt, Nelson (Levitt, Nat Pierce) . . . Combo—Rod Levitt, Billy Maxted, St. Louis Ragtimers (Levitt, Billy Maxted) . . . Trumpet—Cootie Williams, Terry, Kid Howard (Rolf Ericson, Nance, Charlie Teagarden) . . . Trombone—Brown, Rod Levitt, Quentin Jackson (P. Wilson, Richard Wilson, John Welch) . . . Alto—Hodges, Charlie Mariano . . . Tenor—Getz, Webster, Harold Ashby . . . Baritone—Carney, Mulligan . . . Clarinet—Russell Procope, Russell, P. Woods . . . Piano—Hines, Mary Lou Williams, Roger Kellaway (Kellaway, Trebor Jay Tichenor, Billy Maxted) . . . Guitar—Carl Kress, Montgomery, Byrd (Kress) . . . Bass—Mike Walbridge, Don Franz, Owen Mowrey . . . Drums—Jake Hanna . . . Hall of Fame—Oliver, Leon Rappolo, Red Nichols.

RUSS WILSON


Jazz columnist, Oakland, Calif., *Tribune*
Contributor, *Down Beat*

Big Band—Ellington, Herman, Basie (Janies, Sal Salvador, Dankworth) . . . Arranger/Composer—Ellington, Mingus, Frank Foster (Wilson, McIntosh, Fischer) . . . Combo—Monk, Gillespie, Farmer (Art Pepper, Charles Byrd, Coleman) . . . Trumpet—Gillespie, Terry, Farmer (McGhee, Al Aarons, John Coppola) . . . Trombone—Johnson, Urbie Green, Fuller (P. Wilson, Fred Mergy, Les Robertson) . . . Alto—Hodges, Desmond, Pepper (Handy, Mariano, Konitz) . . . Tenor—Hawkins, Getz, Rollins (James Moody, Danny Patiris, Zoot Sims) . . . Baritone—Carney, Mulligan, Adams (Brignola, Fowlkes, Hood) . . . Clarinet—Russell, DeFranco, Pete Fountain (Horn, Procope, Bill Napier) . . . Flute—Wess, Mann, Kirk (Lateef, Dixon, Lasha) . . . Misc.

Instrument—Dolphy, Coltrane, S. Smith (Sabu Martinez, conga; Elmer Snowden, banjo; Jesse Fuller, fotdella) . . . Vibes—Jackson, Tjader, Pike (Burton, Norvo, Hutcherson) . . . Piano—Peterson, Monk, Junior Mance (Jack Wilson, Hines, Vince Guaraldi) . . . Organ—Smith, Davis, Basie (Joe Bucci, Scott, Merl Saunders) . . . Guitar—Byrd, Hall, Montgomery (Sete, Szabo, Wayne) . . . Bass—Mingus, A. Davis, Brown (Williams, Richmond, Roy Haynes) . . . Male Singer—Torme, Armstrong, Witherspoon (Hartman, Waters, Mance Lipscomb) . . . Female Singer—O'Day, Vaughan, McRae (Alexandria, J. Lee, Wilson) . . . Vocal Group—Staple Singers, Double Six, Cain-Kral (Raclets) . . . Hall of Fame—Hines, Henderson, Smith. [25]

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AD LIB *from page 7*

piano, took part in the sixth annual South Shore Jazz Festival in Milton, Mass. . . . Cornetist **Johnny Windhurst**, guitarist **Danny Barker**, and pianist **Johnny Varro** are playing Monday and Tuesday at Jack Delaney's in the Village.

Drummer **John Lewis** has been busy of late. He and his trio (**Vern Martin**, bass, **Randy Kirk**, piano) appear in two scenes in a forthcoming **Walt Disney** movie *Hell Has No Gates*, which deals with delinquency and features Lewis' brother, **Randy**, in one of the leading roles. Lewis also revealed that he is preparing another group for still another Disney movie. He has been rehearsing with **Freddie Hubbard**, trumpet; **Grachan Moncur III**, trombone; **James Spaulding**, alto saxophone; **Bobby Hutcherson**, vibes; and **Cecil McBee**, bass. Lewis has also been working week-ends at the Duplex in the Village with **Paul Neves**, piano, and **Harold Dumont**, bass.

Among guests and performers who appeared at the mid-July benefit for the NAACP legal defense fund held on the grounds of **Leonard Bernstein's** Westport, Conn., home were **Dizzy Gillespie**, **Buck Clayton**, **Billy Taylor**, **Wes Montgomery**, **Morgana King**, **LeRoi Jones**, **Bobby Short**, the **Red**

Bruce Trio, the **Gene Hull Band**, and the **Walt Whitman High School band** led by **Clem DeRosa**. Disc jockeys **Taylor**, **Bill Randall**, and **Pat Connell** served as emcees for the affair, sponsored by the Norwalk branch of the NAACP and the Catholic Interracial Council of Fairfield County. **Jack Mandable**, formerly of *Down Beat*, organized the event.

Singer **Helen Merrill**, guitarist **Chuck Wayne's** trio, and pianist **Muriel Roberts**, comprised the bill at the Most recently . . . The **Young Jazz Giants**, led by drummer-vibist **Bob Moses**, played a free concert for the Rev. **John Gensel** at the Advent Lutheran Church in late June. The young group, composed of trumpeter **Don Hahn**, saxophonist **Joel Peskin**, guitarist **Louie Volpicella**, bassist **Leon Atkinson**, drummer **Tony Lupo**, and vibist **Moses** were augmented by **Ken McIntyre** on alto saxophone, oboe, bass clarinet, and flute. Compositions by **Thelonious Monk**, **Benny Golson**, **Horace Silver**, **Cannonball Adderley**, **McIntyre**, and the leader were played . . . **Dave Brubeck's** quartet opened the season at **St. John Terrell's** Music Circus at Lambertville, N.J. . . . The Connecticut Traditional Jazz Club assembled a group, the **International Jazz Band**, for a series of concerts, comprising New Orleans veterans **Kid Thomas**, trumpet, and **Emmanuel Paul**,

tenor saxophone, British drummer **Barry Martyn** and clarinetist **Sammy Rington**, and rounded out with **Bill Bissonnette**, trombone; **Bill Sinclair**, piano; **Dick Griffith**, banjo; and **Dick McCarthy**, bass. July concerts were held at Wallingford, Seymour, and Trumbull, all in Connecticut.

TORONTO

Jazz moves outdoors in this city when warm weather arrives. Jazz on the Lake is the title given to Friday night get-togethers aboard an island ferry on a three-hour cruise of Lake Ontario. Big bands led by **Don Thompson** and **Al Stanwyck** have been featured . . . Thursday night jazz concerts are presented in Eglinton Park by the Toronto Musicians' Association throughout the summer.

In the downtown clubs, U.S. jazzmen continue to hold forth. **Dizzy Gillespie** and his quintet played the Friar's, **Sarah Vaughan** sang at the Barclay, **Cozy Cole** appeared at the Savarin, and **Pee Wee Russell**, with **Jim McHarg's Vintage Jazz Band**, performed at the Colonial. **Lou McGarity** also came in for a week and then **Red Richards' Saints and Sinners** took over . . . **Mose Allison** played a week's date at the Town, followed by **Eddie Hazell**; and **Lurlean Hunter**, with **Wynton Kelly's Trio**, sang at the Friar's when **Dizzy** departed.

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WASHINGTON

Newton Thomas has replaced pianist John Eaton in the Tommy Gwaltney Trio at the French Quarter. Eaton now has his own trio at the Shadows, also in Georgetown. Stan Getz was in for a week at the Shadows in June with Gary Burton, vibes; Gene Cherico, bass; and Joe Hunt, drums. . . . June Norton, formerly with Duke Ellington, is now singing in the Shoreham Hotel's Marquee Lounge, accompanied by pianist John Malachi.

The Ramsey Lewis Trio recorded an LP for Argo at the Bohemian Caverns. Other groups at the Caverns recently: Thelonious Monk's, Yusef Lateef's, Les McCann's, Bobby Timmons', and John Coltrane's. The Betty Gray Trio is featured at the club on Monday nights. Monk's opening night was curious. Scheduled to begin at 9:15 p.m., he arrived at 10:30 but wouldn't play until his tenor man, Charlie Rouse, arrived. Rouse finally arrived, and the music began a little after midnight. He played for 45 minutes but did not return until after the 2 a.m. closing time. "Man," Monk told a reporter, "it's hard to catch a cab in Washington."

Free jazz concerts at the outdoor Watergate Amphitheater were presented by the two D.C. locals in early July. White Local 161 featured small groups led by Earl Swope, Eddie Phyfe, Tommy Gwaltney, and Bill Whelan. Negro Local 710 had Rick Henderson's big band, singer Mazie Ward, the Gay Clefs Quintet, and Jimmy Shadd, a 4-year-old drummer.

The Modern Jazz Quartet will be making its first appearance at the Showboat Aug. 30-Sept. 4. . . . Charlie Byrd has been working at the Showboat eight or nine months each year for some time, but because of many more road-date opportunities now, he probably will cut his time at the Showboat to five or six months a year. . . . Louis Armstrong and Dave Brubeck will be at the Carter Barron Amphitheater in Rock Creek Park Aug. 24-29. . . . Clarinetist Country Thomas is now with the Kenny Fulcher-Slide Harris band at the Charles Hotel.

CHICAGO

First of the Monday night sessions organized by Joe Segal at the N. Wells St. club the Plugged Nickel had a surprisingly good turnout of local fans to hear the music of, among others, guitarist Joe Diorio, trumpeters Gene Shaw and Gale Brockman, bassists Scotty Holt and Russell Thorne, and drummer Wilbur Campbell. The John Young Trio was featured at the second session. . . . Plugged Nickel management scored a

coup of sorts when they signed Chet Baker for a two-weeker beginning July 22. . . . At another evening of sitting-in recently veteran blues singer Mama Yancey, who has been inactive lately, shared the bandstand at the Touch of Olde, also on Wells St., with blues shouter Barbara Dane, who was passing through the city on her way east. Backing was provided by the club's regulars, singer-pianist Little Brother Montgomery and drummer Booker T. Washington. It was clarinetist Bob Skiver's night off. Trumpeter Leroy Nabors joins the Montgomery trio on weekends.

Among the series of one-nighters lined up for the Old Orchard Shopping Center summer concerts are appearances by Pat Suzuki, Louis Armstrong, Stan Getz, and Art Hodes. Pianist Hodes, incidentally, has taken over Thursday nights at Bourbon Street. . . . The Village Stompers are slated for a concert Aug. 9 at D'Amico's 214 in nearby Joliet. . . . Bandleader Stan Kenton participated in a recent Republican presidential rally for Sen. Barry Goldwater in the same city. . . . The Tommy Dinelli Trio left the Hungry Eye after a brief stint. . . . Bassist Donald Garrett enlivened pianist-singer Shelly Litt's engagement at Enrico's.

One of the city's busiest leaders is drummer Ardell Nelson, whose trio (pianist Mace Morgan, bassist Chico Derrick) is heard during dining hours (5:30 to 8:30 p.m.) at the King Tavern of the Imperial Inn Monday through Friday, and since mid-July at the Green Mill on N. Broadway later in the evening, Wednesday through Sunday. Morgan doubles-organ at the Green Mill. . . . Two American blues men have hit records on their hands in Britain. John Lee Hooker's *Dimples* and Howlin' Wolf's *Smokestack Lightnin'*, both recordings made some years ago, currently are in the British Top 40 charts. . . . Replacing blues man Big Joe Williams at Big John's on Friday and Saturday nights is singer-guitarist John Lee Granderson. Memphis Charlie Musselwhite continues as supporting harmonica player at the N. Wells St. club. . . . A recent visitor to Chicago was blues authority Sam Charters, here scouting folk performers in his capacity as Prestige records a&r man. . . . A giant blues concert program at the Ashland Auditorium, on the West Side, featured singers B.B. King, Little Junior Parker, Elmore Morris, and Freddie King.

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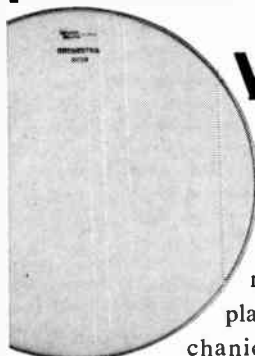


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Buck Clayton, and Vic Dickenson, and the Art Farmer Quartet with Jim Hall have been added to the talent lineup at this year's Monterey Jazz Festival Sept. 18-19-20. This list supplements a bill consisting of the Duke Ellington and Woody Herman bands, the groups of Dizzy Gillespie and Gerry Mulligan, and the Modern Jazz Quartet.

That lawsuit leveled by Pearl Bailey against the Flamingo Hotel, Las Vegas, Nev., (DB, June 4) for injuries allegedly suffered to her foot while working there was dismissed in Los Angeles Superior Court. Judge Shirley M. Hufstедler ruled the suit should have been prosecuted in Nevada. . . . Bassist Monk Montgomery joined the Jazz Crusaders and is currently touring with the group in midwestern and eastern states. . . . Hank Mancini records four full-dress concerts for the British Broadcasting Corp. in England this August. He'll use a 45-man orchestra with full string section.

Buddy Collette has scored the color featurette, *A Comedy Tale of Fanny Hill*, starring Judy Cannon and produced by Robert S. Levy. Instrumentation used consists of harpsichord and flute and is integrated with an original ballad, *The Song of Fanny Hill*, by Sandy Oliver.

Henry Lewis, associate conductor of the Los Angeles Philharmonic Orchestra, is to appear as host, annotator, and music authority on a series of music survey programs to be produced for Pat Weaver's Subscription TeleVision by Madison Productions. Lewis, who joined the Philharmonic as a bassist and became a conductor, was commentator and conductor of the orchestra's *Symphonies for Youth* concerts as well as guest conducting many of the nation's symphony orchestras. Lewis' first program, *The Language of Music*, will feature Johnny Green as guest.

Beach area jazz enthusiasts are flipping over Ben Rozet and Paul McCog (bass and piano) at Manhattan Beach's Frigate at 38th and Highland Ave. . . . In San Diego a new jazz club, the Shoji Jazzworld, opened with Les McCann, followed by the Jazz Crusaders and Richard (Groove) Holmes. The idea is to go "name," with Shelly Manne, Ahmad Jamal, Phineas Newborn, Chico Hamilton, and others due. . . . Swinging at North Hollywood's Valley Gardens on Sunday nights is the orchestra of trumpeter Allan Ray. Personnel consists of leader Ray, Jack Lanbock, Bobby Clark, and Ralph Osborne, trumpets; John Wanner, Ace Lane, and Phil Gray, trombones; Don Raffel, Ray Lamont, Elliott Levy, Fran Polyfroni, and Harvey Levine, reeds; Jim Crutcher, bass; Ted Stoller, piano; and Art Anton, drums.

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