

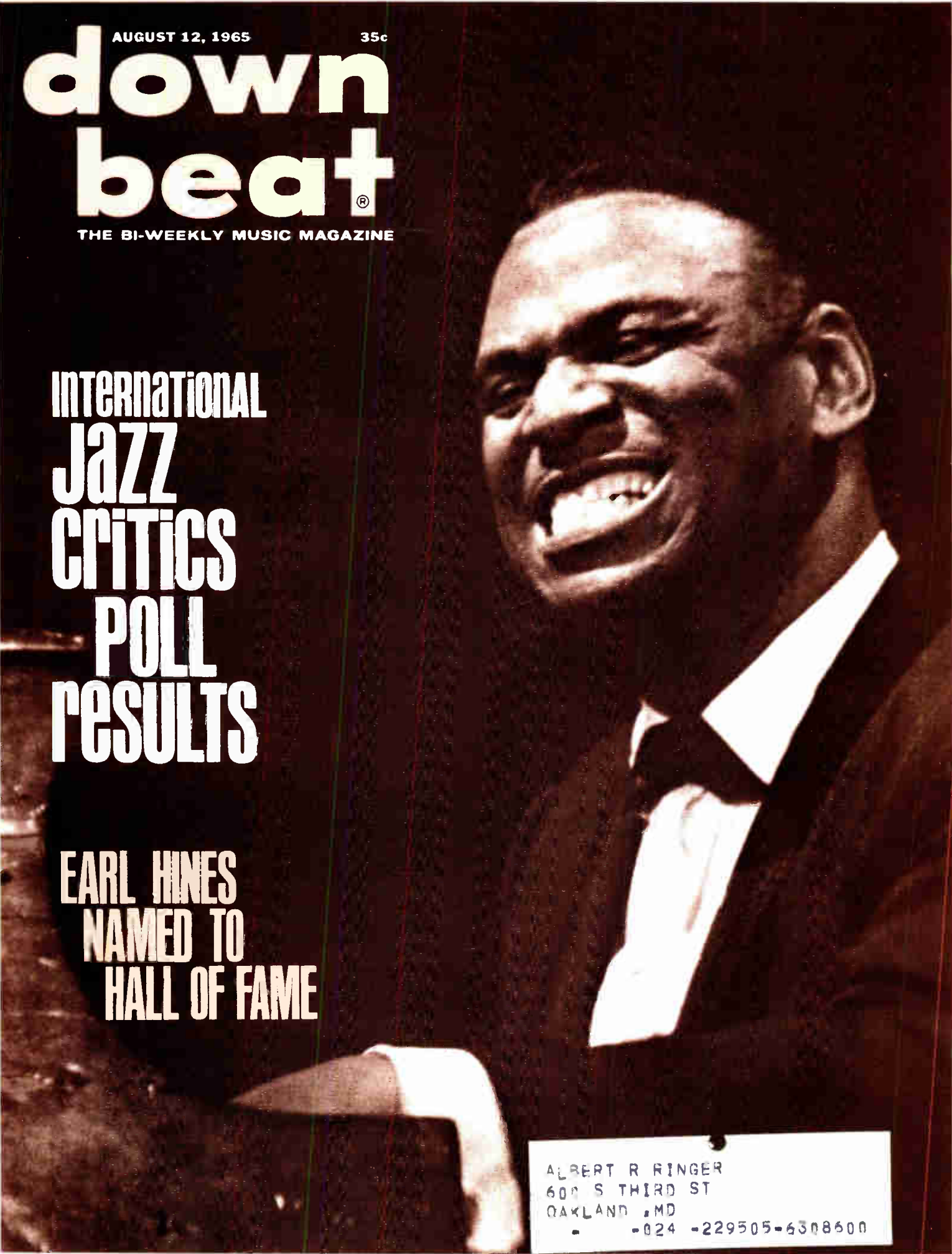
AUGUST 12, 1965 35c

# down beat®

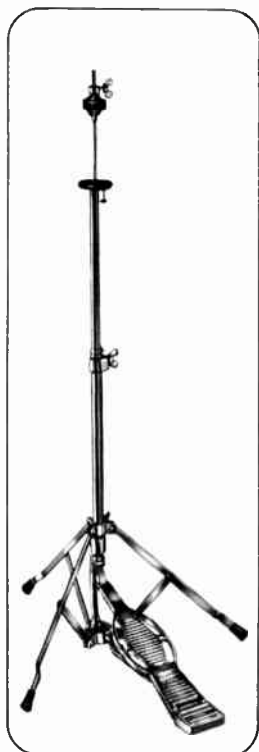
THE BI-WEEKLY MUSIC MAGAZINE

## INTERNATIONAL JAZZ CRITICS POLL RESULTS

### EARL HINES NAMED TO HALL OF FAME



ALBERT R RINGER  
600 S THIRD ST  
OAKLAND, MD  
-024 -229505-6308600



"Direct-Pull" Hi-Hat

# totally new from Ludwig

Totally new in sound and concept, these new products from Ludwig again prove that Ludwig *means* "Total Percussion". Always improving... always innovating... Ludwig's 56 years of experience, imagination and craftsmanship are put to work in seeking out "total sound"...perfection!

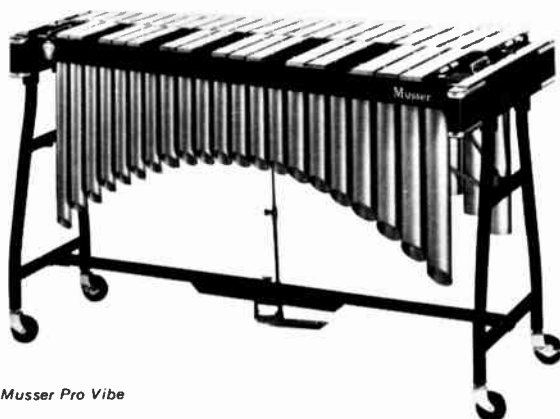
See these five great new products from Ludwig at your dealer's soon.



New Hollywood Outfit



Hercules Snare Drum Stand



Musser Pro Vibe




Tunable Tambourine

experience/imagination/craftsmanship



LUDWIG DRUM CO., 1728 N. Damen Ave. Chicago, Ill. 60647



Outlasts  
a handful  
of cane  
reeds!

# NEW FIBERCANE<sup>®</sup> REED

*Precision-cut of  
man-made unidirectional  
fiber material!*

**LOOKS LIKE CANE,  
FEELS LIKE CANE,  
EVERY ONE PLAYS  
LIKE THE BEST CANE!**

Outlasts as many as 25 cane reeds; plays at peak performance for several months. ■ Playable instantly—requires no wetting. ■ May be sanded, shaved or trimmed. ■ Unaffected by any changes in weather or temperature; plays equally well indoors or out. ■ It's waterproof—will not go dead or soft. ■ Plays even if tip should become split. ■ Ends the major cause of squeaking. ■ All reeds play the same because Fibercane is man-made to scientifically-controlled tolerances. Takes the guesswork out of selecting.

DISTRIBUTED EXCLUSIVELY BY

## Selmer

H. & A. SELMER, INC., Elkhart, Indiana 46515

Outside U. S. A., Bach International, Box 310, Elkhart, Indiana



Now! Fibercane for oboists, too!  
Ask at your favorite music store!



# Preferred



Art Blakey



Mel Lewis



Perma-Tone

Drum head



Max Roach



Elvin Jones

## That Great Gretsch Sound begins with Gretsch drum heads

Drummers who are top performers demand extra-performance in the drum heads they use—durable, evenly thick as only Gretsch Perma-Tone heads can be. A special coating gives them natural sound, perfect feel. Whatever the weather you get even response, long life and just one setting.

Gretsch Perma-Tone drum heads are available pre-mounted on perfectly round metal flesh hoops, ready for installation.

For those who prefer quality calfskin heads, Gretsch offers the finest in select skins from the best of the Chicago hide market.

Join the top stars who demand the most from their drumming. Ask for Gretsch — it's the quality name in drums and accessories.

# GRETSCH

Write for Free catalog. Dept. 1A-8  
The Fred. Gretsch Mfg. Co.  
60 Broadway, Brooklyn 11, N. Y.

August 12, 1965

Vol. 32, No. 17

# down beat

THE BI-WEEKLY MUSIC MAGAZINE  
On Newsstands Throughout the World  
Every Other Thursday  
READERS IN 124 COUNTRIES

PRESIDENT/PUBLISHER  
JOHN J. MAHER  
EDITOR  
DON DEMICHEAL  
ASSISTANT EDITOR/DESIGN  
PETE WELDING  
ASSOCIATE EDITOR  
DAN MORGENSTERN  
CONTRIBUTING EDITORS  
LEONARD FEATHER  
BARBARA GARDNER  
HARVEY SIDERS  
VICE PRESIDENT  
ADVERTISING DIRECTOR  
MARTIN GALLAY  
PRODUCTION MANAGER  
GLORIA BALDWIN  
PROMOTION MANAGER  
JOHN F. WELCH

## CONTENTS

### ARTICLES

- 14 Down Beat's International Critics Poll Results: Another member of the Hall of Fame and a Record of the Year as well as 42 outstanding musicians in their respective categories were chosen by this year's panel of 46 critics
- 20 How They Voted: Individual choices of the critics are listed, plus comments on why they voted as they did and on the jazz scene in general
- 22 Newport Report: Associate Editor Dan Morgenstern's critical summary of the annual Rhode Island jazz festival

### REVIEWS

- 26 Record Reviews
- 37 Blindfold Test: Tubby Hayes
- 39 Caught in the Act: Sonny Rollins/Bud Freeman

### DEPARTMENTS

- 6 Chords and Discords
- 10 News
- 13 Strictly Ad Lib
- 53 Where and When: A guide to current jazz attractions

Cover photograph by Jack Bradley

Address all correspondence to 205 W. Monroe Street, Chicago, Illinois, 60606.

EXECUTIVE OFFICE, 205 West Monroe St., Chicago, Ill., 60606, Financial 6-7811. Martin Galloway, Advertising Sales. Don DeMicheal, Pete Welding, Jan Seefeldt, Editorial. Margaret Marchi, Subscription Manager.

EAST COAST OFFICE: 1776 Broadway, New York, N.Y., 10019, PLaza 7-5111. Dan Morgenstern, Editorial. Robert B. McKeage, Advertising.

WEST COAST OFFICES: Editorial, Harvey Siders, 6269 Selma Blvd., Los Angeles, Calif., 90028. HO 3-3268. Advertising Sales, Publishers Representatives International, 356 S. Western Ave., Los Angeles, Calif., 90005, 386-3710.

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright 1965 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly. We cannot be responsible for unsolicited manuscripts and photos. Member, Audit Bureau of Circulations.

Subscription rates \$7 one year, \$12 two years, \$16 three years, payable in advance. If you live in Canada or in any of the Pan American Union countries, add 50 cents to the prices listed above. If you live in any other foreign country, add \$1.50. If you move, let us know your new address (include your old one, too) in advance so you won't miss an issue (the postoffice won't forward copies, and we can't send duplicates).

POSTMASTER: Send Form 3579 to Down Beat, 205 W. Monroe Street, Chicago, Illinois, 60606

MAHER PUBLICATIONS: DOWN BEAT;  
MUSIC '65; JAZZ RECORD REVIEWS;  
N.A.M.M. Daily

## CORRESPONDENTS

Boston, Bill Tannebrink  
Philadelphia, David B. Bittan  
Washington, D. C., Tom Scanlon  
Baltimore, Don Buday  
Miami, David Spitzer  
Atlanta, Fred Jackson  
Pittsburgh, Roy Kohler  
Buffalo, David Schwaegler  
Milwaukee, Bob Gruel  
Detroit, John Sinclair  
Cleveland, Brian Bate  
Cincinnati, George Thompson  
Minneapolis, Leigh Kamman  
Dallas, Bob Beals  
New Orleans, Charles Suhor  
Indianapolis, Walt Spencer  
Louisville, Dave Kaufmann  
Seattle, Dick Niemer  
Las Vegas, Jimmy Duffy  
San Francisco, Russ Wilson  
Montreal, Henry F. Whiston  
Toronto, Helen McNamara  
Great Britain, Roy Carr  
France, Alan Bates  
Switzerland, Gerard LeCoat  
Netherlands, Hans F. Duffer  
Denmark, Leonard Malone  
Norway, Randi Hultin  
Sweden, Dick Idestam-Almqvist  
Poland, Roman Waschko  
Germany, Joachim E. Berendt  
Central Europe, Eric T. Vogel  
USSR, Yuri Viskharieff  
Argentina, Walter Thiers  
Brazil, Sylvio Cardoso  
Uruguay, Arnaldo Salustio  
Japan, Max E. Lash  
Australia, Trevor Graham

THE  
SOUND  
OF

# JAZZ

JAZZ  
JAZZ  
JAZZ

ON COLUMBIA RECORDS 



CL 2349/CS 9149\*



CL 2346/CS 9146\*



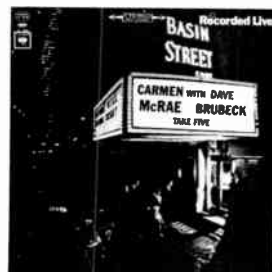
CL 2345/CS 9145\*



CL 2340/CS 9140\*



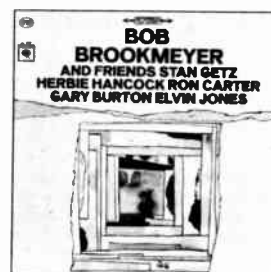
CL 2320/CS 9120\*



CL 2316/CS 9116\*



CL 2306/CS 9106\*



CL 2237/CS 9037\*/CQ 693†

\*Stereo + Tape © COLUMBIA MARCAS REG. PRINTED IN U.S.A.

## education in jazz

—by Willis Conover

Just as a rose-colored object seen through rose-colored glasses comes out a blank, so does jazz so reflect the American spirit that many Americans don't notice it's around.

Yet Peggy Lee hits the Hit Parade with "Fever" . . . Eddie Miller takes a tenor solo midway in the Pied-Piper's "Dream" . . . Nat Cole sings on with a pulse he can never depress . . . and at the four corners of a city block a John Lewis cinema soundtrack, an Armstrong juke box offering, a Bernstein musical comedy score, and a Negro church service attract and hold American audiences. And a thousand hidden seeds



Willis Conover

lie sprouting in less obvious soils.

I know jazz is the only window into America for many young people all over the world; except through jazz, they can't jet-jump across oceans as easily as we do.

The Berklee School sends tape recordings, scores, orchestrations, and other educational material to musicians and musical groups throughout the world, without charge. Berklee often supplements the Voice of America's Jazz program material with special arrangements and tape recordings for broadcast on "Music USA". And most importantly, the school helps bring people from other countries through that jazz window into America, to study the techniques of jazz in an organized educational center, the Berklee School of Music in Boston.

They've come to Berklee from Japan, Turkey, Malaya, Thailand, Arabia, Sweden, Holland, Austria, England, India, Southern Rhodesia—Hungary and Yugoslavia.

Through jazz, they have become American in spirit. At Berklee, they have become American in fact.

*Willis Conover*

For those who cannot attend  
Berklee at this time . . .  
a special **CORRESPONDENCE  
COURSE**

includes:

- Modern Harmony
- Improvisation
- Dance Band Arranging
- Jazz Composition, etc.

For Information write:

**Berklee**  
school of music

Dept. DB

284 NEWBURY STREET  
BOSTON 16, MASS.

## CHORDS & DISCORDS

A Forum For Readers

### Thanks To Feather

I have been waiting for a long time, with diminishing hope, that *Down Beat* would get off its Oddball-of-the-Month kick and devote a few pages to some real, proven musicians—like Bill Evans, the MJQ, and especially to all three members of the Oscar Peterson Trio.

Now I am sending my thanks to Leonard Feather for his fine article *Three in One* (DB, June 17) and for his treatment of Peterson, whose existence is an asset to all people dedicated to the creation of the jazz art and not its extinction.

Jack Howell  
New York City

### Wrathful Reader Rakes Writeup

It was with increasing wrath that I read Leonard Feather's article on Oscar Peterson. If he is going to write about Peterson, let him do that but not use it as an excuse for working off some grudge he and Peterson have against the avant-garde.

Peterson should remember that jazz owes him nothing. The history of the music, as it stands now, would be the same had he never put hand to piano. Jazz has progressed through cats like Gillespie, Bird, Monk, Miles, Coltrane, Ornette, and Cecil Taylor—not through Peterson or Previn, Jamal, and Garner.

David Woodhead  
Wimborne, England

### Kind Words . . .

As a member of Willis Conover's international club, Friends of *Music USA*, I have had the opportunity to read *Down Beat* regularly. It is a great pleasure to see that all different styles of jazz are treated with good balance and judgment and that there are so many outstanding pictures.

For all the joy we (myself and the other 13 members of our chapter) get from reading *DB*, many thanks to you and all the contributors of this perhaps most international American magazine. We think you are doing a good job for a good thing.

Erich Miesbauer  
Vienna, Austria

### . . . And Not So Kind

I have been taking *Down Beat* since the beginning of this year and have enjoyed highly the penetrating articles and reviews. I do have some gripes though, and they are concerned with the selfish, one-sided comments of both professional and nonprofessional critics.

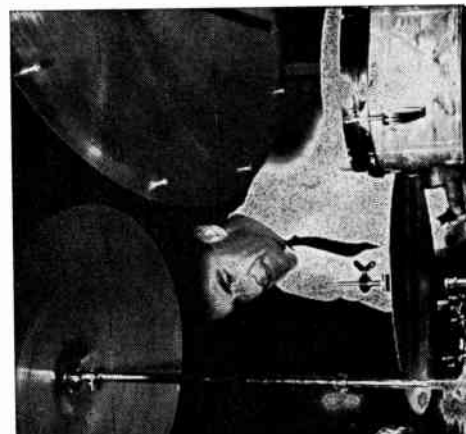
Critics are so concerned with the validity of an arrangement or a musician's personal style that they overlook the most important criticism of all: the relationship of the music to the individual and the relationship of the listener to the music. The most important relationship in music is the ultimate value it has for

**Guild**  
**ECHOREC**  
By **BINSON**



**ECHO, REVERB,  
DELAY, REPEAT,  
WITHOUT TAPE!**

GUILD MUSICAL INSTRUMENT CORP.  
Hoboken, New Jersey 07030



**JACK  
SPERLING** plays  
**AVEDIS  
ZILDJIAN** cymbals  
exclusively

AVEDIS  
ZILDJIAN CO.  
LONDON, ENGLAND  
MADE IN U.S.A.



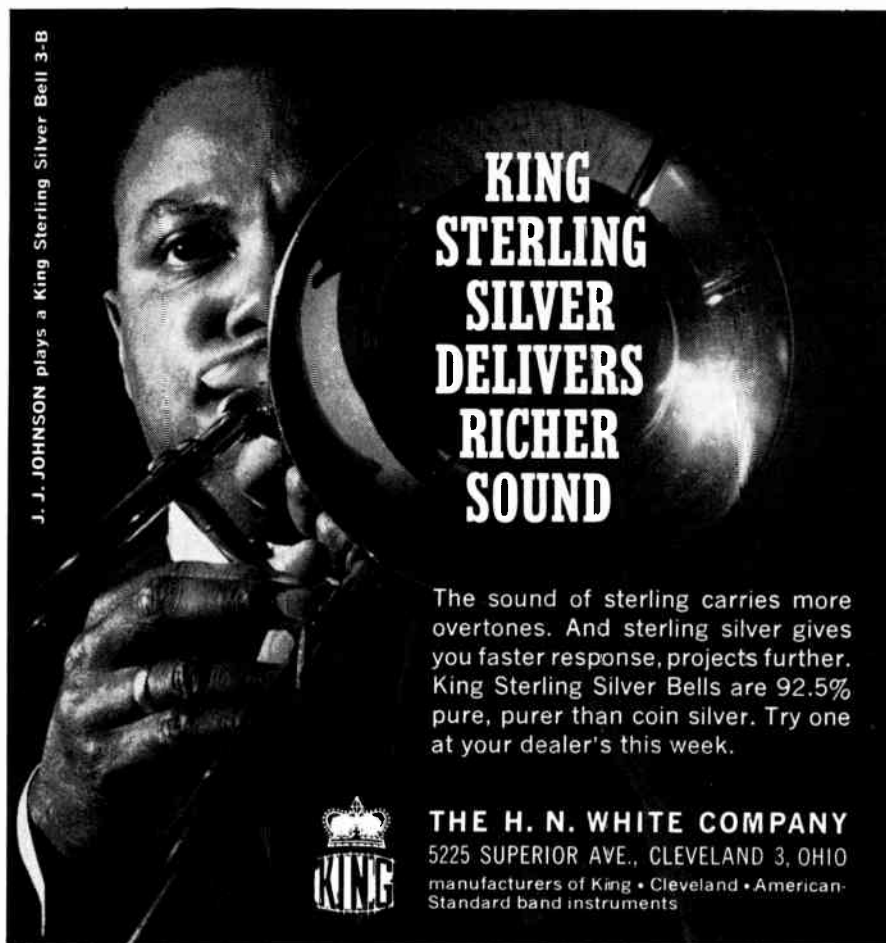
# Congratulations Harry Carney

... 1st place winner—Down Beat International Jazz Critics Poll

*Small wonder* Conn brass-winds and woodwinds are renowned for their excellence. Conn engineers and acousticians, backed by the world's finest craftsmen, combine their efforts to create musical instruments which are musically, mechanically and acoustically superior to all others. The tonal beauty, responsiveness, carrying power and superb intonation of Conn instruments have set the standards in quality. Small wonder so many leading artists will play only Conn.


Artists like HARRY CARNEY, for example, long considered to be the greatest baritone saxophonist in the history of jazz. A world-famous soloist with the renowned Duke Ellington Band, Harry's rich, powerful tone has added the "solid foundation" to this fine sax section. His instrument? Conn baritone saxophone, of course (*for over 30 years*)!

**CONN**  
CORPORATION



**KING  
STERLING  
SILVER  
DELIVERS  
RICHER  
SOUND**

The sound of sterling carries more overtones. And sterling silver gives you faster response, projects further. King Sterling Silver Bells are 92.5% pure, purer than coin silver. Try one at your dealer's this week.


 **THE H. N. WHITE COMPANY**  
5225 SUPERIOR AVE., CLEVELAND 3, OHIO  
manufacturers of King • Cleveland • American-  
Standard band instruments

**MILT JACKSON**

*plays* **DEAGAN** *vibes*

**"THE WORLD'S GREAT VIBISTS  
PLAY DEAGAN VIBRAHARPS"**

For information; See your Music Merchant or write:  
**J. C. DEAGAN, INC.**  
1770 WEST BERTEAU AVENUE • CHICAGO 13, ILLINOIS




**IT'S THE GREATEST!**  
We will gladly refund your purchase price if you don't agree.

**THE NEW IMPROVED  
WILWERK  
VALVE AND SLIDE OIL**

NOW PACKAGED IN THE "FLIP-TOP"  
UNBREAKABLE SQUEEZE BOTTLE  
On sale at all leading  
music stores.

Another Genuine  Product.  
53 W. 23rd St., New York, N. Y.

**60¢ each**  
(25% more oil)

PRICE 60¢  
Full 1 1/2 Fluid Ounces  
A Genuine HERCO Product  
(The improved  
Sternburg Formula)  
Shake Well Before Using

the individual.

The so-called most popular jazz musicians are chosen chiefly for unfailing adherence to the traditional qualities, but qualities of improvisation change, and the qualities of musical acceptance must change with them. Isn't the beauty of the creativity of the individual soul enough basis for effective, valuable criticism?

Steve Ankeny  
Clarinda, Iowa

### Our Man Wilson On Bill Evans...

I was pleased to see John S. Wilson's review of Bill Evans' album, *Trio '65* (DB, July 15). As in the past, Wilson has proved himself one of the few reviewers with the stature (or taste?) to attempt honesty in connection with such an icon as Evans.

Why *Down Beat* has chosen to deify such minor talents as Evans, Oscar Peterson, Bill Davis, et al., is beyond my comprehension. Not only does it cheapen the magazine, but it degrades deserving musicians like Thelonious Monk, Buddy DeFranco, and Cecil Taylor, who have gained similar kudos.

I hope frank reviews such as Wilson's can be expected in the future.

Kenneth Bluford  
Philadelphia, Pa.

So Bill Evans now is but a cocktail pianist who has come to prominence through a "con" operation. We should at least thank John S. Wilson for finally stating directly what has been a minority opinion all along. Alas, everybody does not dig Bill Evans.

I will not deny that Evans' music does demand one's complete attention to be appreciated in depth. But I personally cannot see why this should detract from its value.

The depth and the rewards are unquestionably there. But then, Mr. Wilson, if you'd rather not make this effort...

Jimmie D. Newell  
Fort Belvoir, Va.

### ... And Mark Murphy

It was with some irritation that I read John S. Wilson's 10-line tirade against Mark Murphy's latest album, *A Swingin', Singin' Affair* (DB, June 3). My irritation was increased when I noted that, although Wilson had seen fit to award this album only one star, he had elsewhere bestowed 3 1/2 stars upon a set by a particularly unaccomplished and banjo-laden British trad group.

I suggest that Wilson should stick to albums with weepy clarinets and banjos. After all, there is a place for everything.

Margaret Houghton  
St. Helens, England

### Refreshful Rex

I would like to add my voice to those who have expressed their thanks for Rex Stewart's fine articles. He has given us valuable first-hand portraits of three kings of jazz. What a refreshing difference from the writings of other musicians.

Walter C. Allen  
Stanhope, N.J.





## Buddy DeFranco tells why **MODERN JAZZ NEEDS BASS CLARINET**

*When Buddy DeFranco switched to bass clarinet attention was focused on this long neglected instrument for the first time in a long time. Here are a few of his views on why the bass clarinet belongs to modern jazz.*

### **A natural for jazz.**

"I'm surprised more jazz musicians don't play bass clarinet. It's a natural. Even more so than a Bb. (I still play both, of course.)

"The bass clarinet has a softer sound. And a softer sound is more appropriate for modern jazz.

"The bass clarinet creates a better quality of color, too. Richer. And its tone ratio lends itself to jazz. It blends with the other instruments. Doesn't intrude.

### **What kind of bass clarinet?**

"I play the Leblanc Model 400.

"I like the freedom, the ease of playing a Leblanc. I don't have to pinch and squeeze. It has just the right touch of resistance. So I get an evenness of tonal quality in all registers that I just don't find in other bass clarinets.

"In other words, the Leblanc doesn't hamstring me. It's like it's part of me. It works with me—not against me—to help me make my kind of music.

### **The future.**

"The bass clarinet is a new sound to work with. It gives musicians new freedom. New possibilities. It extends the range of jazz.

"I'm going to keep on playing my Bb, too, of course. (Incidentally, it's also a Leblanc. The Model 1176 "LL.") But I think the bass is going to do more to increase the popularity of the clarinet.

"And, man, that's great."

P.S. from Leblanc. We think this is great, too. Not selfishly, but because we think that all of us in music should constantly move forward in new directions to find new expression—even to conquer the impossible.

**LEBLANC** 

Music's most respected instruments:  
Leblanc (Paris), Noblet, Normandy, Vito and Holton

Photo by John A. Tynan

# down beat

August 12, 1965 Vol. 32 No. 17

## THREE JAZZ FIGURES DIE IN TWO-WEEK PERIOD

Red Nichols, whose Five Pennies minted some of the greatest names in jazz, died of a heart attack June 28 in Las Vegas, Nev., where he and his group were working. The 60-year-old cornetist was stricken in his motel and pronounced dead on arrival at a hospital.

Born Ernest Loring Nichols in Ogden, Utah, on May 8, 1905, Nichols' first instruction came from his father, a professor of music. When he was 18, Nichols was expelled from Culver Military Academy (for smoking) and headed east, playing with the bands of Sam Lanin, Johnny Johnson, and Paul Whiteman and then leading pit bands for *Strike Up the Band*, *Girl Crazy*, and *Rain or Shine* in New York City. He also led a band for one edition of *Earl Carroll's Vanities* in the '20s and was a CBS staff musician.

Although the number of Pennies fluctuated (there were as many as 14), the quality of the sidemen was always consistent. Among them were Jimmy Dorsey, Pee Wee Russell, Benny Goodman, Jack Teagarden, Gene Krupa, Eddie Lang, Glenn Miller (his first arranger), Miff Mole, Artie Shaw, and Joe Venuti.

Nichols' cornet style, particularly the light, "pure" tone, was based somewhat on that of Bix Beiderbecke. Most of his early recordings were done in the company of trombonist Mole and were very much in the tradition of the Original Dixieland Jazz Band and the Louisiana Five. Nichols' records in the late '20s, however, were usually more relaxed than those with Mole and often spotlighted new jazz talent such as trombonist Teagarden, clarinetist Frank Teschemacher, tenorist Bud Freeman, drummer Dave Tough, and pianist Joe Sullivan.

The depression years found Nichols quite active, touring with his big band and leading orchestras on radio programs, one of them being Bob Hope's debut broadcast.

During World War II he worked in West Coast shipyards to help defray the expenses brought on by his daughter's earlier bout with polio. This was the dramatic basis for a 1958 film biography of Nichols called *The Five Pennies* and starring Danny Kaye.

After the motion picture, Nichols' reputation zoomed, and he divided subsequent gigs mostly between Los Angeles and Las Vegas with his quintet.

He had been working at the Mint Hotel Casino at the time of his death. Surviving him are his widow, Willa Inez, and their daughter, Mrs. Dorothy Mason.

Claude Thornhill, pianist, arranger, and leader of one of the most musically arresting dance bands spawned by the swing era, died July 1 at his home in Caldwell, N.J. The 55-year-old orchestra leader was stricken by two heart attacks within an hour.

Born in Terre Haute, Ind., Aug. 10, 1909, he studied at the Cincinnati Conservatory and the Curtis Institute of Music, beginning his professional career in 1926 when he joined the Austin Wiley Orchestra in Cleveland, Ohio, through the intervention of clarinetist Artie Shaw, a member of the band.

Through the '30s, Thornhill was active as a player and arranger for a number of top orchestras, among them those of Ray Noble, Benny Goodman, Hal Kemp, Paul Whiteman, and Glenn Miller. He also



Nichols, Thornhill, Dennis: Death cuts short two careers of great achievement, one of great promise

arranged for Andre Kostelanetz and Bing Crosby.

In the late '30s he went to the West Coast with the Bob Hope radio show. While there he did arrangements for a Judy Garland film, *Babes in Arms*. He also sponsored singer Maxine Sullivan's New York debut and conducted her hit recording of *Loch Lomond*.

In 1940 he began leading his own orchestra and by 1942, when he enlisted in the Navy, had one of the most popular and respected dance bands in the country. During World War II he led a Navy band in the Pacific war theater for three years.

It was upon his discharge from the service that Thornhill formed the band for which he is best known in jazz circles. The orchestra was noted for its subtle and imaginative use of tonal colors; the cool, languid texture of his orchestral voicings, notably achieved through the use of French horns; and the employment of classical, popular, and jazz material. Such jazzmen as clarinetists Danny Polo and Irving Fazola, altoist Lee Konitz, saxophonist-arranger Gerry Mulligan, and arranger Gil Evans worked with the pianist's band at various times.

Thornhill's musical ideas, filtered through the writings of Evans and, to some degree, Mulligan, plus a number of his former sidemen (Mulligan, Konitz, bassist Joe Shulman, tubaist Bill Barber), provided the influence for the 1949-50 Miles Davis Nonet recordings that ushered in the era of "cool" jazz.

In recent years, Thornhill, for the most part, led a small band that played clubs located on various military posts in North

America. When he did front a large group, it was a pickup band.

A well-known onetime Thornhill sideman, trombonist Willie Dennis, was killed early in the morning of July 8 when the car he was driving smashed into a tree in New York's Central Park. Dennis died instantly. (Pianist Jimmy Lyon was a passenger in the car but was not seriously injured.)

Dennis was born in Philadelphia, Pa., Jan. 10, 1926, and played with several big bands besides Thornhill's, including those led by Elliott Lawrence, Sam Donahue, Benny Goodman, and Woody Herman. At various times his virile trombone work was heard in the groups of Howard McGhee, Charlie Ventura, Coleman Hawkins, Lennie Tristano, Buddy Rich, and Kai Winding. His most provocative soloing was with various groups led by Charles

Mingus in the late '50s.

In recent years, Dennis did considerable studio work in New York City and was present on numerous big-band recordings. He also was a frequent member of Skitch Henderson's orchestra on Johnny Carson's late-evening television show.

Dennis is survived by his widow, singer Morgana King.

## GETZ, DIZZY, MONK TO SOLO WITH DB FESTIVAL ORCHESTRA

Stan Getz, Dizzy Gillespie, and Thelonious Monk have been announced as featured soloists with the 15-piece orchestra that will be one of the major ingredients of the *Down Beat Jazz Festival*, to be staged in Chicago's Soldier Field Aug. 13, 14, and 15. The orchestra, made up mostly of leading Chicago musicians, will be under the direction of composer-arranger Gary McFarland.

In announcing the soloists, the festival's co-producer George Wein said the Monk big-band segment would consist of three of the pianist's compositions arranged by either Hall Overton or Buddy Collette; Gillespie's stint with the orchestra will feature arrangements the trumpeter used with his much-heralded big band of a few years ago. Getz said he will play some of the arrangements from his *Big Band Bossa Nova* album, which he recorded with McFarland, plus a new composition written for the occasion by McFarland.

The three soloists also will appear with their own groups at the festival. Getz is on the Aug. 13 program; Gillespie will appear the evening of Aug. 14; and Monk is on the Aug. 15 evening concert.



# strictly ad lib

**POTPOURRI:** The first positive jazz article in the USSR appeared in a recent issue of the newspaper *Sovietskaya Kultura*. Titled *Jazz—It's Serious*, the article emphasized that Soviet musicians should begin to play jazz now. The author, Radio Moscow musicologist **Arkadi Petrov**, also wrote about the technical aspects involved in playing and recording and discussed the possibilities for jazz education. The article marked the first time that an official newspaper recognized the importance of jazz. Sporadic mention has been made of jazz in the press and on radio and television lately, and during the last few months the groups of **Roman Kunsman**, **Nicolai Gromin**, **Vadim Sakun**, **Igro Bril**, and the **Neva Jazz Band** have appeared on Radio Moscow's 30-minute jazz broadcasts. Further Soviet progress report: The Moscow composers union is reported to be organizing a seminar for jazz composers, and a class in jazz arranging is supposed to be instituted at the Moscow conservatory.

The first New Orleans International Jazz Festival, held late last month and originally set up as a "pilot" festival for sponsors and the press at a small downtown Crescent City club, was moved to the Roosevelt Hotel's Grand Ballroom because of requests from the general public for tickets. The festival's scope was still limited, however, since the bands included were almost all local. And a youthful rock-and-roll band billed as modern jazz drew raised eyebrows from the press and tepid response from the audience. Included on the three-night festival were the **Mount Rock Baptist Senior Choir**, blues singer **Pleasant Joseph**, the **Original Tuxedo Orchestra**, **Danny and Blue Lu Barker** (who recently moved back to New Orleans after living many years in New York City), **Blanche Thomas**, **Jerome Green's** band, **Eddie Tschantz' All-Stars**, **Ed Smith's** orchestra, **Jim Lipscomb's** Dixielanders, and **Roy Barry's** combo. Next year's program will be a larger event at the Municipal Auditorium, according to festival manager **Dean Andrews**.

San Francisco's Basin Street West's topless style show morass (*DB*, July 29) was short-lived. The shows, which featured bare-from-the-waist-up "models," were installed as a business stimulator a few weeks ago. Several nights later, when organist **Earl Grant's** group arrived for its engagement, Grant took a stand: no "topless" or no Grant. The girls lost.

The number of jazzmen in Europe was reduced by two when alto saxophonist **Sonny Criss** and pianist **Dollar Brand** left the Continent for the United States. Criss resettled in the Los Angeles area after a three-year stay overseas. He can

be heard currently on Monday nights at Shelly's Manne-Hole in Hollywood. Brand, originally from the Union of South Africa but for the last two years or so a resident of Europe, decided to make his home in New York City after his appearance at the Newport Jazz Festival.

Jazz in church is, of course, no new thing, but it was given further impetus in mid-June when composer **Edgar Summerlin**, active in the jazz-in-church movement for some years, premiered a new jazz-based *Liturgy of the Holy Spirit* in the Student Union auditorium of the University of Bridgeport, Conn. The work, with music by Summerlin and text by poet **William Robert Miller**, was the highlight of a three-day annual meeting of the New York Conference of the Methodist Church. Broadcast Music, Inc., commissioned the work. Another Summerlin-Miller collaboration, *Gift of Joy*, was performed by vocalist **Sheila Jordan** earlier in the month at the First Westminster Presbyterian Church in Yonkers, N.Y., as part of a Pentecost service sponsored by the city's council of churches. And on the West Coast, trumpeter **Pete Candoli** and his vocalist wife **Betty Hutton** recently sang and played at the First Assembly of God in North Hollywood as part of an evangelical mission.

The Conference of Personal Managers bestowed its Man of the Year award on **Frank Sinatra**, as well as its Performer of the Year award. In his acceptance, the singer recalled highlights from his 35-year career. Among personalities he recalled were **Harry James**, from whom he said he learned "how to sing through a Kleenex," and **Tommy Dorsey**, who, the singer quipped, showed him "how to live on \$1.25 a week."

**FINAL BAR:** One of the two trombonists with **Stan Kenton's** first band, **Richard Cole**, died June 13 in Santa Monica, Calif., at 47. He was a member of Kenton's orchestra in 1941 and stayed for nearly a year. Later Cole was active in studio work, playing in radio, television, and film orchestras and for a few years fronted his own society band. His health started to fail, and he temporarily put his instrument aside. Recently he reorganized his band, but surgery led to emotional depression, and Cole took his own life with an overdose of sleeping tablets . . . Drummer **Robert Lewis** died in New Orleans in late June at the age of 65. Lewis was a boyhood friend of **Louis Armstrong** at the Waif's Home in New Orleans and was a member of the **Eureka Brass Band** in that city for more than 25 years. Most recently he had been playing with other veteran jazzmen at New Orleans' Preservation Hall . . . Drummer **William (Keg) Purnell**, 50, died June 25 at New York City's Roosevelt Hospital after a brief illness. Purnell attended West Virginia State College and had one of his first jobs with **King Oliver**. After work with the big bands of **Benny Carter** and **Claude Hopkins**, Purnell joined pianist **Eddie Heywood** and remained with him,

on and off, from 1942 to 1952. For the last 11 years, Purnell worked in and around New York City with trombonist **Leo (Snub) Mosley**.

**NEW YORK:** The first week of July was blues week in New York. The Apollo Theater featured a big blues show July 2-8, with singers-guitarists **T-Bone Walker**, **John Lee Hooker**, **Jimmy Reed**, and **Muddy Waters** (Waters also brought his band and played July 8 at the *Down Beat* co-sponsored "Jazz in the Garden" series at the Museum of Modern Art). Singer-pianist **Memphis Slim** appeared opposite tenor saxophonist **Sonny Rollins'** quartet at the Village Vanguard starting July 6, while singer **Jimmy Rushing** was added to the tenor-tandem of **Al Cohn** and **Zoot Sims** for two consecutive weekends at the Half Note . . . Rollins worked a recent three-nighter with **Milt Jackson's** quartet at La Marchal, a restaurant in Brooklyn. It was the first time the two had worked together in several years. The rhythm section was made up of **Cedar Walton**, piano; **Bob Cranshaw**, bass; and **Mickey Roker**, drums. Jackson has been working various dates with his own group during the **Modern Jazz Quartet's** summer vacation.

**Duke Ellington**, appearing as piano soloist, was guest artist at the Boston Pops Orchestra's annual pension-fund concert at Tanglewood, Mass., July 28. Ellington performed a special arrangement of his own compositions, conducted by **Arthur Fiedler**. The concert was recorded by RCA Victor. On July 31, Ellington and his orchestra will perform with the New York Philharmonic at Lincoln Center. A new Ellington work is expected to be premiered . . . The joint opening of the quartets of pianist **Thelonious Monk** and tenor saxophonist **John Coltrane** at the Village Gate July 6 drew capacity crowds to the club. Coltrane was in for three weeks; bassist **Charles Mingus' Jazz Workshop** replaced Monk for the last six days of the run . . . Pianist **Mose Allison's** trio and singer **Sheila Jordan** began a week's engagement at the Village Vanguard July 13. Pianist **Ray Bryant** was in tenor saxophonist **Sonny Rollins'** group at the club the week before . . . Tenor saxophonist **Harold Singer** recently returned from a seven-month stay in Europe and is now studying flute at Juilliard and leading a trio weekends at the Showplace in Harlem . . . The **Electronic Jazz Duo**, consisting of tenor saxophonist **Frank Smith** and percussionist **Gerry Tomlinson**, assisted by pre-recorded tapes, was heard in concert July 18 at the Kayman Gallery in Greenwich Village.

Organist **Milt Buckner** began a three-month stay at the Playboy Club's Penthouse Room in late June . . . Pianist-composer **Randy Weston's** sextet was seen on Channel 47 (UHF station) June 28 and July 2 . . . Tenor saxophonist **Bud Freeman** will make one of his infrequent night-club appearances starting Aug. 16 at the Blues Alley in Washington, D.C., working with a local rhythm section including pianist **John Eaton** . . . The trio

(Continued on page 51)



# INTERNATIONAL JAZZ CRITICS POLL RESULTS

Forty-six critics voted in this, the 13th annual *Down Beat* International Jazz Critics Poll. Eighteen are European, which accounts, in part, for the good showing of European jazz musicians in the Talent Deserving of Wider Recognition division of the poll. But the showing of these European jazzmen is more the result of the continuing excellence of their music than of chauvinism.

Most of the European musicians and singers listed can be heard on recordings issued in the United States. A major exception is the amazing French violinist Jean Luc Ponty, who nearly took first place from the veteran Stuff Smith.

In the Established Talent division of the poll, only four categories did not have repeat winners from 1964: Baritone Saxophone (Harry Carney took the crown from Gerry Mulligan, marking the first time the Ellington anchor man has won the poll since 1959), Flute (Roland Kirk replaces Frank Wess, who had won the critics poll for six years), Male Vocal (Louis Armstrong, for the first time since 1959, is No. 1, replacing Ray Charles), and Combo (the Miles Davis Quintet takes

over from the Thelonious Monk Quartet).

A Record of the Year category has been added to the poll; critics were asked to vote for a maximum of three records issued in the last 12 months.

Arrangers and composers now have separate categories; in past years there was only one category for writers.

The compilation of the poll is as follows: in all categories except Hall of Fame and Record of the Year, a first-place vote is three points; second place, two points; and third place, one point. In Hall of Fame and Record of the Year, each listing counts for three points.

One category, Vocal Group Deserving of Wider Recognition, was declared no contest because not enough votes were cast to give a clear indication of opinion.

The Talent Deserving of Wider Recognition division (formerly called New Star) is limited to those who have not won this award in previous years.

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).



DRAWING BY BRUCE BIRMELEN

## EARL HINES



CHARLES STEWART

Those with fewer than 5 points not listed

### HALL OF FAME

Earl Hines	54
Bessie Smith	42
Jack Teagarden	39
Fletcher Henderson	36
Charlie Christian	24
Sidney Bechet	18
Fats Waller	18
King Oliver	15
Jimmy Blanton	12
Johnny Hodges	12
John Coltrane	9
Roy Eldridge	9
Django Reinhardt	9
Clifford Brown	6
Ornette Coleman	6
Bud Powell	6

### RECORD OF THE YEAR

John Coltrane, <i>A Love Supreme</i>	24
Miles Davis in Europe	21
Miles Davis, <i>Funny Valentine</i>	15
Earl Hines, <i>Spontaneous Explorations</i>	15
Duke Ellington, <i>Ellington '66</i>	12
Thelonious Monk, <i>Big Band and Quartet in Concert</i>	12

Booker Ervin, <i>Songbook</i>	9
Andrew Hill, <i>Black Fire</i>	9
Jackie McLean, <i>Destination Out</i>	9
Charles Mingus, <i>Mingus at Monterey</i>	9
Mingus, Mingus, Mingus	9
John Coltrane, <i>Crescent</i>	6
Eric Dolphy, <i>Last Date</i>	6
Booker Ervin, <i>Freedom Book</i>	6
The Individualism of Gil Evans	6
Dexter Gordon, <i>A Swingin' Affair</i>	6
The Real Earl Hines	6
Modern Jazz Quartet-Laurindo Amealida, <i>Collaboration</i>	6
Oscar Peterson, <i>Canadiana Suite</i>	6
Oscar Peterson Trio Plus One	6
Archie Shepp, <i>Four for Trane</i>	6



# ESTABLISHED TALENT



DUKE ELLINGTON

## BIG BAND

Duke Ellington	125
Woody Herman	61
Count Basie	45
Gerald Wilson	11
Quincy Jones	5
Charles Mingus	5

## COMBO

Miles Davis	41
Thelonious Monk	29
Bill Evans	23
Charles Mingus	22
Dizzy Gillespie	21
Modern Jazz Quartet	21
John Coltrane	20
Oscar Peterson	15
Clark Terry-Bob Brookmeyer	12
Art Farmer	7
Stan Getz	6
Horace Silver	6
Cannonball Adderley	5
Buddy Tate	5

## COMPOSER

Duke Ellington	98
Thelonious Monk	37
Charles Mingus	27
George Russell	17

MILES DAVIS



LEE TANNER

Billy Strayhorn	13
Ornette Coleman	9
Gil Evans	9
John Lewis	8
Cecil Taylor	8
Oliver Nelson	5

## ARRANGER

Gil Evans	64
Duke Ellington	56
Billy Strayhorn	27



IMPULSE RECORDS

GIL EVANS

Benny Carter	17
Oliver Nelson	13
Gary McFarland	11
Quincy Jones	9
George Russell	9
Gerald Wilson	7
Charles Mingus	5

## TRUMPET

Miles Davis	77
Dizzy Gillespie	65
Clark Terry	29
Louis Armstrong	16
Buck Clayton	16
Roy Eldridge	15
Art Farmer	15
Don Cherry	9
Freddie Hubbard	7
Don Ellis	6

## TROMBONE

J. J. Johnson	79
Vic Dickenson	34
Bob Brookmeyer	30
Lawrence Brown	20
Dickie Wells	19
Roswell Rudd	18
Grachan Moncur III	17
Bennie Green	10
Curtis Fuller	9
Jimmy Knepper	9

## ALTO SAXOPHONE

Johnny Hodges	78
Jackie McLean	42
Ornette Coleman	28
Phil Woods	26



RAEBURN FLERLAGE

J. J. JOHNSON

Cannonball Adderley	16
Paul Desmond	15
Sonny Stitt	14
Benny Carter	10
Charlie Mariano	10
James Moody	8
Lee Konitz	6



LEE TANNER

JOHNNY HODGES

## TENOR SAXOPHONE

John Coltrane	55
Ben Webster	46
Stan Getz	40

JOHN COLTRANE



LEE TANNER



Sonny Rollins .....	35
Coleman Hawkins .....	31
Dexter Gordon .....	12
Zoot Sims .....	12
Booker Ervin .....	11
Bud Freeman .....	5

#### BARITONE SAXOPHONE

Harry Carney .....	88
Gerry Mulligan .....	84
Pepper Adams .....	31



JOE ALPER

HARRY CARNEY

Cecil Payne .....	21
Charles Davis .....	10

#### CLARINET

Pee Wee Russell .....	66
Jimmy Hamilton .....	33
Buddy DeFranco .....	26
Jimmy Giuffre .....	25
Phil Woods .....	15
Edmond Hall .....	14
Benny Goodman .....	11
Albert Nicholas .....	11
Tony Scott .....	8
Barney Bigard .....	6
George Lewis .....	6
Buster Bailey .....	5

#### MISCELLANEOUS INSTRUMENT

Roland Kirk (MS) .....	59
John Coltrane (SS) .....	47
Stuff Smith (VI) .....	33

#### PEE WEE RUSSELL



COLUMBIA RECORDS



LEE TANNER

ROLAND KIRK

Yusef Lateef (Ob) .....	30
Steve Lacy (SS) .....	16
Lucky Thompson (SS) .....	11
Julius Watkins (Fr) .....	10
Jean Thielemans (Hc) .....	8
Ray Nance (VI) .....	6
Stephane Grappelly (VI) .....	5

LEGEND: SS—soprano saxophone; MS—manzello, strich; Ob—oboe; Fr—French horn; VI—violin; Hc—harmonica.

#### FLUTE

Roland Kirk .....	62
Yusef Lateef .....	52
Frank Wess .....	47
James Moody .....	37
Herbie Mann .....	12
Jerome Richardson .....	5

#### VIBRAHARP

Milt Jackson .....	97
Lionel Hampton .....	50
Bobby Hutcherson .....	29



LEE TANNER

MILT JACKSON

Walt Dickerson .....	21
Red Norvo .....	17
Terry Gibbs .....	11
Vic Feldman .....	6
Dave Pike .....	6

#### PIANO

Bill Evans .....	58
Earl Hines .....	46
Thelonious Monk .....	41
Oscar Peterson .....	36
Cecil Taylor .....	15



SKEETZ

BILL EVANS

Duke Ellington .....	14
Erroll Garner .....	12
Don Friedman .....	7
Teddy Wilson .....	6
Paul Bley .....	5

#### ORGAN

Jimmy Smith .....	76
Shirley Scott .....	35
Wild Bill Davis .....	22
Count Basie .....	17
Freddie Roach .....	13
Jack McDuff .....	8



JIMMY SMITH

Jimmy McGriff .....	7
Ram Ramirez .....	5
Melvin Rhyne .....	5
Sir Charles Thompson .....	5

#### GUITAR

Jim Hall .....	78
Wes Montgomery .....	72
Kenny Burrell .....	31

#### JIM HALL



JIM MARSHALL



Joe Pass .....	13
Grant Green .....	12
Jimmy Raney .....	12
Charlie Byrd .....	9
Freddie Green .....	9
Attila Zoller .....	9
Al Casey .....	5

#### BASS

Charles Mingus .....	84
Ray Brown .....	75
Paul Chambers .....	15
George Duvivier .....	15



CHARLES MINGUS

Steve Swallow .....	13
Milt Hinton .....	12
Gary Peacock .....	10
Charlie Haden .....	7
Ron Carter .....	6
Art Davis .....	6
Richard Davis .....	6

#### DRUMS

Elvin Jones .....	68
Max Roach .....	36
Tony Williams .....	28
Roy Haynes .....	21
Art Blakey .....	19
Jo Jones .....	14



ELVIN JONES

Buddy Rich .....	10
Philly Joe Jones .....	9
Shelly Manne .....	9
Jimmie Crawford .....	7
Connie Kay .....	6
Billy Higgins .....	5
Sonny Murray .....	5



LOUIS ARMSTRONG

#### MALE SINGER

Louis Armstrong .....	59
Ray Charles .....	41
Jimmy Rushing .....	35
Jimmy Witherspoon .....	18
Joe Turner .....	15
Joe Williams .....	12
Mel Torme .....	10
Jon Hendricks .....	9
Frank Sinatra .....	9
Lou Rawls .....	8
Lightnin' Hopkins .....	7
B. B. King .....	7

#### FEMALE SINGER

Ella Fitzgerald .....	58
Sarah Vaughan .....	45
Carmen McRae .....	42



ELLA FITZGERALD

Sheila Jordan .....	23
Anita O'Day .....	17
Peggy Lee .....	11
Abbey Lincoln .....	9
Ernestine Anderson .....	5

#### VOCAL GROUP

Double Six .....	52
Swingle Singers .....	25
Staple Singers .....	21
Jackie Cain-Roy Kral .....	17
Inez Andrews .....	6

#### DOUBLE SIX



World Radio History

Supremes .....	6
Clara Ward .....	6
Raelets .....	5

## TALENT DESERVING OF WIDER RECOGNITION

#### BIG BAND

Johnny Dankworth .....	17
Johnny Richards .....	14
Oliver Nelson .....	10
Skitch Henderson .....	9
Kenny Clarke-Francy Boland .....	8



JOHNNY DANKWORTH

Charles Mingus .....	8
Rod Levitt .....	7
Sun Ra .....	7
Ray Charles .....	6
Tubby Hayes .....	6
Gil Evans .....	5
Lionel Hampton .....	5
Woody Herman .....	5
Miljenko Prohaska .....	5

#### COMBO

Al Cohn-Zoot Sims .....	16
Bill Evans .....	15
Rod Levitt .....	15
Archie Shepp .....	12
Cecil Taylor .....	10



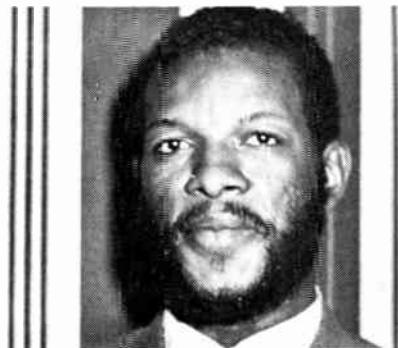
AL COHN-ZOOT SIMS

Albert Mangelsdorff .....	9
Jazz Crusaders .....	9
Don Friedman-Attila Zoller .....	7
Andrew Hill .....	7
George Russell .....	7

Jaki Byard .....	6
Paul Horn .....	6
Hank Crawford .....	5
Denny Zeitlin .....	5

## COMPOSER

<b>Ornette Coleman</b> .....	<b>22</b>
Rod Levitt .....	11
Carla Bley .....	10
Andrew Hill .....	9



ORNETTE COLEMAN

Cecil Taylor .....	9
Neal Hefti .....	7
Tom McIntosh .....	7
Charles Mingus .....	6
George Russell .....	6
Lalo Schiffrin .....	6
Gary McFarland .....	5
Randy Weston .....	5

## ARRANGER

<b>Clare Fischer</b> .....	<b>16</b>
Rod Levitt .....	14
Nat Pierce .....	13
Lalo Schiffrin .....	10



CLARE FISCHER

Jaki Byard .....	8
Al Cohn .....	8
Tom McIntosh .....	8
Frank Foster .....	7
Bob Hammer .....	6
Bill Holman .....	6
Julian Lee .....	6
Johnny Dankworth .....	5
Tommy Newsom .....	5

## TRUMPET

<b>Johnny Coles</b> .....	<b>25</b>
Kenny Dorham .....	19
Ted Curson .....	17
Clark Terry .....	17
Howard McGhee .....	16
Ray Nance .....	12
Joe Thomas .....	10



JOHNNY COLES

Harold Baker .....	8
Bobby Hackett .....	6
Charlie Shavers .....	5
Alan Shorter .....	5

## TROMBONE

<b>Albert Mangelsdorff</b> .....	<b>28</b>
Phil Wilson .....	27
Willie Dennis .....	16
Eje Thelin .....	16



ALBERT MANGELSDORFF

Buster Cooper .....	15
Garnet Brown .....	11
Lou Blackburn .....	8
Wayne Henderson .....	8
Eddie Bert .....	5
George Bohanon .....	5
Bennie Green .....	5

## ALTO SAXOPHONE

<b>Charlie Mariano</b> .....	<b>34</b>
Frank Strozier .....	28
Lee Konitz .....	21
Charles McPherson .....	21
John Tchicai .....	16
Bruce Turner .....	9



CHARLIE MARIANO

Byron Allen .....	7
John Handy III .....	7
Zbigniew Namyslowski .....	7
Russell Procope .....	6
James Moody .....	5
Earle Warren .....	5

## TENOR SAXOPHONE

<b>Archie Shepp</b> .....	<b>39</b>
---------------------------	-----------

ARCHIE SHEPP



World Radio History

Paul Gonsalves .....	20
Stanley Turrentine .....	16
Joe Henderson .....	13
Albert Ayler .....	12
Sam Rivers .....	10
Buddy Tate .....	10
Charles Lloyd .....	9
Don Byas .....	8
Bud Freeman .....	8
Harold Land .....	8
Budd Johnson .....	7
Yusef Lateef .....	7
Al Cohn .....	6
James Moody .....	5
Lucky Thompson .....	5

## BARITONE SAXOPHONE

<b>Jerome Richardson</b> .....	<b>15</b>
Gene Allen .....	14
Les Rout .....	12
Jack Nimitz .....	9
Nick Brignola .....	8
Charlie Fowlkes .....	7
Haywood Henry .....	7
Johnny Barnes .....	6

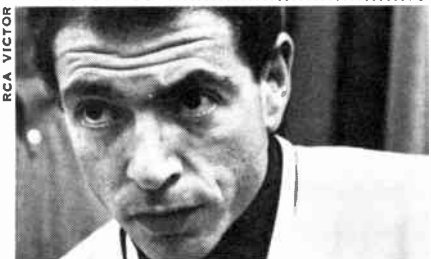


JEROME RICHARDSON

Frank Hittner .....	6
Bill Hood .....	6

## CLARINET

<b>Paul Horn</b> .....	<b>13</b>
Kenny Davern .....	11
Sandy Brown .....	9
Frank Chace .....	8



PAUL HORN

Russell Procope .....	7
Raymond Burke .....	6
Vince Cattolica .....	6
Edmond Hall .....	5

## MISCELLANEOUS INSTRUMENT

<b>Stuff Smith (VI)</b> .....	<b>15</b>
Jean Luc Ponty (VI) .....	14
Lucky Thompson (SS) .....	13
Jean Thielemans (Hc) .....	11
Julius Watkins (Fr) .....	11





STUFF SMITH

Ray Nance (VI) .....	9
Ron Carter (Ce) .....	8
Buddy DeFranco (BC) .....	8
Tommy Gumina (Ac) .....	8
Stephane Grappelly (VI) .....	7
Harry Carney (BC) .....	5

LEGEND: VI—violin; SS—soprano saxophone; Hc—harmonica; Fr—French horn; Ce—cello; BC—bass clarinet; Ac—accordion.

## FLUTE

James Moody .....	31
Paul Horn .....	20
Eric Dixon .....	18
Jeremy Steig .....	17
Jerome Richardson .....	16



JAMES MOODY

Hubert Laws .....	10
Charles Lloyd .....	7
Bud Shank .....	7

## VIBRAHARP

Gary Burton .....	67
Gary McFarland .....	16
Roy Ayers .....	14
Tommy Vig .....	9
Tyree Glenn .....	6
Tubby Hayes .....	6
Terry Gibbs .....	5
Fats Sadi .....	5

## PIANO

Andrew Hill .....	37
Herbie Hancock .....	23



GARY BURTON



ANDREW HILL

Jaki Byard .....	22
Roger Kellaway .....	17
Martial Solal .....	17
Paul Bley .....	15
Denny Zeitlin .....	12
Barry Harris .....	10
Sir Charles Thompson .....	10
Earl Hines .....	9
Wynton Kelly .....	6
Phineas Newborn .....	6
Mary Lou Williams .....	6



JOHN PATTON

## ORGAN

John Patton .....	14
Shirley Scott .....	13
Don Patterson .....	11
Larry Young .....	11
Sir Charles Thompson .....	9
Jack McDuff .....	7
Count Basie .....	6
Melvin Rhyne .....	6
Clare Fischer .....	5
Richard Holmes .....	5

## GUITAR

Bola Sete .....	33
Rene Thomas .....	23
Jimmy Raney .....	16
Ray Crawford .....	14
Chuck Wayne .....	11



BOLA SETE

Freddie Green .....	10
Al Casey .....	8
Herb Ellis .....	8
Barry Galbraith .....	6
Pierre Cavalli .....	5

## BASS

Ron Carter .....	54
Richard Davis .....	42
Chuck Israels .....	20
Jimmy Garrison .....	17
John Lamb .....	9
Niels-Henning Orsted Pedersen .....	8
Aaron Bell .....	7
Henry Grimes .....	7
George Tucker .....	7
David Izenzon .....	6
Reggie Workman .....	6
Barre Phillips .....	5

## DRUMS

Alan Dawson .....	24
Dannie Richmond .....	24
Jake Hanna .....	23
Sonny Murray .....	16

RON CARTER



DANNIE RICHMOND



ALAN DAWSON

Oliver Jackson .....	14
Louie Bellson .....	9
Ed Blackwell .....	9
Milford Graves .....	6
Al Heath .....	6
Gus Johnson .....	6
Ben Riley .....	6
Grady Tate .....	6
Sam Woodyard .....	6
Rufus Jones .....	5
Charles Moffett .....	5

## MALE SINGER

Johnny Hartman .....	20
Lou Rawls .....	11
Sleepy John Estes .....	10
John Lee Hooker .....	10



JOHNNY HARTMAN

Mose Allison .....	9
Dave Lambert .....	8
Joe Mooney .....	6
Buddy Guy .....	5
King Pleasure .....	5
Clark Terry .....	5

## FEMALE SINGER

Cleo Laine .....	18
Lorez Alexandria .....	15
Ethel Ennis .....	11
Carol Sloane .....	11
Nancy Harrow .....	10



CLEO LAINE

Karin Krog .....	8
Marian Montgomery .....	6
Shirley Horn .....	5
Barbra Streisand .....	5
Terri Thornton .....	5



# How They Voted

Following is a list of the critics' choices and 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 and Record of the Year, first choice in each category equals three points, second two points, third one point. In Hall of Fame and Record of the Year, the critics were allowed to list three choices, each worth three points. Talent Deserving of Wider Recognition choices, if any, are listed in parentheses. In some cases, critics did not vote in every category.

## ALAN BATES

Contributor, *Down Beat*

**Big Band:** Ellington, Basie, Herman (Pierre Michelot, Max Greger, Hayes) ... **Combo:** Davis, Coltrane, Gillespie (Mangelsdorff, Ayler, Jazz Crusaders) ... **Composer:** Ellington, Mingus, Monk (Coleman, Grachan Moncur III, Jef Gilson) ... **Arranger:** Ellington, Evans, Wilson (Pierre Michelot, Jef Gilson, George Grunz) ... **Trumpet:** Gillespie, Davis, Hubbard (McGhee, Dorham, Coles) ... **Trombone:** Moncur, Johnson, Fuller (Mangelsdorff, Thelin, Blackburn) ... **Alto:** McLean, Coleman, Hodges (Konitz, Tchicai, Allen) ... **Tenor:** Coltrane, Gordon, Johnny Griffin (Shepp, Ayler, Lloyd) ... **Baritone:** Carney, Mulligan, Adams ... **Clarinet:** Russell, Hall, Woods ... **Misc. Instrument:** Coltrane, Smith, Watkins (Ponty) ... **Flute:** Kirk, Moody, Richardson (Sahib Shihab) ... **Vibes:** Hutcherson, Jackson, Dickerson (Burton, Johnny Lytle) ... **Piano:** Hines, Ellington, Monk (Hill, Hancock, Dollar Brand) ... **Organ:** Scott, Don Patterson, Smith (Basie, Patton) ... **Guitar:** Montgomery, Burrell, Raney (Thomas, Casey, Tiny Grimes) ... **Bass:** Mingus, Brown, Duvivier (Orsted Pedersen, R. Davis, Carter) ... **Drums:** Williams, E. Jones, Roach (Murray, Riley, Hanna) ... **Male Singer:** Hopkins, Hendricks, Charles (Oscar Brown Jr.) ... **Female Singer:** O'Day, Vaughan, Nancy Wilson (Laine) ... **Vocal Group:** Double Six, Swingle Singers ... **Hall of Fame:** Powell, Hines, Teagarden ... **Records of the Year:** Gordon, *A Swingin' Affair*; Recklinghausen Jazz Workshop; Hines, *Spontaneous Explorations*.

I voted Tony Williams, Bobby Hutcherson, and Grachan Moncur first in their respective sections because theirs is the exciting new jazz of the moment. They (and others) are creating superb, challenging music with all the fire, adventure, and dedication of youth. Max, Milt, and J.J., of course, are still in tremendous form, but recognition cannot be denied artists who are making such significant new contributions.

## JOACHIM E. BERENDT

Editor, *Jazz Calendar*; SWF Radio, Germany

Contributor, *Down Beat*

**Big Band:** Ellington, Herman, Wilson (Herman, Prohaska, Gustav Brom) ...

**Combo:** Davis, Monk, Coltrane (Evans, Mangelsdorff, Jazz Crusaders) ... **Composer:** Ellington, Monk, Mingus (C. Bley, Jaromir Hnilicka, Pavel Blatny) ... **Arranger:** Strayhorn, Russell, Nelson (Fischer, Levitt, McIntosh) ... **Trumpet:** Gillespie, Hubbard, Davis (Coles, Woody Shaw, Curson) ... **Trombone:** Johnson, Rudd, L. Brown (Mangelsdorff, Blackburn, Henderson) ... **Alto:** McLean, Hodges, Stitt (Strozier, Mariano, Ken McIntyre) ... **Tenor:** Coltrane, Rollins, Hawkins (Shepp, Turrentine, Klaus Doldinger) ... **Baritone:** Carney, Mulligan, Sahib Shihab (Fowlkes, Rout, Jan Kono-passek) ... **Clarinet:** Hamilton, Scott, Russell (Albert Nicholas, Horn) ... **Misc. Instrument:** Kirk, Coltrane, Smith (Ponty; Nathan Davis, soprano saxophone; Carter) ... **Flute:** Kirk, Lateef, Leo Wright (Steig, Horn, Dixon) ... **Vibes:** Jackson, Dickerson, Hampton (Sadi, Wolfgang Schlueter, Hayes) ... **Piano:** Monk, Hines, Taylor (P. Bley, Solal, Tete Montoliu) ... **Organ:** Smith, Scott, Lou Bennett (Young, Ingfried Hoffman) ... **Guitar:** Montgomery, Hall, F. Green (Thomas, T-Bone Walker, Crawford) ... **Bass:** Mingus, Brown, Peacock (Garrison, Peter Trunk, Roman Dylag) ... **Drums:** Roach, E. Jones, Clarke (Murray, Blackwell, Richmond) ... **Male Singer:** Armstrong, Rushing, Witherspoon (Hooker, Estes, Allison) ... **Female Singer:** Fitzgerald, Jordan, Lincoln (Alexandria, Big Mama Thornton, Rita Reys) ... **Vocal Group:** Double Six, Inez Andrews, Ward (Inez Andrews, Ward, Original Five Blind Boys of Mississippi) ... **Hall of Fame:** Smith ... **Records of the Year:** Coltrane, *A Love Supreme*; Tony Williams, *Life Time*; *Era of the Swing Trumpet*.

Jean Luc Ponty, from Paris, is the greatest thing that happened to the violin since Stuff Smith. Nathan Davis is one of the many excellent Americans in Paris. Pavel Blatny and Jaromir Hnilicka are two excellent composers from Czechoslovakia who use serial devices and yet swing.

## DAVE BITTAN

Contributor, *Down Beat*, *Variety*

**Big Band:** Ellington, Basie, Herman (Richards, Dankworth, Hampton) ... **Combo:** Monk, MJQ, Art Blakey (Levitt, Crawford, Cohn-Sims) ... **Composer:** Ellington, Monk, Lewis (McIntosh, Jimmy Heath, Coleman) ... **Arranger:** Evans, Wilson, Carter (Levitt, Pierce, Fischer) ... **Trumpet:** Gillespie, Terry, Lee Morgan (Richard Williams, Charlie Chisholm, Blue Mitchell) ... **Trombone:** Johnson, Al Grey, Brookmeyer (Wilson, Green, Dennis) ... **Alto:** Hodges, Stitt, Woods (Hank Crawford, Strozier, Konitz) ... **Tenor:** Webster, Getz, Sonny Stitt (George Coleman, Henderson, Billy Root) ... **Baritone:** Mulligan, Ronnie Ross, Carney (Billy Root, Allen) ... **Clarinet:** De-Franco, Hamilton, Bill Smith (Davern) ... **Misc. Instrument:** Rufus Harley, bagpipe; Coltrane; Kirk (Nance, Harley, Smith) ... **Flute:** Moody, Lateef, Kirk (Laws, Steig, Horn) ... **Vibes:** Jackson, Norvo, Hampton (Burton, Hayes) ... **Piano:** Evans, Peterson, Monk (Johnny Coates Jr., Kelly, Tommy Flanagan) ...

**Organ:** Smith, Scott, Don Patterson (Patterson, Thompson) ... **Guitar:** Hall, Burrell, Montgomery (Sete, Thomas, Bill Harris) ... **Bass:** Brown, Swallow, Duvivier (Lamb, Grimes, R. Davis) ... **Drums:** Blakey, Roach, Rich (Rufus Jones, Woodyard, Johnson) ... **Male Singer:** Torme, Williams, Henderson (Hartman, Mooney, Lonnie Johnson) ... **Female Singer:** McRae, Vaughan, Shirley Horn (Horn, Streisand, Lurlean Hunter) ... **Vocal Group:** Double Six, Cain-Kral, Metronomes (Metronomes) ... **Hall of Fame:** Teagarden, Henderson, Hines ... **Records of the Year:** MJQ-Almeida, *Collaboration*; Miles Davis in *Europe*; Monk, *Big Band and Quartet in Concert*.

It is distressing to note the number of top soloists today—veterans and newcomers—and the absence of big bands and combos to which they could lend their talents. Also, votes for pop singers such as Barbra Streisand and Lurlean Hunter in a jazz category highlight the dearth of girl jazz singers with the built-in taste of Billie Holiday, Mildred Bailey, or Lee Wiley. Votes for talented Philadelphians such as flugelhornist Chisholm, saxophonist Root, reed man-bagpapist Harley and the Metronomes indicate a healthy trend that finds some first-class musicians sticking to the home town. Add Coates to the list of the future piano greats—if he ever decides to try for the big time.

## STANLEY DANCE

Contributor, *Down Beat*, *Saturday Review*, *Music Journal*

**Big Band:** Ellington, Basie, Herman (Reuben Phillips, Lloyd Price) ... **Combo:** Earl Hines, Tate, Mary Lou Williams (Saints and Sinners, Muddy Waters, Levitt) ... **Composer:** Ellington, Strayhorn, Mary Lou Williams (Johnny Hodges, Mingus, Dickie Wells) ... **Arranger:** Ellington, Strayhorn, Q. Jones (Pierce, Foster, Billy Byers) ... **Trumpet:** Armstrong, Clayton, Eldridge (Nance, Baker, Thomas) ... **Trombone:** Wells, Dickenson, L. Brown (Tyree Glenn, Bill Hughes, Wilson) ... **Alto:** Hodges, Carter, Howard Johnson (Marshall Royal, Procope, Bobby Plater) ... **Tenor:** Hawkins, Webster, Budd Johnson (Gonsalves, Tate, Eddie Davis) ... **Baritone:** Carney, Payne, Gene Allen (Henry, Fowlkes, Tate Houston) ... **Clarinet:** Bailey, Hamilton, Rudy Rutherford (Procope, Harry Carney, Earle Warren) ... **Misc. Instrument:** Smith, Nance, Kirk (Little Walter, harmonica; Watkins; Thompson) ... **Flute:** Wess, Richardson, Les Spann (Dixon, Bob Brown) ... **Vibes:** Hampton ... **Piano:** Hines, Ellington, Basie (Williams, Thompson, Harris) ... **Organ:** Davis, Smith, Bill Doggett (Thompson, Scott, McDuff) ... **Guitar:** Burrell, Casey, Billy Butler (B.B. King, T-Bone Walker, Dicky Thompson) ... **Bass:** Hinton, Duvivier, Brown (Bell, R. Davis, Lamb) ... **Drums:** Crawford, Sam Woodyard, Panama Francis (Jackson, Eddie Locke, Percy Brice) ... **Male Singer:** Armstrong, Rushing, Turner (T-Bone Walker, Hooker, Memphis Slim) ... **Female Singer:** Fitzgerald, Joya Sherrill, LaVern Baker (Irene Reid, Thornton, Moms Mabley) ... **Vocal Group:** Staple Singers (Raelets) ...

**Hall of Fame:** Hines, Hodges, Chick Webb . . . **Records of the Year:** Hines, *Spontaneous Explorations*; Ellington '66; Ella Fitzgerald, *At Juan-les-Pins*.

Old favorites like Helen Humes, Willie Smith, and Albert Nicholas are duly omitted because I've not heard them in the past year in person or on records. Admiration for big bands is reflected in the selection of certain musicians whose chief contribution is to their sections.

## DON DeMICHEAL

Editor, *Down Beat*

**Big Band:** Ellington, Herman, Basie (Berklee School, Charles) . . . **Combo:** MJQ, Evans, Peterson (Levitt, Red Norvo, Pieces of Eight) . . . **Composer:** Ellington, Monk, Russell (Levitt, Gillespie, C. Bley) . . . **Arranger:** Ellington, Evans, Lewis (J. J. Johnson, Fischer, Schiffrin) . . . **Trumpet:** Davis, Farmer, Gillespie (Bobby Byrant, Dorham, Gene Shaw) . . . **Trombone:** Johnson, Dickenson, Brookmeyer (Brian Trentham, Mangelsdorff) . . . **Alto:** Stitt, Hodges, Woods (Bunky Green, Jamie Aebersold, Jerry Greene) . . . **Tenor:** Coltrane, Gordon, Webster (Cohn, Freeman, Moody) . . . **Baritone:** Mulligan, Carney, Adams (Gene Allen, Ronnie Cuber) . . . **Clarinet:** Russell, Hall, DeFranco (Chace, Horn) . . . **Misc. Instrument:** Coltrane, Smith, Kirk (Smith; DeFranco; Dave Baker, cello) . . . **Flute:** Wess, Moody, Kirk (Moody, Sam Most) . . . **Vibes:** Jackson, Norvo, Hampton (Gibbs, Burton, Ayers) . . . **Piano:** Evans, Peterson, Monk (Hines, Hancock, Kellaway) . . . **Organ:** Smith, Scott . . . **Guitar:** Hall, Montgomery, Byrd (Raney, Joe Diorio) . . . **Bass:** Brown, Mingus, Swallow (Carter, Garrison, Richard Evans) . . . **Drums:** Rich, E. Jones, Haynes (Bellson, Dawson, Marshall Thompson) . . . **Male Singer:** Charles, Armstrong, Turner (Allison, Estes, Big Joe Williams) . . . **Female Singer:** McRae, Jordan . . . **Hall of Fame:** Hines, Teagarden, Christian . . . **Records of the Year:** Coltrane, *A Love Supreme*; Rod Levitt, *Insight*; *The Real Earl Hines*.

For the most part, my choices are based on what I heard in live performances during the last year. Most of that listening was in Chicago; thus, the votes for Chicagoans Shaw, Bunky Green, Chace, Diorio, Richard Evans, Thompson, and the group Pieces of Eight.

## GILBERT M. ERSKINE

Contributor, *Down Beat*

**Big Band:** Ellington, Herman, Basie . . . **Combo:** MJQ, Davis, Monk (Cohn-Sims, Levitt, Mangelsdorff) . . . **Composer:** Monk, Ellington, Evans (Mary Lou Williams, Antonio Jobim, Clare Fischer) . . . **Arranger:** Monk, Nelson, Evans (Fischer, Neal Hefti, Levitt) . . . **Trumpet:** Gillespie, Davis, Carmell Jones (Al Aarons, Doc Evans, Benny Bailey) . . . **Trombone:** Johnson, Green, Brookmeyer (Mangelsdorff, Blackburn, Cooper) . . . **Alto:** Desmond, McLean, Woods (Paul Horn, Earl Anderza, Strozier) . . . **Tenor:** Webster, Sims, Coltrane (Thompson, Shepp, Freeman) . . . **Baritone:** Mulligan, Carney, Adams (Rout, Hittner,

Richardson) . . . **Clarinet:** Russell, DeFranco, Giuffre (Burke, Chace, Procope) . . . **Misc. Instrument:** Kirk; Buddy DeFranco, bass clarinet; Thompson (Grappelly, Carter, Smith) . . . **Flute:** Kirk, Moody, Wess (Richardson, Horn, Prince Lasha) . . . **Vibes:** Jackson, Norvo, Hampton (Vig, McFarland, Burton) . . . **Piano:** Hines, Peterson, Wilson (Williams, Kellaway, Clare Fischer) . . . **Organ:** Smith, Don Patterson, Basie (Fischer, Patton, Scott) . . . **Guitar:** Montgomery, Hall, G. Green (Sete, Laurindo Almeida, Crawford) . . . **Bass:** Brown, Chambers, Duvivier (Carter, R. Davis, Milt Hinton) . . . **Drums:** Haynes, Williams, Blakey (Osie Johnson, Hanna, Blackwell) . . . **Male Singer:** Armstrong, Witherspoon, Hopkins (Estes, Allison) . . . **Female Singer:** Fitzgerald, Odetta, McRae (Carol Ventura, Alexandria, Morgana King) . . . **Vocal Group:** Double Six, Swingle Singers . . . **Hall of Fame:** Hines, Reinhardt, Oliver . . . **Records of the Year:** Monk, *Big Band and Quartet in Concert*; McLean, *Destination Out*; Miles Davis in Europe.

## LEONARD FEATHER

Contributing Editor, *Down Beat*

**Big Band:** Ellington, Herman, Basie (Henderson, Neophonic Orchestra, Clarke-Boland) . . . **Combo:** MJQ, Peterson, Evans (Paul Horn, Jazz Crusaders, Vic Feldman) . . . **Composer:** Ellington, Strayhorn, Monk (Schiffrin, McFarland, Benny Golson) . . . **Arranger:** Ellington, Strayhorn, Evans (Lee, Charlie Mariano, J. J. Johnson) . . . **Trumpet:** Gillespie, Terry, Davis (Terry, Constantin Nosov, Ken Wheeler) . . . **Trombone:** Johnson, Brookmeyer, Fuller (Wilson, Henderson, Cooper) . . . **Alto:** Carter, Hodges, Stitt (Strozier, Vi Redd, Gennadi Golstain) . . . **Tenor:** Webster, Gordon, Getz (Gonsalves, Land, Andy McGhee) . . . **Baritone:** Mulligan, Carney, Adams (Nimitz, Hood, Al Johnson) . . . **Clarinet:** DeFranco, Goodman, Hamilton (Joe Marsala, Pee Wee Spitelara, Eddie Shu) . . . **Misc. Instrument:** Kirk, Smith, Lateef (DeFranco; Sleepy Matsumoto, soprano saxophone; Jack Nimitz, bass clarinet) . . . **Flute:** Lateef, Mann, Wess (Horn, Moody, Dixon) . . . **Vibes:** Jackson, Feldman, Gibbs (Burton, McFarland, Ayers) . . . **Piano:** Peterson, Evans, Toshiko Mariano . . . **Organ:** Smith, Scott, Richard Holmes (Dick Hyman, Fischer, Jack Wilson) . . . **Guitar:** Pass, Hall, Montgomery (Sete, Ellis, John Collins) . . . **Bass:** Brown, Mingus, Chambers (Carter, Israels, Monty Budwig) . . . **Drums:** Blakey, Jimmy Cobb, Haynes (Bellson, Hanna, Colin Bailey) . . . **Male Singer:** Armstrong, Williams, Hendricks (Rawls, Truman Johnson, Stuff Smith) . . . **Female Singer:** Lee, McRae, Nancy Wilson (Laine, Monica Zetterlund, Alexandria) . . . **Vocal Group:** Double Six, Swingle Singers, Cain-Kral (Soultet, Clara Ward, Truman Johnson Four) . . . **Hall of Fame:** Teagarden, Jimmie Lunceford, Waller . . . **Records of the Year:** Peterson, *Canadiana Suite*; Ellington '66; Hill, *Black Fire*.

The separation of composer from arranger opens up a Pandora's box. There

are, except for Gil Evans, almost no great arrangers who are not ipso facto great composers. Except for Monk and a handful of others, there are no important composers in jazz inexperienced in orchestration. The line being wafer-thin, my choices were arbitrary. As usual, I deleted several personal favorites to leave room for others who were more in need of the votes and whom I admire just about as much.

## DANIEL FILIPACCHI

Editor, *Jazz Magazine*, France

**Big Band:** Ellington, Basie, Herman . . . **Combo:** Peterson, Mingus, Roland Kirk . . . **Composer:** Ellington, Monk . . . **Arranger:** Carter, Frank Foster . . . **Trumpet:** Gillespie, Terry . . . **Trombone:** Johnson, Brookmeyer, Green . . . **Alto:** Adderley, Hodges, Woods . . . **Tenor:** Getz, Eddie Davis, Don Wilkerson . . . **Baritone:** Carney, Payne, Mulligan . . . **Clarinet:** Bigard, Mezz Mezzrow . . . **Misc. Instrument:** Grappelly, Smith . . . **Flute:** Wess, Kirk . . . **Vibes:** Hampton . . . **Piano:** Garner, Peterson, Monk . . . **Organ:** Smith, McGriff, Davis . . . **Guitar:** Montgomery, G. Green, Bill Butler . . . **Bass:** Brown, Mingus . . . **Drums:** E. Jones, P. J. Jones, Clarke . . . **Male Singer:** Charles, Mick Jagger, Milt Jackson . . . **Female Singer:** Aretha Franklin, Fitzgerald, Silvie Vartan . . . **Vocal Group:** Supremes, Rolling Stones.

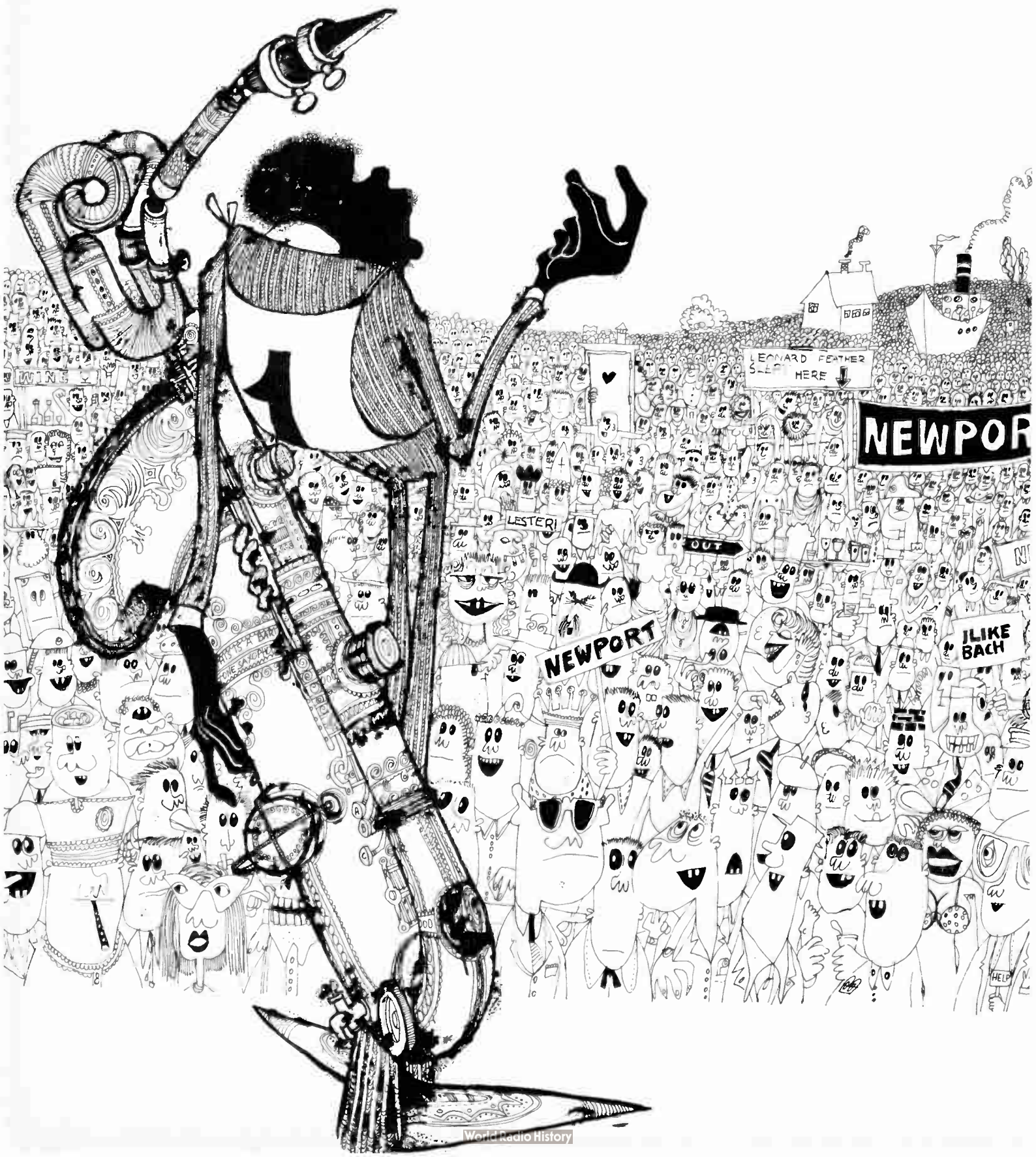
## CHARLES FOX

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

**Big Band:** Ellington, Herman, Basie (Dankworth, New Jazz Orchestra, Mike Westbrook) . . . **Combo:** Mingus, Davis, Silver (Shepp, Joe Harriott, Ian Carr-Don Rendell) . . . **Composer:** Mingus, Russell, Taylor (Archie Shepp, Hill, Johnny Scott) . . . **Arranger:** Evans, McFarland, Wilson (Hammer, Dankworth, Schiffrin) . . . **Trumpet:** Davis, Hubbard, Ellis (Henry [Red] Allen, Shake Keane, Henry Lowther) . . . **Trombone:** Knepper, Moncur, Rudd (John Mumford) . . . **Alto:** Mariano, McLean, Jimmy Woods (Tchicai, Turner, Ray Warleigh) . . . **Tenor:** Rollins, Webster, Coltrane (Shepp, Freeman, Bobby Wellins) . . . **Baritone:** Mulligan, Carney, Davis (Barnes) . . . **Clarinet:** Russell, Giuffre, Woods (Sandy Brown) . . . **Misc. Instrument:** Kirk, Coltrane, Lacy (Smith; Don Rendell, soprano saxophone) . . . **Flute:** Lateef, Kirk, Leo Wright (Johnny Scott, Horn) . . . **Vibes:** Hampton, Jackson, Hutcherson (Burton, Hayes) . . . **Piano:** Hines, Evans, Hampton Hawes (Hill, Dollar Brand, Stan Tracey) . . . **Organ:** McGriff, McDuff . . . **Guitar:** Pass, Hall, Montgomery (Ernest Ranglin, Raney, Crawford) . . . **Bass:** Mingus, Carter, Swallow (R. Davis, Orsted Pedersen, Malcolm Cecil) . . . **Drums:** E. Jones, Williams, Haynes (Richmond, Ed Shaughnessy, Hanna) . . . **Male Singer:** Turner, Witherspoon, Mark Murphy (Buddy Guy, Herbie Goins) . . . **Female Singer:** Anderson, Jordan . . . **Hall of Fame:** Hines, James P. Johnson, Oliver . . . **Records of the Year:** Hill,

(Continued on page 40)







Mann has by now become established as a sure-fire showstopper at these events, and



his two-trombone-and-rhythm instrumentation proved an instant crowd-pleaser. Mann opened his set with a powerhouse piece featuring conga drummer Patato Valdes. He kept the pots on by bringing up bassist Ben Tucker (a former Mann sideman) to pace the group through Tucker's hit, *Comin' Home, Baby*, and concluded with *Stolen Moments*, which was graced by a fine Dave Pike vib solo.

The crowd screamed for more, and emcee Mort Fega must be commended for pulling no punches in demanding respect and courtesy for Hines. That he got, and once Hines swung into action, no more help was needed. In his 20-minute set, one of the musical high points of the festival, Hines displayed the many facets of his mastery in two medleys (including a fast, fantastic *Some of These Days* and a gorgeously romantic *Man with the Horn*) plus a rousing *Boogie Woogie on St. Louis Blues*.

No pianist in jazz today can touch Hines, who has reached a new peak in a long and honor-laden career. Though he proved himself a top gladiator, it was ungracious to try to feed him to the lions.

Friday night's program had been well planned, and it was nobody's fault that Miles Davis was not sufficiently recovered from his recent hip operation to appear as scheduled. But Dizzy Gillespie stepped into the breach, following up a rather lackluster set (lackluster Dizzy is still shining trumpet) on the previous night with a vital, swinging performance of six tunes, flawlessly paced and gracefully presented—an object lesson in communication, musical and personal, with a large audience. Big Black, a conga drummer who knows how to use his drums musically and functionally, was featured to good effect on *Chega de Saudade*, while pianist Kenny Barron, a brick throughout, shone on *Morning of the Carnival*.

On Thursday night Gillespie and his tenor man, James Moody, sat in with Muddy Waters' marvelously earthy blues band and, for a different kind of blues, with singer Joe Williams and pianist Les McCann's trio. (For the latter session they were joined by vibraharpist Milt Jackson.) The Williams-McCann tune was *Roll 'Em, Pete*, and Moody rolled and rocked through a broiling tenor saxophone solo that really caught fire. Williams, appearing last on the program, sang well but failed to repeat his triumph of last year.

Patterned on last year's excellent piano workshop, the Saturday drum afternoon proved to be far more than a series of long drum solos. It was a fascinating demonstration of varied approaches to the drums, a demonstration in which the participants' enjoyment, interest, and intramural inspiration added enormously to the audience's appreciation of the music.

Rather than a cutting contest, it was a warm and encouraging display of musical camaraderie. Fittingly, the program began with four drummers playing together—and they really were together—on *Now's the Time*, propelling the small supporting band with tremendous drive. The drummers were Louie Bellson, Art Blakey, Elvin Jones, and Buddy Rich, and after the horns had their say, they exchanged

phrases in a stimulating chase.

Then Jo Jones took over, playing solo. Relaxed, graceful, and with considerable humor, he demonstrated his lightning brush work, some fine rolls, and his own brand of bare-hand drumming. It was elegant.

At the request of emcee Billy Taylor, Bellson gave a demonstration of the single-stroke roll, clean and purring, before getting into his solo display. Bellson proved his mettle in a tight, well-constructed solo, ending with a veritable sound barrage.

Next came Elvin Jones. Characteristically, he asked for some music to get himself into the groove, for Jones' unique poly-rhythmic drumming is not really a solo style but one designed to work against the lines and rhythms created by other players within a group. Jones was at his best while the band played five or six choruses of *Bluesette*. Once on his own, he seemed a bit tense, and his solo was less of a clear entity than those of the others.

Roy Haynes, up next, brought the afternoon to its first peak. Playing solo, he built a fascinating, complex rhythmic structure, replete with deep tom-tom beats, dextrous stick work on the hi-hat cymbals, and beautifully executed soft rolls on the snare. At one point, he seemed to be dueting with himself, alternating and interweaving bass drum notes with snare accents. Then Haynes signaled tenor saxophonist George Coleman to join him in musical dialog, creating a kind of modernized *Sing, Sing, Sing* in which he played polyrhythms as intricate as Elvin Jones'. Haynes gave an impressive account of himself, in terms not only of technical accomplishment but also of musical intelligence.

Blakey followed with a solo of truly savage and elemental rhythmic power and drive. He built a crackling brushfire of snare and cymbal sounds that grew into a roar. Though Blakey's performance required considerable skill, its message was as earthy and ancient as Africa.

Then came Rich. He started with a roll, and he kept it going throughout his long solo, using his foot to keep a driving beat. The roll swelled and swelled, like a wave in a storm. Except for an occasional cymbal foray, during which he amazingly kept the roll moving with one hand, Rich concentrated on his snare. He built the roll up, gradually brought it down to pianissimo, then raised it to a roar. It was a phenomenal performance, breathtaking in its so very difficult simplicity, void of grandstand effects, absolutely continuous and unrelenting, and, though nearly superhuman in terms of technique, very much the work of a man and not at all mechanical in its perfection.

If nothing else of value had happened at Newport, to witness Rich would have made it all worthwhile. The audience's standing ovation for Rich seemed a modest tribute. (Elvin Jones showed his appreciation by hugging Rich and lifting him off the ground.)

This was the kind of program that justifies jazz festivals.

Friday afternoon's "New Thing in Jazz" was a rather mixed bag. It drew the smallest audience of the festival.

Up first was the Jazz Composers Or-

## NEWPORT FESTIVAL PROGRAM July 1-4, 1965

**Thursday Evening:** Memphis Slim, piano, and Willie Dixon, bass. Muddy Waters Band. Pete Seeger. Newport All-Stars (Max Kaminsky, trumpet; Bud Freeman, tenor saxophone; George Wein, piano; Jack Lesberg, bass; Morey Feld, drums). Dizzy Gillespie Quintet. Les McCann Trio. Modern Jazz Quartet. Joe Williams. Milt Jackson.

**Friday Afternoon:** Jazz Composers Orchestra (Mike Mantler, trumpet; Roswell Rudd, trombone; Ken McIntyre, John Tchicai, Charles Davis, reeds; Carla Bley, piano; Steve Swallow, bass; Milford Graves, drums). Archie Shepp Quartet. Paul Bley Trio. Cecil Taylor Quintet.

**Friday Evening:** Thelonious Monk Quartet. Carmen McRae. Dizzy Gillespie Quintet. Art Blakey Quintet. John Coltrane Quartet.

**Saturday Afternoon:** Louie Bellson, Blakey, Roy Haynes, Elvin Jones, Jo Jones, Buddy Rich, drums; Johnny Coles, trumpet; George Coleman, tenor saxophone; Billy Taylor, piano; Ben Tucker, bass.

**Saturday Evening:** Indiana University Sextet. Howard McGhee. Sonny Stitt. Tony Scott. Illinois Jacquet. Toshiko Mariano. Ben Tucker. Buddy Rich. Billy Taylor Trio. Mieko Hirota. Dave Brubeck Quartet. Herbie Mann Octet. Earl Hines. Duke Ellington Orchestra. Bea Benjamin.

**Sunday Afternoon:** Johnny Coles Quintet. Denny Zeitlin Trio. Wynton Kelly Trio. Wes Montgomery. Stan Getz Quartet. Carlos Lyra. Dollar Brand. Attila Zoller Quartet. Albert Mangelsdorff. Lee Konitz.

**Sunday Evening:** Oscar Peterson Trio. Count Basie Orchestra. Frank Sinatra.

chestra, which performed two sprawling pieces, Mike Mantler's *Communications No. 6* and Carla Bley's *Start*.

Mrs. Bley's writing was considerably more skillful than Mantler's, achieving more varied textures from the ensemble. But neither piece was impressive, and the orchestra seemed not well rehearsed. Considering the diversity of the personnel, it was no surprise that the music failed to be convincing.

The chief moments of interest came from Roswell Rudd's plungered trombone, which at least had a jazz sound and swinging phrasing, and during a turkey-gobble duet between John Tchicai's alto and Charles Davis' baritone. Drummer Milford Graves seemed uncharacteristically restrained.

Archie Shepp's quartet was well-rehearsed and delivered the most organized and directly communicative music of the concert. It wasn't really "far out," in spite of Shepp's unconventional approach to tenor saxophone. While he, too, gobbled and barked at times, he also produced some pretty and surprisingly tender melodic passages in the uppermost register of the instrument. Bobby Hutcherson produced some delicate and shimmering vibraharp solos and accompanied Shepp sensitively.

Pianist Paul Bley's trio performed five pieces by his wife Carla; the fourth—a slow, impressionistic reflection—seemed the most attractive. An accomplished instrumentalist, Bley did not ramble but played with form and precision. But there wasn't much drive or rhythmic definition.

Cecil Taylor's quintet, on the other hand, had so much drive and energy that its music almost wore down the listener. The high level of intensity prevailed through three long pieces, two with the full group, and one with just piano and rhythm. It was the latter that was the most impressive; Taylor is so overpowering a player that his accompaniments always threaten to sweep away the soloist,



who is forced to duck in and out between the crossfire of the pianist's percussive attack.

Tenor saxophonist Bill Barron struggled manfully, and began his solos with strong ideas, which, however, he seemed unable to develop fully amid the piano barrage. Nor was there much change in tempos and dynamics during the quintet pieces. Pianistically, Taylor's performance was impressive; musically, it seemed to fail to tell a sustained story, in spite of the overwhelming expenditure of energy and skill.

Rather than subject the audience to a sustained diet of difficult and complex music like this, it might have been better to scatter the representatives of the avant-garde in other programs; the change of pace would occasion greater interest and receptivity. But the festival's intentions in letting these musicians having their say were no doubt commendable. The problem of achieving coherence is the musicians'.

Several outstanding moments occurred Sunday afternoon. German trombonist Albert Mangelsdorff, a fine technician, revealed outstanding lyrical gifts in a stunning rendition of *Lover Man*, played with a big, warm, and burnished sound. It held listeners' interest from unaccompanied opening to closing cadenza—a masterful performance.

Previously, tenor saxophonist Stan Getz—with Gary Burton on vibraharp, Steve Swallow, bass, and Joe Hunt, drums—had played a vigorous and well-paced set, including a beautiful *When the World Was Young*, a fine Phil Woods piece (*Waltz for a Lovely Wife*), and Duke Ellington's rarely heard *Tonight I Shall Sleep*.

Looking radiantly healthy, and casually attired in matching tan shirt and shorts, Getz was superbly relaxed and inventive and in full command of his horn, exploring it from top to bottom with grace and ease. Burton's feature, *My Funny Valentine*, was performed without accompaniment except when Swallow joined softly in the final chorus. The young vibraharpist gets an almost celeste sound from his instrument, and he is a born improviser. Brazilian guitarist-singer Carlos Lyra was pleasant enough with Getz, but it would have been more interesting to have heard more Getz and Burton and less bossa nova.

Also on Sunday afternoon, guitarist Wes Montgomery swung through three selections with unflagging inventiveness and infectious drive. He was propelled by the best-integrated and most swinging rhythm team of the festival, pianist Wynton Kelly's trio. With Paul Chambers, bass, and Jimmy Cobb, drums, the Kellys did a fine set of their own, highlighted by Tadd Dameron's *If You Could See Me Now*, which Kelly dedicated to the late composer. Included in his solo was an interpolation of Freddy Webster's trumpet solo from the song's first recorded version.

The afternoon also included a set by pianist Denny Zeitlin's trio. The bearded young psychiatrist was a favorite of the audience. His music is an appealing blend of modernism and romanticism, smoothly put together, and enhanced by Charlie Haden's first-rate bass support. Zeitlin's *Quiet Now*, a song-form ballad, had a bit

too much rhapsodizing, but his *Carnival* was a gay, kaleidoscopic piece with a brilliant flash finish.

A musical peak was reached in the interplay between pianist Don Friedman and guitarist Attila Zoller on Friedman's *Spring Signs*, the festival's sole example of atonal improvisation. In contrast to the "new thing" afternoon, these musicians proved that it is possible to be "advanced" and experimental without giving up swing and lyricism.

Singer Carmen McRae gave an outstanding performance. A slow but rocking *Sweet Georgia Brown* and a scat-filled *Sunday* were particularly good. On the latter, the singer injected a quote from Lester Young's *Taxi War Dance*, to the delight of several old Pres fans in the press section.

The festival's other featured female singer, Mieko Hirota from Japan, was very bouncy and full of enthusiasm and assurance—perhaps a bit more so than her gifts seemed to warrant. Her lengthy act also included a lot of scat singing, on one occasion in duet with clarinetist Tony Scott (Scott-scat?). Miss Hirota has good time and strong lungs, and ought to do well on television or the Las Vegas circuit.

Saturday night's opening jam session brought back memories of *Jazz at the Philharmonic*, what with tenorist Illinois Jacquet, trumpeter Howard McGhee, and drummer Buddy Rich. The program included *Blues in the Closet*, a ballad medley, and *Perdido*. During the latter, a brief but potent thunderstorm drenched the audience. Rich took his drum solo under the shelter of an umbrella held by Scott.

The clarinetist, in his first U.S. appearance in some five years, was impressive on *Stella by Starlight*, opening subtone, unaccompanied, and building to an exciting finish. He did not seem the least bit rusty.

A highlight of the set was Jacquet's lovely *Easy Living*, reminding that this stomping tenor man is also among the great ballad players. McGhee's crackling horn also made a good showing.

Of the two big bands, Ellington's and Basie's, the Count's was in better shape. Rufus Jones' drumming has given the band a more relaxed feeling, and the return of two strong soloists, tenor saxophonist Eddie (Lockjaw) Davis and trombonist Al Grey, makes this the best band Basie has had in some time. Davis was in rare form on *Speak Low* and *The Kid from Red Bank*, a powerful closer for the set. The brasses had punch and sparkle, and trumpeter Albert Aarons has become a first-rate soloist. The band was clean as a whistle.

By contrast, Ellington's men seemed a bit tired, and coming to bat last on a long night's program didn't help. A recent piece, *Nippon Ad Lib*, featured much excellent Ducal piano and some sinuous Jimmy Hamilton clarinet, but the acme of the set was Paul Gonsalves' inspired tenor saxophone solo on *Chelsea Bridge*, with Cootie Williams' *Tutti for Cootie* not far behind. Johnny Hodges was his usual impeccable self on *Passion Flower* and *Things Ain't What They Used to Be*, and

the band mustered some spirit for *The Opener*, with good Buster Cooper trombone and Cat Anderson trumpet pyrotechnics. The addition of a guest vocalist, South African singer Bea Benjamin, was warranted for *Solitude*, which she sang movingly, in a very personal style, but her encore was unnecessary.

Miss Benjamin's husband, pianist Dollar Brand, was not placed to best advantage on the long Sunday afternoon program. But he had a chance to indicate that he is an original and thoughtful player with two strong hands and a story to tell.

Max Kaminsky's strong and clean trumpet work on an opening-night set backing singer Pete Seeger (a gifted performer, but with little feeling for jazz) should not go unmentioned, nor should trumpeter Johnny Coles' moving *You Don't Know What Love Is*, or Oscar Peterson's brief but brilliant Sunday night set. The pianist's trio only had some 20 minutes to play but made every second count. New drummer Louis Hayes seemed to fit like a veteran team-member.

The established groups did nothing extraordinary. The Modern Jazz Quartet played well. The Brubecks did their thing, and Coltrane did *My Favorite Things*. Monk & Co. were in good but not inspired form. Les McCann offered *Who Stole My Chitterlings?* The Billy Taylor Trio performed smoothly and expertly.

And that was about it—except for Frank Sinatra. The singer took command of the audience from the moment he stepped on stage and kept it until the last of his 20 songs. In good voice, he was most impressive on *Street of Dreams*, a beautifully phrased second chorus of *Where or When*, and a driving *You Make Me Feel So Young*. His singing was enhanced by the sensitive obligatos of trumpeter Harry (Sweets) Edison, who was added to the band at the singer's request.

The Basie band, under Quincy Jones' expert direction, and with drummer Sonny Payne replacing Rufus Jones for the show, pushed Sinatra to the hilt. But one missed subtlety and relaxation, and though Payne's relentless pounding on four may have been what Sinatra wants, it certainly wasn't a joy to the ear, nor could it be described as swinging. As the Sinatra-Basie-Peterson package rolls along, it may become more relaxed, but the suspicion remains that the singer is at his best performing for a night-club audience.

A better sound balance would have helped the Sinatra show, but for this night only, the fine Newport amplification system was doctored by Sinatra's sound engineers; they should have left well enough alone.

The new festival site, on a natural rise, and the new stage, higher and deeper, made for improved visibility. The lighting was excellent throughout the festival, and there were no undue stage waits. Intermittently, producer George Wein acted as assistant emcee. He was so good at this that he might consider dispensing with the regulars and doing the whole job himself. But then, that might be too much, even for Wein, who can look back on Newport '65 as yet another big job well done.



# RECORD REVIEWS

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Kenny Dorham, Barbara Gardner, Richard B. Hadlock, George Handy, Erwin Helfer, Don Nelsen, Bill Mathieu, Dan Morgenstern, Harvey Pekar, Harvey Siders, Pete Welding, John S. Wilson. Reviews are initialed by the writers.

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

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

## Harold Betters-Slide Hampton

HAROLD BETTERS MEETS SLIDE HAMPTON—Gateway 7009: *That Feeling; Rum and Coke; Satin Doll; Major-Minor; Soft Winds; Misty; The Song Is Ended; The Beat; The New Waltz; Perdido.*

Personnel: Betters, Hampton, trombones; John Thomas or John Hughes, piano; Al O'Brien or Bobby Boswell, bass; Jerry Betters, drums.

Rating: ★★

Trombonists Betters and Hampton both favor a big, broad sound and staccato phrasing. The duets they play here are very like those that Kai Winding and J. J. Johnson did during the couple of years in the '50s when they led their own group.

Betters is slightly the rougher and more rugged of the two, a difference that is made apparent when they shift from duet passages to solos. However, their playing is still similar enough so that the lack of variety in texture eventually creates a sense of monotony. Thomas breaks this up with a rocking piano solo on *Rum*, but in most cases, Betters and Hampton are on all the time.

Each trombonist has one solo piece to himself—*Misty* for Hampton, *Song* for Betters. Both take the tunes fairly fast, give them a flat, deadpan statement, and then go into broad, energetic solos that could have been attached to almost anything. (J.S.W.)

## Paul Bley

FOOTLOOSE—Savoy 12182: *When Will the Blues Leave?; Floater; Turns; Around Again; Syndrome; Cousins; King Korn; Vashkar.*

Personnel: Bley, piano; Steve Swallow, bass; Pete LaRoca, drums.

Rating: ★★

"Bley rids the studio of musical impediments," remarks annotator Paul Haines, "by playing everything all over again for the first time." And it's true; these tunes sound both adventurous and familiar at the same time.

*When Will?* is an Ornette Coleman composition; the pianist has furnished *Turns* and *Cousins*; his wife Carla composed the remainder.

Bley is an extraordinarily sensitive musician; his improvisations seem to flower in the ear—they unfold slowly and in-

evitably. It is an organic process, with the improvisations growing plantlike from the motif-seeds, each leaf whole and joined perfectly to the stem. And this is also true of his fellow workers Swallow and LaRoca. The interaction of the trio is complete; the three are attuned beautifully.

The music they make is, as a result, tightly knit and unified by their empathetic rapport—this despite the fact that the trio is pretty much operating in the "free" area, collectively improvising, responding totally to the impetus of each other's playing. Undisciplined? Hardly that, as these performances reveal. The music works out its own logic and rules as it unfolds, and the music of these three men—in its order, conciseness, and attention to smallest detail—reveals a sharing of ideals and a response that is all but total.

The pianist, for the most part, leads the way, with Swallow and LaRoca taking their lead from his playing. Occasionally, however, he will be directed by their playing, as occurs in passages in *Syndrome*, for example.

What is most remarkable about the trio's work is its complete absence of frippery, of pattern playing, of settling into accidental patterns set up by the joint extemporizing. It always moves forward logically and organically. It is tight, very tightly disciplined, yet fluid.

If this is the music's strength, its weakness is less marked similarity in mood and temper. Everything is taken at the same dynamic and emotional level. And there is little programmatic variety in the selections, all reflective, introspective pieces, marked by a kind of brooding romanticism that tends to prove tiring after a while.

But this is a small complaint in an otherwise stimulating program of group improvisation. Perhaps the best way to listen to the set is in small doses. And listen in particular to Swallow (on *Vashkar*, for one illuminating illustration of his responsive, melodic playing) and LaRoca.

Savoy ought to be commended for issuing this kind of material. (P.W.)

## Phil Bodner

LIVING JAZZ—Camden 878: *Dear Heart; I Will Wait for You; Red Roses for a Blue Lady; St. Thomas; Up a Lazy River; Bossa Nova I A.M.; Serenade in Blue; Never on Sunday; The High Life; Paris Original.*

Personnel: Mel Davis, trumpet, flugelhorn; Paul Falise, bass trombone; Bodner, tenor saxophone, flute; Walter Levinsky, saxophone; Dick Hyman, organ, piano; Bucky Pizzarelli, guitar; Bobby Haggart or George Duvivier, bass; Bobby Rosengarden, drums; Phil Kraus, percussion.

Rating: ★★

George Simon, in his liner notes, asks rhetorically, "Who said commercial jazz has to be dull?" The answer is that it doesn't *have* to be, but it usually is.

One reason may be that to the fellows who play it, including studio men like these, jazz is an avocation, a thing to relax and have fun with rather than a full-time dedication.

Steady commercial work usually affects a man's talent whether he wants it or not. For one thing, the music is much less demanding than straight jazz, and the

player gets more used to—and susceptible to—artifice, superficiality, cliché.

It is doubtful if any real blowing was intended for this particular offering of commercial jazz. The notes practically admit as much:

"To [Bodner], producer Ethel Gabriel turned over the job of creating jazz sounds that would appeal even to the least initiated, and Bodner, through some careful planning, which included drawing upon his commercial experiences as well as his musical knowledge and tastes, has come up with a most appealing and effective album."

I suppose it is appealing and effective within the limits of what the producer and Bodner set out to do. It is pleasant, danceable fare, played mostly in bossa nova rhythms. It places no strain on the imagination nor builds any fire in the breast. At times Hyman sounds like he's putting everybody on. Could it be? (D.N.)

## Andrew Hill

POINT OF DEPARTURE—Blue Note 4167: *Refuge; New Monastery; Spectrum; Flight 19; Dedication.*

Personnel: Kenny Dorham, trumpet; Eric Dolphy, alto saxophone, flute, bass clarinet; Joe Henderson, tenor saxophone; Hill, piano; Richard Davis, bass; Anthony Williams, drums.

Rating: ★★

On this, his third recording as a leader for Blue Note, pianist-composer Hill has surrounded himself with a group of strongly individual soloists, the most compelling of whom is the late Dolphy. It is Dolphy who utterly dominates this music, playing with searing force every time he solos. And he appears often, leaving his vigorous, highly personal emotionalism on everything he touches. In a sense, Hill's provocative compositions have been almost totally eclipsed by the individual uses Dolphy and the other soloists have made of them.

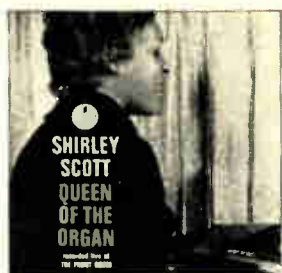
Hill is a strongly individual composer, and the five striking pieces he has furnished here provide, in their imaginative departures from trite patterns most often used for improvisation, very stimulating frameworks for extended extemporizing. It is perhaps this very lack of the conventional that has so stimulated Dolphy, Dorham, Henderson, and Davis.

The use of drummer Williams, Hill told annotator Nat Hentoff, permitted the musicians great rhythmic freedom. Nor was Hill's own contribution any less.

"The way I set up the tunes," the pianist remarked, "it was more possible for the musicians to get away from chord patterns and to work around tonal centers. So harmonically too, the set is freer... and the personalities of the musicians themselves are diversified so that there's a freer interaction between quite different kinds of people."

It has worked beautifully, for the music that has resulted is a very intriguing blend of the ordered and the free. Hill's ensemble writing has a kind of rangy openness that suggests it was written for this group of musicians and no other. It breathes, and it allows the individual inflections of each of the musicians to be heard quite clearly. In fact, it capitalizes on those inflections, takes much of its

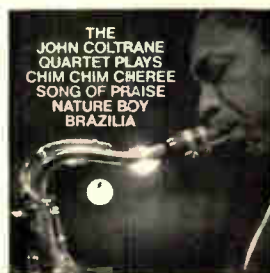




A-81



A-82



A-85

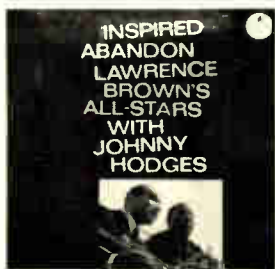
*Hear new LP's  
by these Poll Winners:*

**Double Winner  
JOHN COLTRANE**

*Best Tenor Sax*

**and Record of the Year**

*"A Love Supreme"*



A-89



A-79

**JOHNNY HODGES**

*Best Alto Sax*

**ARCHIE SHEPP**

*Most Deserving Tenor Sax*



A-91



A-86

*"I" stands for* **i! impulse!**

**why not  
obey yours  
for the Best  
in Jazz!**

1961 & 1962 &  
& 1965

# That Great G Tops the I International J



**NO. 1  
ELVIN JONES**



**NO. 2  
MAX ROACH**

Year after year the drummers that rank highest in critics polls around the world are Gretsch drummers. Versatile and varied these top stylists enjoy one thing in common — that great Gretsch sound. Gretsch quality construction guarantees drums of lasting durability — drums that can take the constant abuse professional engagements demand. Let Gretsch make a difference in your drumming too. See your dealer soon.



& 1963 & 1964  
**AGAIN**

# **Gretsch Sound Down Beat Jazz Critics Poll**



**NO. 3  
TONY WILLIAMS**



**NO. 5  
ART BLAKEY**

**Gretsch...The Drums  
Crafted Best...  
Played By The Best**



**GRETSCHE** THE FRED. GRETSCHE  
MANUFACTURING CO.

60 Broadway, Brooklyn 11, N.Y. Dept. A-8

Please send me a copy of the **GRETSCHE** Drum Catalog

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

# 26 Years BLUE NOTE The International Jazz Critics Poll Picks The Stars on Blue Note

- ★ **ANDREW HILL**
- ★ **BOBBY HUTCHERSON**
- ★ **RICHARD DAVIS**
- ★ **ELVIN JONES**  
JUDGMENT **BLP 4159**
- ★ **JACKIE McLEAN**
- ★ **ROY HAYNES**  
IT'S TIME **BLP 4179**
- ★ **HERBIE HANCOCK**
- ★ **FREDDIE HUBBARD**
- ★ **RON CARTER**  
EMPYREAN ISLES **BLP 4175**
- ★ **STANLEY TURRENTINE**  
HUSTLIN' **BLP 4162**
- ★ **JOHN PATTON**
- ★ **GRANT GREEN**  
THE WAY I FEEL **BLP 4174**
- ★ **ANTHONY WILLIAMS**  
LIFE TIME **BLP 4180**
- ★ **FREDERICK ROACH**  
BROWN SUGAR **BLP 4168**
- ★ **JOE HENDERSON**  
IN 'N OUT **BLP 4166**
- ★ **LARRY YOUNG**  
INTO SOMETHIN' **BLP 4187**
- ★ **ART BLAKEY**  
THE FREEDOM RIDER **BLP 4156**
- ★ **KENNY DORHAM**  
UNA MAS **BLP 4127**
- ★ **JOHNNY COLES**  
LITTLE JOHNNY C **BLP 4144**
- ★ **DEXTER GORDON**  
A SWINGIN' AFFAIR **BLP 4133**
- ★ **GRACHAN MONCUR III**  
SOME OTHER STUFF **BLP 4177**

WRITE FOR FREE CATALOG  
**BLUE NOTE**  
43 W. 61st St., New York 23, N. Y.

character from them. As a result, all the very personal improvising that follows seems to rebound back on the theme statements, giving the performances a kind of sonic unity, a unity that is further reinforced by the contours of the solos themselves.

The use of tonal centers, too, provides a simple, readily apprehended core around which each of the successive—and sometimes widely different—solo statements are bound. Dolphy, for example, in his lunging vox humans style, could not be further away from the simple deliberateness of Dorham, or the John Coltrane-inflected approach of Henderson. Yet the performances have a strong coherence, the result of both Hill's direct music and his bracing piano support.

Dolphy steals the solo prize with blistering bass clarinet work on *Spectrum* and *Refuge*, on this latter of which he also has a spearing, cry-filled alto statement and a brief flute interpolation that leads directly into Dorham's spare, reflective trumpet solo. Dolphy's solo on Hill's ardent *Dedication* is most gentle.

Dorham sounds surprisingly at home and wholly convincing in the performance of this music, though his occasional settling into bop patterns is perhaps a bit inapposite to the intent of the music. He acquits himself well. Henderson has a number of powerful, searching statements in which he makes personal use of the elements of the Coltrane tenor rationale and, in the process, generates considerable heat.

Williams is an ever-felt presence, prodding, driving, pushing, setting up flurries and calls to arms, responding, animating, and sustaining this set's generally high level of invention with his forceful, imaginative drumming. And, too, bassist Davis could not be more perfectly suited to this music. (P. W.)

## Earl Hines

FATHA—Columbia 2320 and 9120: *Frankie and Johnnie*; *The Girl from Ipanema*; *Believe It, Beloved*; *Louise*; *St. James Infirmary Blues*; *Avalon*; *Breezin' Along with the Breeze*; *Frenesi*; *Broadway*; *Trav'lin' All Alone*; *At Sundown*; *Runnin' Wild*.

Personnel: Hines, piano, vocals; Ahmed Abdul-Malik, bass; Oliver Jackson, drums.

Rating: ★★½

This is the third disc that has resulted from Hines' concert appearance in New York in March, 1964. The first was recorded at the concerts (Focus 335), and the second consisted of unaccompanied solos cut by Hines while he was in New York for the concerts (Contact 2). This set was recorded later in the year but stems from the earlier appearances in that Hines uses the same bass and drum accompaniment.

All this typing together is relevant because this record indicates how much difference time and place can make. The zest and imagination with which this trio played at the concert is only occasionally evident in these pieces.

In general, the performances are casually slick, although the range extends from *Girl* and *Believe*, which are simply dull, to *Louise* and *Broadway*, which inspired Hines to dig in instead of skating on the surface. He sings *Alone* and *St. James*,

making a very effective atmosphere sketch of the latter with a brooding, muttering manner of vocalizing. (J.S.W.)

## Johnny Hodges-Wild Bill Davis

JOE'S BLUES—Verve 8617: *Joe's Blues*; *I'll Walk Alone*; *Harmony in Harlem*; *Warm Valley*; *Wild Bill Blues*; *Somebody Loves Me*; *Solitude*; *Clementine*.

Personnel: Lawrence Brown, trombone; Hodges, alto saxophone; Davis, organ; Grant Green, guitar; Bob Bushnell, electric bass, or Bob Cranshaw, bass; Grady Tate, drums.

Rating: ★★

There is a good market for organ records; so, to assure healthy short-run sales, many top jazz musicians record with popular organists, regardless of their affinity with jazz. In this case, Davis is simply not in the same class with Hodges, Brown, or Green, which is easily apparent on each track.

The superb Hodges solo on *Somebody*, showing in its simplicity the extraordinary beauty of the man's conception and sound, rises from the brackish swamp created by Davis' opening chorus. On *Walk Alone* Davis fairly ruins a Hodges solo and a Hodges-Brown dialog with his sacchrine intrusions.

Brown, who seems to be slumbering through most of these tracks, has a jaunty solo on *Harmony*, but this track belongs to Hodges and Green, both of whom shine on this vintage Duke Ellington tune.

Hodges first recorded *Warm Valley* with Ellington in 1940, and a comparison of his work then with this track shows that Hodges has somehow managed to arrive at an improvement in sonority, and his lines are more stately, more sweeping.

Ben Webster, Mary Lou Williams, and Pee Wee Russell have all made eminent advances in jazz late in their careers—Hodges may top them all, but he will need much more than this to prove it. (G.M.E.)

## J. J. Johnson

J. J. WITH BIG BAND—RCA Victor 3350: *El Camino Real*; *Stolen Moments*; *Train Samba*; *Swing Spring*; *Bemba Swing*; *My Little Suede Shoes*; *So What?*; *Stratusphunk*; *Winter's Waltz*.

Personnel: Ernie Royal, Clark Terry, Thad Jones, Jimmy Maxwell, Joe Wilder, trumpets; Johnson, Jimmy Cleveland, Tony Sudd, Tommy Mitchell, trombones; Jerome Richardson, Oliver Nelson, Jerry Dodgion, Ray Beckenstein, Harvey Estrin, Budd Johnson, reeds; Jim Buffington, French horn; Bill Stanley, tuba; Hank Jones, piano; Bob Cranshaw, bass; Grady Tate, drums.

Rating: ★★

A wealth of gentle strength and good taste is to be found in this album.

The arrangements, denoting an excellent marriage between the character of soloist Johnson and the written note, were penned by Oliver Nelson, Gary McFarland, and Johnson himself. The sounds, all of them, are unpretentious and unobtrusive—and most welcome after so much insistent arrogance in most of today's writing and playing.

The nine arrangements are well formed and nicely balanced and contain the consistent sound of Johnson singly and as interpreted by the orchestral ensemble. The solo sounds of the trombonist, Terry, Thad Jones, Richardson, Hank Jones, Nelson, and Cranshaw wear well on the ear. This is a beautifully pleasant album.

The opening tune, *Camino*, is a perfect example of what one can expect in the





*Associated Booking Corp.*

JOSEPH G. GLASER, President

---

---

---

is proud  
to present  
the  
finest artists  
in the  
entertainment  
world

**NEW YORK**

10022

445 Park Avenue  
HA 1-5200

**CHICAGO**

60611

401 N. Michigan Avenue  
527-4575

**MIAMI**

33138

6660 Biscayne Blvd.  
PLaza 8-2511

**LAS VEGAS**

89105

1820 East St. Louis Avenue  
EVERgreen 5-2505

**DALLAS**

75219

Lee Park Building  
3511 Hall Street  
LAKeside 8-8296

**LONDON**

Eros House  
29-31 Regent Street

**BEVERLY HILLS**

90210

9477 Brighton Way  
CRestview 3-5600

# JAZZ CRUSADERS

★★★★★ 1/2



Pacific Jazz 87/Stereo-87

# GERALD WILSON

★★★★★



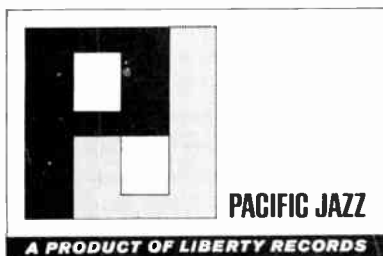
Pacific Jazz 88/Stereo-88

# BUD SHANK

★★★★★



Pacific Jazz 89/Stereo-89



remainder of the album. Composed and arranged by Johnson, it contains the rhythmic weaving of his trombone throughout the ensemble, delivering a quite hypnotic effect. The brass strength, when needed, is dynamic and effective, in contrast to the melodic blowing of the soulful J.J.

Nelson's *Moments* is harmonically interesting and provides a tasty challenge for the improvisational ideas of Johnson, who never falters. Thad Jones also sings with his muted trumpet and continues the identical solo character into the bass meanderings of Cranshaw. A return to theme ends this simple, lovely composition.

*Train*, written by McFarland, is a light, hip-swinging affair, whose continuity can set one in a trance by its repetitive insistence. It almost imperceptively swells in a melodically textured volume, until one notices that the trombonist has become captivated by it all and is blowing his heated blood through his horn.

Miles Davis' *Swing Spring*, arranged by Johnson, is an up-tempo swinger. The blowing takes place over a standard set of chords, similar to those of *I Got Rhythm*, and is tossed from Johnson to Hank Jones, who plays a great solo and throws it back to the leader. Then it's back to the top—blow it again—and out.

*Bemsha* is a mixture of groove, humor, and funk, full of exhilarating solos by Johnson, Richardson, pianist Jones, and particularly Terry, who shows the brilliant swinging stuff of which he is made.

*Suede Shoes* is performed swingingly. Richardson follows Johnson's solo with an easy one of his own. A short duet between bass and piano precedes the final theme statement.

*So What?* opens with a flute duet out of tempo. The flutes then become rhythmic, and the ensemble enters and leads the way to Johnson's solo. An exciting background breaks open to let the trombonist fill the spaces with beautiful crescendo splashes that are followed by a lowering volume until he alone is heard over the bass. Then . . . silence.

Cranshaw's bass walks the introduction of *Stratusphunk* into the theme and then continues walking underneath the opening statement. Johnson sustains the swinging feeling until the ensemble blows an interlude introducing the tenor saxophone of Nelson. A fabric is woven then, with the tenor, the ensemble, and Johnson mixing strands together. All suddenly quiets down, and the theme returns to the walking bass for the final pulse.

*Waif*, by McFarland, has a pretty flute introduction that moves into a mixture of orchestral color, and this leads to the song by the leader's trombone. The band builds a many-textured structure to become the framework within which Johnson's song moves and floats. The structure enlarges, bulges, and pulses with the varicolored strength of the melodic feeling. It reaches and stretches and then just suddenly stops.

The greatness of this album does not lie in its unusualness; there is not one speck of newness to be found here. But there is great competence, excellent musicianship, and writing that could be interpreted only as full of understanding and knowledge.

The similarity of character between the solos and the written parts produces a

valid beauty, as do the soft strength of the orchestra and the valuable, marvelous taste in the choice of material and harmonic balances among the instruments. J.J. is an only voice and one that should be heard often. Here, he is presented properly and wonderfully. (G.H.)

## George Lewis-Easy Riders Jazz Band

IN CONCERT—Pearl 2: *Cocoanut Island; Walkin' with the King; Mood Indigo; Girl of My Dreams; Lonesome Road; St. Phillip Street Breakdown; Pork Chops; Shanty in Old Shanty Town; Ice Cream; I'm Confessin'.*

Personnel: Fred Vigorito, cornet; Bill Bissonette, trombone, vocal; George Lewis, clarinet; Noel Kalet, piano, clarinet; Dick Griffith, tenor banjo; Dick McCarthy, string bass; Art Pulver, drums.

Rating: ★★ ★

The Easy Riders are making progress, and association with such established pros in their particular field as Lewis seems to be providing them with a solid core around which they can focus.

Adding Lewis to the group does have one unfortunate aspect—it removes the Riders' regular clarinetist, Noel Kalet, who, on earlier recorded showings, seemed to be the most capable man in the group. Kalet plays unobtrusive piano for this set, except on *St. Phillip*, when he joins Lewis for a clarinet duet in which both men seem somewhat inhibited by the presence of the other.

The most interesting aspect of this record is the emergence of Vigorito as a tasteful and lyrical cornetist who provides gentle but firm leads when he is given the chance and plays some beautifully shaded obbligatos behind Lewis. He does not do as much for the Riders as he might, because Bissonette, a ubiquitous and overbearing trombonist, is out front much of the time covering whatever subtleties the band may be producing with a broad, brash attack that sometimes establishes a burry vitality but is just as likely to be corny or tasteless.

Lewis' contributions are relatively mild—noodling and singing through the familiar figures without rising to any moments of real lyrical strength. (J.S.W.)

## Gloria Lynne

SOUL SERENADE—Fontana 27541: *Soul Serenade; That's My Desire; Baby, Won't You Please Come Home; If I Loved You; Don't Go to Strangers; Watermelon Man; Teach Me Tonight; People Will Say We're in Love; All Alone; I'll Be Around; Joey, Joey, Joey; It Could Happen to You.*

Personnel: unidentified orchestra; Miss Lynne, vocals.

Rating: ★★ 1/2

INTIMATE MOMENTS—Fontana 27528: *Bewitched; Every Time We Say Goodbye; The Touch of Your Lips; Blue Gardenia; Blame It on My Youth; My Ideal; Intimate Moments; Be Anything; Let It Be Me; I Cover the Waterfront; I'm Gonna Laugh You Out of My Life; I Can Dream, Can't I?*

Personnel: unidentified orchestra; Miss Lynne, vocals.

Rating: ★★ ★ ★

There are some performances for which there can be little explanation or excuse. Such a one is the *Soul Serenade* LP. This album reflects atrocious taste, disregard for the rudiments of good singing, and haphazard attention to recording.

In the main on this album, Miss Lynne sings with a nasal, twangy, screeching vibrato. Even when she is paying attention to business, she has a tendency to confuse coyness with subtlety.

So intrigued with such nonsense is she that the lyrics are often forgotten, trans-





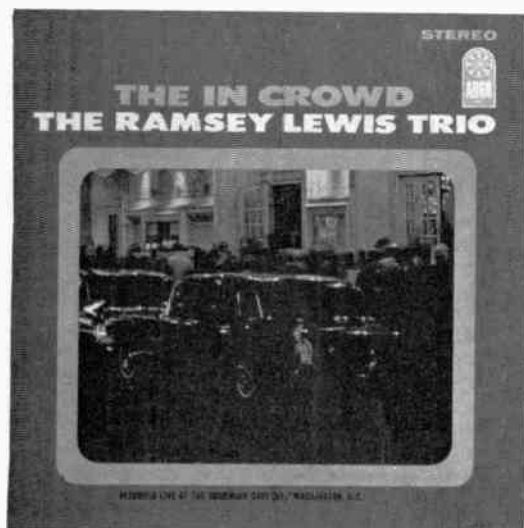
**Ahmad!  
Ramsey!**

**Ahmad!  
Ramsey!**

**AHMAD!  
RAMSEY!**

**AHMAD!!  
RAMSEY!!**

**AHMAD!!  
RAMSEY!!**



Ramsey Lewis Trio—The "In" Crowd  
Argo LP/LPS 757



Ahmad Jamal—The Roar of the  
Greasepaint—Argo LP/LPS 751

**DON'T FIGHT. THEY'RE BOTH GREAT!**

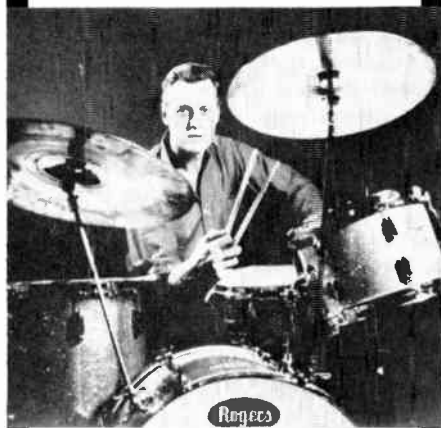
AVAILABLE IN STEREO OR MONO  
SEND FOR FREE CATALOG



There's a World of Excitement on **ARGO** Records ..... Chicago, Ill. 60616

## JIM CHAPIN SHOWS YOU HOW with Rogers

This New York teacher lets you accompany the best on his "Music Minus One" and "You're on Drums" albums. As a teacher, Jim believes in exposing his students to the right way — and that's Rogers. If you're a beginning drummer, you can't begin better than Rogers — the name that sounds best in the world of drums.



1278 W. 9th Street, Cleveland 13, Ohio



NICKEL SILVER IN D<sub>b</sub> or C  
VERDI FLUTES & PICCOLOS, GREENADILLA  
WOOD CLARINETS \$79.95!  
1. A NAME BRAND OF QUALITY FLUTES, PIC-  
COLOS, & CLARINETS FOR ORCHESTRA  
BACKED BY 130 YEARS EXPERIENCE. 2. GOOD  
PRECISION WORK ★ RESPONSE AND TONE  
ARE GOOD IN ALL REGISTERS. ★ EXCELLENT  
TONE VOLUME ★ PURE, RICH MELLOW TONE  
IN ALL REGISTERS. ★ PLUS LINED CASES  
\$12.95. SEND CHECK, M.O. TO:  
ANSEL, 1309 Elmwood Avenue, Columbia, S. C. 29201  
ELECTRIC GUITARS, SOLID BODY ★ MAHO-  
GANY BODY, SPRUCE TOP ★ PLUS LINED  
GUITAR CASES \$39.95.

## A DIFFERENT KIND OF RECORD CLUB



with a Special Membership Plan...  
Featuring JAZZ  
Also, Popular, Folk, Classical, etc.  
No purchase obligations—No list  
price purchases. Virtually all labels  
and artists available. Choose from  
catalog of over 25,000 albums.  
Write for free details...

**CITADEL RECORD CLUB**  
545 Fifth Ave. Dept. D. New York 17, N. Y.

DIRECT-  
FACTORY-  
TO-YOU PRICES

Five String, Long Five  
String, Plectrum or Tenor  
Models. Also complete series of  
replacement necks including Extra-  
Long 5 String Neck to convert to popular  
"Pete Seeger" model. FREE Catalog and  
factory prices. Write:  
**SALSTROM BANJO COMPANY**  
DEPT. B-85  
BOX 301, OREGON, ILLINOIS



**Custom Made  
BANJOS!**

posed, or malphrased beyond any degree that could be described as good interpretation.

Occasionally though, she turns to mature, thoughtful, responsible singing, and the whole thing becomes palatable. One tune stands out as good, sensuous, appealing Gloria Lynne—*Watermelon Man*, which accounts for the entire rating. A couple of ballads reflect her ability to calm down and sing impressively—*It Could Happen to You* and *Strangers*—though she has sung both tunes better.

This is a quickie album, done with quickie arrangements, hurriedly played by an uninterested group, and sung with an intermission type of concern. Except for *Watermelon Man*, it does the singer no credit.

The opposite is true of *Intimate Moments*. This album contains some of the best Lynne on wax. Her delivery is easy, unhurried, and confident.

She slides in and out of phrasing and melodic patterns with unerring fidelity. The tone comes from way down in the midsection, and it is rich and warm. There is little fiddling with the original melody. She alters little; but when she does, the effect is startlingly appropriate. Whatever Lynne albums one has, this would be a fine addition. (B.G.)

### Joe Mooney

THE HAPPINESS OF JOE MOONEY—Columbia 2345 and 9145: *When I Fall in Love; You Irritate Me So; I Wonder What Became of Me?; Honeysuckle Rose; I Wanna Be Around; When the World Is at Rest; When Sunny Gets Blue; Cute; Emily; Happiness Is You; She's Not for You; This Is the Life.*

Personnel: Tracks 1-7—Jerry Dodgion, flute; Joe Venuto, vibraharp; Mooney, organ, accordion, vocals; Mundell Lowe, guitar; George Duvivier, bass; Ed Shaughnessy, drums. Tracks 8-12—Andy Fitzgerald, flute; Mooney; Lowe or Kenny Burrell, guitar; Milt Hinton, bass; Mousey Alexander, drums.

Rating: ★★★★★

A better title might have been *The Travail of Joe Mooney, or How to Make an Unusual Singer Sound Ordinary*. Not that this disc is really that bad. Most of it is good enough to lift it to four stars despite some disappointments. The let-down comes from the fact that two different recording sessions are involved.

One—the one that shows Mooney to advantage (the first seven tracks listed above)—was produced by Mooney's manager, Kay Finegan and was later bought by Columbia. Here Mooney is in proper perspective with his groups (Dodgion and Venuto come and go from number to number). His singing is part of the instrumental whole, just as his accordion and organ are.

This balance and blend are the essence of Mooney's art—and this is what is lost on the other five pieces, recorded after Mooney signed with Columbia. On these, his voice is removed from the surrounding instrumentation, the drumming is overbearingly prominent, and the desire to amplify everything beyond reason produces results that are generally painful.

But still there is the immaculate Mooney artistry when it is treated with understanding—wistfully warm on *Became*, light and crisply phrased on *Irritate*. High point of the set is *Honeysuckle*, a blithe

instrumental with Mooney playing delightful organ and humming along with it from time to time. (J.S.W.)

### Blue Mitchell

THE THING TO DO—Blue Note 4178; *Fungii Mama; Mona's Mood; The Thing to Do; Step Lightly; Chick's Tune.*

Personnel: Mitchell, trumpet; Junior Cook, tenor saxophone; Chick Corea, piano; Gene Taylor, bass; Al Foster, drums.

Rating: ★★★★★

Although—with the exception of Corea—these men have all been members of Horace Silver groups, their music isn't as Silverish as one might expect. Only *Thing* is out of Silver's bag. Composer-arranger Jimmy Heath contributed it and *Mona's Mood*, one of the prettiest ballads written in recent years.

*Fungii* has a calypsolike quality; *Chick's Tune* is Corea's nice line on the *You Stepped Out of a Dream* changes; and *Lightly* is a floating tune reminiscent, in places, of *Soft Winds*.

Mitchell's improvisation is quite impressive; his tone has a brassy quality but isn't excessively bright, and he plays with much lyricism, particularly on *Mood*. His method of construction leaves little to be desired—he sets up and resolves climaxes with care and doesn't waste notes.

Though not of Mitchell's stature, Cook and Corea handle their spots competently. Cook hasn't made any significant step toward originality since leaving Silver—his major handicap has always been lack of individuality—but his playing here is guttier and more forceful and, consequently, packs a greater emotional wallop.

Corea may be at a stage where he's absorbing a number of influences. At any rate, the marks of several pianists are evident in his approach. However, he demonstrates good taste and some imagination in contributing attractive, lightly swinging, single-note work.

The rhythm section does a thoroughly professional job, providing a strong base for the soloists without overwhelming them.

In all, a refreshing LP, recommended particularly to post-bop enthusiasts. (H.P.)

### Phil Porter

PHIL PORTER AND HIS ORGAN—United Artists 6319: *C Jam Blues; Hard Times; Moonlight in Vermont; There Will Never Be Another You; Black and Blue; Blue Dilemma; Molly Belle; That's All; Conversation; Candlelight; Diane.*

Personnel: Howard McGhee, trumpet; Harold Ousley, tenor saxophone; Porter, organ; Kenny Burrell, guitar; Paul Chambers, bass; Art Taylor, drums.

Rating: ★★½

Porter is a young New Englander with some promise as a blues player, but he might have done well to gain more seasoning before taking on an LP of his own.

At this point, Porter's cadences fall a bit awkwardly, and his smoothest passages are those that strike me as the most obvious and uninspired. What he has going for him on the organ, aside from a blues feeling, is enthusiasm, a positive air, and a fair sense of dynamics, all of which give him a good start and may lead to superior performances as he begins to think more deeply.



McGhee plays warmly but perfunctorily Ousley who sounds bored here does less than that. The rhythm team is a capable one and somehow manages to be heard alongside the overwhelming sound of the organ. (R.B.H.)

#### Paul Smith

**HE SELLS JAZZ BY THE SEA SHORE**—Warner Bros. 1596: *Laura*; *Swanee River*; *What Kind of Fool Am I?*; *Mountain Greenery*; *Satin Doll*; *I Left My Heart in San Francisco*; *I Want to Be Happy*; *Tangerine*; *Fly Me to the Moon*; *It's All Right with Me*; *That's All*; *How About You?*

Personnel: Smith, piano; Wilfred Middlebrooks, bass; Frank Capp, drums.

Rating: ★ 1/2

Had the album cover not made a point of telling us that Smith plays jazz, it might have been a simple matter of relegating this one to the pop bin and forgetting it.

But this pianist does attempt to improvise, after a fashion. It all comes out rather like early Oscar Peterson or middle-period Andre Previn but without the feeling or swing of either of those performers.

The tunes and Smith's arrangements of them are rather trite stuff, some of which could sound quite acceptable, I suppose, to one lounging half drunk in a leathery bar. But in the sober confines of one's own living room it adds up to tiresome finger exercises, ground out with a minimum of rhythmical savoir faire.

"Classical" effects, rolling arpeggios, trip-hammer tempos, glib little paraphrases and flourishes—Smith knows all the devices, but in this "live" recording he doesn't appear to know how to play any jazz that's worth anything. (R.B.H.)

#### Jimmy Smith

**MONSTER**—Verve 8618: *Goldfinger (Parts 1, 2)*; *St. James Infirmary*; *Gloomy Sunday*; *Theme from "Bewitched"*; *Theme from "The Munsters"*; *Theme from "Man with the Golden Arm"*; *The Creeper*; *Monlope*.

Personnel: Robert Ashton, Danny Banks, Ray Beckenstein, George Dorsey, Harvey Estrin, Budd Johnson, Jerome Richardson, Phil Woods, reeds, woodwinds; Smith, organ; Kenny Burrell, guitar; Richard Davis, bass; Grady Tate, drums; Warren Smith, percussion; Oliver Nelson, arranger, conductor.

Rating: ★★ ★

When Jimmy Smith's first Blue Note recordings appeared in 1956, it was obvious that a jazz talent of major proportions had been discovered. Smith's approach to the organ was fresh and original; his ideas were electrifying as well as electrified, his beat was compelling, and his impact revolutionized the use of the organ in jazz.

Before long, Smith had become a commercial success. His records sold very well, and he was a headline attraction in clubs and at jazz festivals. But alas—as is so often the case—Smith's gain was a loss to jazz. For the last few years, his recordings have become increasingly predictable, presenting him in "showcase" settings involving large bands, overpowering sonic effects, and a reliance on easily identifiable current pop material.

This latest album is an exception only in certain respects. The television and movie themes are here in abundance, the sound is somewhat larger than life, and the cover proclaims the inclusion of the "hit single" *Goldfinger*, duly presented in

## ELECTRIFY THE ROOM WITH SOUND

WITH ROWE'S  
DeARMOND PICK-UPS  
AND CONTROLS

#### SHOWN HERE:

##### MODEL 55 DeARMOND PICK-UP

For arch top guitars. Individually adjustable string output. Volume and tone controls. Detachable cable. Polished chrome plated. List \$25.50

##### MODEL 602 PEDAL VOLUME CONTROL

Handsome, lightweight; aluminum base and treadle. Nylon neck and gear action (no cords or springs). Rubber treads. Detachable cable. List \$32.50

**ROWE INDUSTRIES, INC.**

1702 AIRPORT HWY.  
TOLEDO, OHIO 43609

Tommy Vig  
plays **DEAGAN** vibes

"THE WORLD'S GREAT VIBISTS  
PLAY DEAGAN VIBRAHARPS"

For information; See your Music Merchant or write:

**J. C. DEAGAN, INC.**

1770 WEST BERTEAU AVENUE • CHICAGO 13, ILLINOIS

**JIM HALL**

Down Beat  
International Critics Poll  
Number 1  
JAZZ GUITARIST  
Plays and Praises

*Framus*

Write Today for FREE Full-Color Catalog

EXCLUSIVE NATIONAL WHOLESALEERS OF FRAMUS PRODUCTS

**FRAMUS-PHILADELPHIA MUSIC CO. LIMERICK, PENNA.**





two parts.

But instead of the customary blaring brasses, arranger Nelson has assembled a stellar eight-piece reed and woodwind ensemble, doubling and tripling on soprano, alto, tenor, and baritone saxophones; clarinets; bass clarinets; various flutes; oboes; and even piccolo.

The resulting orchestral colors and combinations are of more than routine interest. In fact, the ensemble passages are frequently more interesting than Smith's own contributions, though Nelson's writing flatters the soloist and never deliberately attracts attention to itself. His voicings are particularly fine on *Creeper*, during which Smith rises to the occasion with a sample of his old fire and drive.

Eerie woodwinds introduce *St. James*, followed by a dirgelike theme statement. But the six-minute performance soon becomes routine minor-key blues variations. *Sunday*, too, has a promising beginning, but nothing much happens to sustain that promise. *Monlope*, a minor theme, makes good use of guitar and organ unison (Burrell's fills are effective throughout the album). Smith wails on the *Munster* theme, with Davis' bass walking strong behind him. Tympani effects add color to the proceedings.

Smith is excellent on *Golden Arm*, making striking use of the organ's highest register without becoming unpleasantly electronic. Aside from some fine soprano

saxophone by Johnson on *Creeper*, there are no solo spots for the horn men. This LP is a better-than-average commercial effort though it has nothing like the excitement of *The Champ*, vintage 1956. But then, that one didn't make the Charts.... (D.M.)

#### Larry Young

INTO SOMETHIN'—Blue Note 4187: *Tyrone; Plaza de Toros; Paris Eyes; Backup; Ritha*. Personnel: Sam Rivers, tenor saxophone; Young, organ; Grant Green, guitar; Elvin Jones, drums.

Rating: ★★☆☆

I am one of those critics who cringe when the mailman brings an organ album to review. I admit that I don't care much for the instrument and think it has been used rather unimaginatively by most jazz practitioners. So I was nettled when I opened this Young package and discovered the nature of its contents; but a few minutes of listening quickly blew away the mopes.

This is the first organ album I have heard that prominently features avant-garde improvisation. It is also the best organ album I have heard.

The musicians on *Into Somethin'* are not all of a stripe: Rivers and Jones represent the new era; Young and Green take a more traditional approach to jazz. Yet this difference in attitude produces no lack of empathy or rapport; the four sound extremely comfortable in each other's company, and the blending of styles creates a markedly refreshing experience.

Most immediately winning in Young's style is his deft, controlled touch. Whereas many jazz organists drown the listener (and often their sidemen) in torrents of sound, Young treats his notes more respectfully, articulating them clearly and with a laudable sensitivity to dynamics. He tends, in the main, to develop his statements in single-note phrases, but these are judiciously mixed with, and punctuated by, full-chord soundings.

Green is at his best throughout—which is very good indeed. His *Ritha* solo is most tasteful. The one quarrel I have with his playing is his tendency to extend a certain device or figure until the nerves fray, as on *Backup*. Young displays the same inclination but on his instrument it is less offensive than when coming from keenly picked strings.

I had not heard Rivers before, but, from his work here, I would judge that he could become one of the avant-garde's major innovators and influences. His sound is guts right through, harsh but never angry and with substantial lyric power. Above all, his solos display a coherence and logic that distinguish the composer-instrumentalist from the mere instrumentalist. This is a quality possessed by all the more creative jazzmen. Rivers may cry, moan, bellow—but these sounds are interrelated, part of a larger musical framework, not simply frantic, disjointed caterwauls. And he can communicate just as effectively in a less abrasive mode, as he does on *Eyes*. In all, Rivers is quite a musician.

Jones plays no solos, but his consistently inventive support supplies one more reason for buying this album. (D.N.)

The advertisement features a black and white photograph of a man, Jake Hanna, in a suit and tie, playing a Slingerland drum kit. He is holding drumsticks and looking towards the camera. The drum kit includes a bass drum, a snare drum, and two cymbals. The text 'Jake Hanna' is prominently displayed at the top in a large, serif font. Below the photo, the word 'plays' is written in a small, sans-serif font, followed by the 'Slingerland' logo in a large, stylized script. Underneath the logo, the text 'THE FOREMOST IN DRUMS' is written in a bold, sans-serif font. At the bottom, 'SLINGERLAND DRUM COMPANY' is written in a small, sans-serif font, followed by the address '6633 N. Milwaukee Ave., Niles 48, Illinois'.



By LEONARD FEATHER

Not since the arrival here of Victor Feldman 10 years ago has a musician from Britain made as great impression on U.S. jazz audiences as Edward Brian (Tubby) Hayes.

Born in London 30 years ago, Hayes has been a professional musician half his life. He went through the customary name-band sideman stage—Kenny Baker in 1951, then Ambrose, Vic Lewis, Jack Parnell—before forming his own eight-piece group in 1955. Two years later he and another tenor saxophonist, Ronnie Scott, formed the Jazz Couriers.

Hayes first worked in the United States in September, 1961, when he recorded an Epic LP for which his sidemen included Clark Terry. The next year, in addition to playing at New York City's Half Note, he made an album for Smash, with Roland Kirk and James Moody. Last winter he played several clubs, backed by pianist Cedar Walton, bassist Reggie Workman, and drummer Albert Heath. This summer he made his first California trip, playing at Shelly's Manne-Hole in a reunion with Feldman (they played in Roy Fox' band in 1951).

# BLINDFOLD TEST TUBBY HAYES



SKEETZ

1. Lionel Hampton. **Pick-A-Rib** (from *You Better Know It!!!*, Impulse). Clark Terry, trumpet; Ben Webster, tenor saxophone; Hampton, vibraharp; Osie Johnson, drums. Recorded in 1964.

Well, that's not strictly my style of music. I suppose from all those runs he was doing it must have been Lionel Hampton. I've always liked Lionel Hampton, though I wouldn't say he's my favorite these days; I'd rather listen to Victor Feldman, or Milt Jackson, or Gary Burton, but Hampton is a tremendous player. Especially on ballads.

Also, was that Ben on there? Sounded a bit like Ben. The same applies to him; I like to hear him on ballads. I've heard a lot of him lately because he's been in London a lot. I've heard him play very beautifully on many occasions.

The trumpet player—was it Clark Terry? It sounded a little like him, maybe a few years ago.

On the whole, it was enjoyable, though it didn't kill me. A little bit dated, and the incessant offbeat thing on the drums got a bit wearing after a time, but it did swing along pleasantly most of the way. Out of five stars, I'd say about 2½.

2. Joe Harriott. **Modal** (from *Abstract*, Capitol). Shake Keane, trumpet; Harriott, alto saxophone, composer; Bobby Orr, drums.

That had me a little confused. First of all, I couldn't tell whether that was an alto or a tenor. I presume it was an alto. Maybe I'm wrong, but I have an idea that might have been a British group.

At first the alto player sounded to me like he didn't feel well. Toward the end it sounded like it might have been Joe Harriott. I seem to remember a story about a date when Phil Seaman packed his drums up to go home, and they decided to do one more take, and he was playing on an empty Coke bottle or something, and that sounded to me like an empty Coke bottle.

I've heard a lot of Joe's free-form things. Some of the themes he's written are very interesting; and some of the improvisation, especially from Shake Keane, is often very exciting, though I don't particularly understand all of it. But on this, there wasn't too much to it.

If it wasn't Joe Harriott, maybe it was Don Ellis or someone like that. Two stars.

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

I liked that. It was Moody, wasn't it? I love his playing, and I'm glad he's back on the scene again. Beautiful tenor playing, I also love his flute playing. I've no idea who the trumpet player was, but he sounded okay. And the writing I particularly liked; I'm very fond of that way of writing, using horns and a tuba and woodwinds—very interesting. I wonder who did the arrangement.

Good for Moody. Give it 4½. Just a bit of sloppiness in the ensemble playing; otherwise it would have been a five.

4. Yusef Lateef. **Slippin' 'n' Slidin'** (from *Yusef Lateef Live at Pep's*, Impulse). Richard Williams, trumpet; Lateef, flute, composer; James Black, drums.

That seemed a little bit short; they didn't get into anything too much. At first I thought it was Roland Kirk, but I presume it was Yusef Lateef. Didn't seem to be enough of the growling and grunting for Roland.

The flute solo didn't have time to get going and the trumpet even less. But I liked the way the drummer played that rhythm-and-blues beat and sort of broke it up; it was a nice, tasteful sort of rhythm. I'd like to have heard more of that.

I liked the sound of the group and the idea; if there had been more time for improvisation, I might have rated it higher, but I'll give it three.

5. Byron Allen. **Three Steps in the Right Direction** (from *The Byron Allen Trio*, ESP). Allen, alto saxophone; Maceo Gilchrist, bass; Ted Robinson, drums.

You can take it off if you want to... Okay, I'll wait...

Well, I have no idea who it was, and, quite honestly, I didn't like it. I don't put down anybody for experimenting; obviously, in jazz you've got to try and come up with some new things, but whoever that was playing the saxophone seemed to me to be trying to get as many sounds out as possible, without...

I don't know, maybe I'm a bit old-fashioned or something, but I do like to

hear a little bit of form and a little bit of beauty in anybody's playing.

He sounded as though he *could* play the saxophone, but because he was trying to find something new, he was going deliberately out of his way to get these extraneous noises going.

The bass player sounded good, but when he played his solo, he kept playing more or less the same thing, the same pattern over and over again. A bit boring. The drummer played in the sort of accepted modern way. I remember meeting a well-known American drummer in Europe a few months ago; he was larking about a bit, you know, and he went through all the tricks of the routine of the avant-garde drummer. He was joking, but this sounded just the same, only I think this guy was serious.

One star.

6. Coleman Hawkins. **Don't Love Me** (from *Today and Now*, Impulse). Hawkins, tenor saxophone; Tommy Flanagan, piano.

That was beautiful. Was it Coleman Hawkins? Wonderful sound, great playing—quite a relief and contrast after that last one you played. Beautiful comping, too, perhaps by Hank Jones. I'll give that five stars. Was it Hawkins?

7. Herbie Mann. **Who Can I Turn To?** (from *The Roar of the Greasepaint—the Smell of the Crowd*, Atlantic). Mann, flute; Dave Pike, vibraharp; Ray Ellis, arranger; Anthony Newley, composer.

That was Anthony Newley's tune. A good tune to play on—I love the tune. Whoever that was, it was a bit of a commercial version of it. The writing for the strings was conventional. I like using strings, but they weren't doing anything new with them there. The two-trombones sound was a bit thin; were they trying to save money? I would have liked to hear at least four.

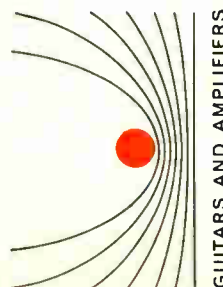
The flute player sounded underrecorded, or else his sound was a little weak. I don't know which. It was all right, but the whole thing seemed to be aimed for a commercial market; just pleasant listening but nothing I'd run out and buy. Didn't hear much of the vibes. Don't know who it was. Give it a couple of stars.

CB



## Wes Montgomery

"If Wes Montgomery were not self-taught," wrote one jazz critic, "someone would surely have told him that the way he uses octaves and chords is just not possible on a guitar!" Such astonishment among jazz men is not uncommon where Wes is concerned, because his astounding musical ability is equalled only by his enormous emotional range. The latest example of his incredible talent is Movin' Wes (Verve 8610) on which he plays his Gibson guitar with a blistering, driving, free-swinging style that ranges from the blues-inflected title song Movin' Wes to the virile and intense Caravan. He never lets down, and as you listen you begin to feel the demands he is making on his Gibson—you can hear the guitar's responsiveness and sensitivity. Wes Montgomery first played a Gibson in 1942, and now, more than 20 years later, this master of the jazz guitar continues to play Gibson—choice of the professional artist and acknowledged world leader in fine guitars.



# Gibson



# CAUGHT IN THE ACT

Reviews Of In-Person Performances

## Sonny Rollins/Bud Freeman Jazz in the Garden

Museum of Modern Art, New York City

Personnel: Rollins Quintet—Rollins, tenor saxophone; Tommy Flanagan, piano; Bob Cranshaw, bass; Billy Higgins and Mickey Roker, drums. Freeman Quintet—Max Kaminsky, cornet; Freeman, tenor saxophone; George Wein, piano; Jack Lesberg, bass; Marcus Foster, drums.

After a lamented two-year hiatus, Manhattan's Museum of Modern Art has resumed the "Jazz in the Garden" series of 10 hour-long concerts featuring a different group each week. The series is co-sponsored by *Down Beat*.

The al fresco environment of the museum's statuary garden offers listeners the same informality and relaxation of past summers but now without the former crowding and lack of seating space. The garden has been enlarged, and there is a new location for the performers.

Shortly after Rollins' sidemen positioned themselves and their instruments, a light drizzle began—and the faint sounds of a tenor saxophone playing *Will You Still Be Mine?* could be heard in the distance. Instead of running for shelter from the

rain, the enthralled listeners turned toward the sound and saw Rollins in a green jacket and blue beret emerge from behind a tree in full musical flight. As the sidemen joined the playing, the strolling saxophonist improvised his unique phrases, incisive and witty, apparently oblivious to the rain. He bobbed his head and continued to wander as he played. His tripping steps, almost a dance, were synchronized to his improvisations. At one instant he was facing up into the rain and the next moment staring into the black pool that separates the performers from most of the audience.

This unusual opening set the tone for the entire hour and kept everyone's mind off the drizzle (the only notice taken of it was by Rollins, who, in midconcert, looked up and remarked, "We'll have to see if the management can't do something about this," but the rain fell until the last note).

For this concert, Rollins played mostly well-known ballads, interpreted in his style of meditative ideas and driving riffs. He frequently checked back to familiar melodic lines—and back as well to jazz roots; more than once the ghost of Lester Young was momentarily standing beside him.

When he wasn't strolling the length of the playing area, Rollins took a stance midway between the two drummers. (Higgins, Roker, Cranshaw, and Flanagan gave sensitive support throughout the concert. Flanagan filled Rollins' short rest

periods with well-conceived solos.)

Among the tunes played were *Three Little Words*; a medley in which the *Kashmiri Love Song* seemed to turn into *To a Wild Rose*; and the effective closing, *There Will Never Be Another You*.

There was a change of pace in more ways than one in the second garden concert a week later.

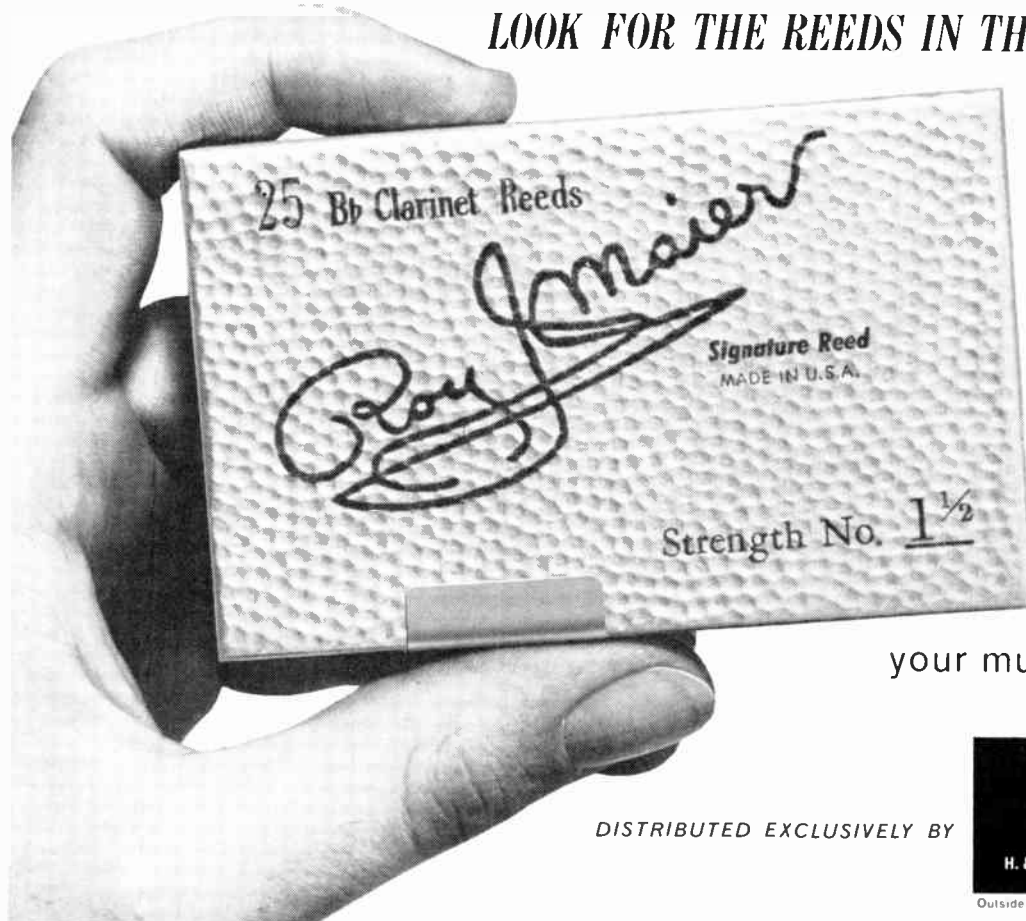
The style of Freeman's group was mainstream, and though the weather was threatening, no rain fell. The only similarities to the first concert lay in the selection of standards, plus a short cluster of phrases Freeman inserted into *'Swonderful* that was reminiscent of Rollins.

The concert opened with a light ensemble version of *St. Louis Blues* and featured some pleasant contrapuntal play between the horns. (Freeman rocked lightly with an up-and-down head movement but did not stroll.)

With the exception of Foster, each musician was featured on a tune: Kaminsky soloed on *Tin Roof Blues*; Freeman made a saxophone concerto out of *Three Little Words* (he announced he had just completed his 13th recording of the tune); Wein ran through *Honeysuckle Rose*; and Lesberg offered an expressive and melodic treatment of *Lullaby of the Leaves*. Though he did not have a number to himself, Foster took several short solos during the evening.

After *Sunday* and *I've Found a New Baby*, the group closed with lightly played jamming of the blues. —George Hoefler

## LOOK FOR THE REEDS IN THE SILVER BOX!



Prove to yourself the extra quality of Roy J. Maier Signature Reeds. Pick up a silver box of 25—in your choice of 8 popular strengths—at your music dealer's today!

DISTRIBUTED EXCLUSIVELY BY



Outside U. S. A., Bach International, Box 310, Elkhart, Indiana

## CRITICS' CHOICES

(Continued from page 21)

*Black Fire; Monk, Big Band and Quartet in Concert; Miles Davis in Europe.*

### BARBARA GARDNER

Contributing Editor, *Down Beat*

**Big Band:** Ellington, Wilson, Herman (Charles) . . . **Combo:** Farmer, Adderley, Coltrane (Crawford, Monk) . . . **Composer:** Ellington, Monk, Benny Golson (Ellington, Weston, Frank Foster) . . . **Arranger:** Ellington, Nelson, Wilson (Ellington, Gil Evans, Foster) . . . **Trumpet:** Davis, Farmer, Nat Adderley (Coles, Terry, Dave Burns) . . . **Trombone:** Johnson, Fuller, Brookmeyer (Wilson, Blackburn) . . . **Alto:** Adderley, Hodges, McLean (Mariano, Strozier) . . . **Tenor:** Coltrane, Getz, Webster (Turrentine, Gene Ammons) . . . **Baritone:** Mulligan, Payne, Davis (Carney) . . . **Clarinet:** Hamilton, Woods . . . **Misc. Instrument:** Lateef . . . **Flute:** Wess, Moody, Mann (Richardson, Horn, Lloyd) . . . **Vibes:** Jackson, Feldman, Dickerson (McFarland, Brown) . . . **Piano:** Peterson, Evans, Monk, (Elvin, Hill) . . . **Organ:** Smith, Roach . . . **Guitar:** Hall, G. Green, Byrd . . . **Bass:** Brown, Mingus, Sam Jones (Carter, Garrison) . . . **Drums:** E. Jones, Roach, Williams (Hanna, Walter Perkins, Joe Dukes) . . . **Male Singer:** Charles, Lou Rawls, Muddy Waters (Rawls) . . . **Female Singer:** Vaughan, Lincoln, Nancy Wilson (Thorn-ton, Krog, Gloria Lynne) . . . **Records of the Year:** Davis, *Funny Valentine*; Coltrane, *A Love Supreme*.

### MARK GARDNER

Contributor, *Jazz Journal*, England  
Jazz columnist, *Sunday Mercury*,  
Birmingham, England

**Big Band:** Wilson, Herman, Basie . . . **Combo:** Silver, Getz, Evans (Cohn-Sims, Booker Ervin) . . . **Composer:** Duke Pearson, Donald Byrd, Wayne Shorter (Shorter, Horace Silver, McIntosh) . . . **Arranger:** Evans, Tom McIntosh, McFarland (Cohn, Randy Weston, Duke Pearson) . . . **Trumpet:** Kenny Dorham, Davis, Hubbard (Coles, Tommy Turrentine, Dupree Bolton) . . . **Trombone:** Johnson, Green, Moncur (Bert, Dennis) . . . **Alto:** Frank Strozier, McLean, Woods (McPherson, Konitz) . . . **Tenor:** Ervin, Rollins, Gordon (Lateef, Henderson, Moody) . . . **Baritone:** Payne, Davis, Adams (Rout) . . . **Clarinet:** Scott . . . **Misc. Instrument:** Lateef; Jean Luc Ponty, violin; Curtis Amy, soprano saxophone (Ponty) . . . **Flute:** Lateef, Moody, Leo Wright (Moody, Roland Alexander) . . . **Vibes:** Jackson, Hutcherson, Tubby Hayes . . . **Piano:** Evans, Barry Harris, Tommy Flanagan (Duke Jordan, Walter Bishop Jr., Elmo Hope) . . . **Organ:** Smith, Scott, McGriff . . . **Guitar:** Raney, Hall, Burrell (Wayne) . . . **Bass:** Chambers, George Tucker, Butch Warren (Israel, Carter, Garrison) . . . **Drums:** E. Jones, Blakey, Pete LaRoca (Dawson, Art Taylor, Frank Butler) . . . **Male Singer:** Henderson, Tony Bennett, Dick Haymes

(Haymes, Hartman) . . . **Female Singer:** Vaughan, Anderson, McKee (Laine, Cavaril Payne) . . . **Hall of Fame:** Tadd Dameron, Powell, Fats Navarro . . . **Records of the Year:** Ervin, *Songbook*; Horace Silver, *Song for My Father*; Bill Evans, *How My Heart Sings*.

Only a few new names this time. I'm not riding with the "freedom" bandwagon, so presumably the list will remain fairly static henceforth. Dameron should have been honored years before his untimely death. Ervin was the arrival of 1964; long may he and his fabulous drummer, Alan Dawson, flourish.

### IRA GITLER

Writer; radio commentator

**Big Band:** Ellington, Gerry Mulligan, Herman (Clarke-Boland) . . . **Combo:** Gillespie, Mingus, Evans (Byard, Cohn-Sims, Thad Jones-Pepper Adams) . . . **Composer:** Ellington, Monk, Russell (Jaki Byard, Weston, McIntosh) . . . **Arranger:** Ellington, Strayhorn, Mulligan (Byard, Cohn, Bob Brookmeyer) . . . **Trumpet:** Gillespie, Davis, Eldridge (Dorham, Coles, Thomas) . . . **Trombone:** Johnson, Brookmeyer, Al Grey (Dennis, Cooper, Brian Trentham) . . . **Alto:** Woods, Moody, Konitz (McPherson, Strozier, Mariano) . . . **Tenor:** Gordon, Ervin, Hawkins (Cohn, Hank Mobley, Joe Farrell) . . . **Baritone:** Mulligan, Carney, Adams . . . **Clarinet:** Woods, Hamilton (Gene Quill) . . . **Misc. Instrument:** Thompson, Smith, Lateef (Thielemans) . . . **Flute:** Moody, Lateef, Kirk (Moody) . . . **Vibes:** Jackson, Gibbs, Pike (Burton, Vig, Alan Dawson) . . . **Piano:** Monk, Hines, Evans (Byard, Harris, Tommy Flanagan) . . . **Organ:** Rhyne, Roach, Scott (Rhyne) . . . **Guitar:** Burrell, G. Green, Raney (Sete, Wayne) . . . **Bass:** Brown, Mingus, Swallow (R. Davis, Tucker, Israel) . . . **Drums:** Roach, Higgins, P. J. Jones (Dawson, Heath, Frankie Dunlop) . . . **Male Singer:** King, Witherspoon, Williams (Lambert, Terry, Earl Coleman) . . . **Female Singer:** McKee, O'Day (Sloane, Flo Handy, Irene Reid) . . . **Hall of Fame:** Christian, Blanton, Smith . . . **Records of the Year:** Gordon, *A Swingin' Affair*; Ervin, *Songbook*; Thelonious Monk, *It's Monk's Time*.

Unfortunately, I didn't hear Buddy De-Franco or Pee Wee Russell this year, among others.

### RICHARD B. HADLOCK

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

**Big Band:** Ellington, Herman, Basie (Henderson, Hampton, John Handy) . . . **Combo:** Monk, Mulligan, Getz (John Handy, Zeitlin, Jazz Ensemble) . . . **Composer:** Ellington, Monk, Mulligan (Herbie Hancock, Ken McIntyre, Grachan Moncur III) . . . **Arranger:** Ellington, Strayhorn, Evans (Moncur, McIntosh, Dick Cary) . . . **Trumpet:** Davis, Gillespie, Armstrong (Bobby Hackett, Billy Hunt, Jerry Blumberg) . . . **Trombone:** Brookmeyer, Dickenson, Rudd (Lou McGarity, Benny Morton, Bob Mielke) . . . **Alto:** Hodges, Woods, Art Pepper (John Handy, Sonny Simmons, McPherson) . . . **Tenor:**

Hawkins, Getz, Don Byas (Byas, Shepp, Lloyd) . . . **Baritone:** Mulligan, Jay Cameron, Carney (Richardson, Jimmy Lomba, Sonny Clark) . . . **Clarinet:** Russell, Giuffre, Goodman (Cattolica, Johnny Mince, Davern) . . . **Misc. Instrument:** Kirk, Coltrane, Thompson (Don Butterfield, tuba; Jerome Richardson, soprano saxophone; Joe Muranyi, tarogato) . . . **Flute:** Kirk, Moody, Wess (Horn, Lloyd, Steig) . . . **Vibes:** Jackson, Norvo, Hampton (Burton, Glenn, Vig) . . . **Piano:** Evans, Monk, Hines (Hancock, P. Bley, Zeitlin) . . . **Organ:** Basie, Davis (Nat Pierce, Ralph Smith) . . . **Guitar:** Hall, Montgomery, Pass (F. Green, Al Schackman, Sete) . . . **Bass:** Mingus, Brown, A. Davis (R. Davis, Carter, John Mosher) . . . **Drums:** Kay, Jo Jones, Hanna (Dawson, Richmond, Jerry Granelli) . . . **Male Singer:** Armstrong, Torme, Hendricks (Joao Gilberto, Pleasure, John W. Macon) . . . **Female Singer:** McKee, Fitzgerald, Vaughan (Harrow, Sloane, Morgana King) . . . **Vocal Group:** King Sisters, Cain-Kral, Brownie McGhee-Sonny Terry (McGhee-Terry, Cain-Kral) . . . **Hall of Fame:** Bechet, Teagarden, Hines . . . **Records of the Year:** Mingus at Monterey; Ervin, *Songbook*; Louis Armstrong, *Hello, Dolly*.

### MAX HARRISON

Contributor, *Jazz Monthly*, England

**Big Band:** Ellington (Prohaska) . . . **Combo:** Mingus, Evans, Monk . . . **Composer:** Ellington, Russell, Mingus (John Carisi, Taylor, Krsysztof Komeda) . . . **Arranger:** Evans . . . **Trumpet:** Davis, Ellis, Cherry . . . **Trombone:** Johnson, Knepper . . . **Alto:** Coleman (Namyzowski) . . . **Tenor:** Rollins, Coltrane, Hawkins . . . **Baritone:** Carney . . . **Clarinet:** Giuffre, Russell . . . **Misc. Instrument:** Coltrane, Lacy, Watkins (Jim Fewgrass, harpsichord) . . . **Vibes:** Jackson . . . **Piano:** Taylor, Evans, Monk (Solal) . . . **Guitar:** Montgomery, Hall . . . **Bass:** Mingus, Chambers, Haden (Carter) . . . **Drums:** Roach, E. Jones, P. J. Jones (Blackwell, Joe Hunt) . . . **Male Singer:** Armstrong, Turner . . . **Female Singer:** Vaughan . . . **Hall of Fame:** Smith, Oliver.

As time passes, one becomes increasingly aware of how fragmentary one's listening is and of how meaningless (not merely subjective), therefore, any individual contribution to these polls must be. Perhaps taken together, the participants' selections approach a full coverage of the scene, but I doubt it.

### DON HECKMAN

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

**Big Band:** Ellington (Sun Ra, Levitt) . . . **Combo:** Coltrane, Farmer, Davis (Taylor, Ornette Coleman, Friedman-Zoller) . . . **Composer:** Ellington, Monk, Mingus (Coleman, Taylor) . . . **Arranger:** Ellington, Mingus, Evans (Levitt, Hall Overton, Ed Summerlin) . . . **Trumpet:** Davis, Gillespie, Eldridge . . . **Trombone:** Wells, Knepper, Rudd (Dennis, Mangelsdorff, Wilson) . . . **Alto:** Coleman, Hodges, Konitz (Mariano, Moody, Jimmy Lyons) . . . **Tenor:** Col-



trane, Webster, Hawkins (Rivers, Lateef, Shepp) . . . **Baritone:** Carney, Payne . . . **Clarinet:** Russell, Giuffre . . . **Misc. Instrument:** Coltrane, Smith, Lacy (Thompson, Nance) . . . **Flute:** Kirk, Lateef (Moody) . . . **Vibes:** Dickerson (Burton) . . . **Piano:** Hines, Taylor, Monk (Hancock, Hill, Steve Kuhn) . . . **Guitar:** Hall, Zoller, Gabor Szabo (Crawford, Dennis Budimir) . . . **Bass:** Mingus, Brown, Chambers (Carter, R. Davis, Eddie Gomez) . . . **Drums:** E. Jones, Haynes, Higgins (Joe Cocuzzo, Graves, Andrew Cyrille) . . . **Male Singer:** Armstrong . . . **Female Singer:** McRae, Jordan . . . **Hall of Fame:** Henderson, Bechet, Christian.

The playing time of the LP record, with the resulting wide range of quality in any given release, makes the selection of a "record of the year" meaningless. The flute, organ, and vibes categories show little achievement over the course of a single year; they should be listed under miscellaneous instruments.

### NAT HENTOFF

Contributor, *Down Beat*, *The New Yorker*, *Village Voice*

**Big Band:** Ellington, Herman . . . **Combo:** Mingus, Davis, Coltrane (John Tchicai-Roswell Rudd, Shepp, Ayler) . . . **Composer:** Ellington, Taylor, Mingus (Coleman, Hill) . . . **Arranger:** Evans, McFarland . . . **Trumpet:** Davis, Gillespie, Farmer (Curson, Alan Shorter) . . . **Trombone:** Dickenson, Rudd, Moncur . . . **Alto:** Coleman, Hodges, Woods (Allen, Tchicai) . . . **Tenor:** Coltrane, Webster, Rollins (Ayler, Shepp, Henderson) . . . **Baritone:** Carney, Mulligan, Davis . . . **Clarinet:** Russell, Hall . . . **Misc. Instrument:** Lateef; Ornette Coleman, violin . . . **Flute:** Kirk, Moody, Lateef . . . **Vibes:** Jackson, Hutcherson, Dickerson (Burton) . . . **Piano:** Monk, Taylor, Hines Hill, P. Bley, Hancock) . . . **Guitar:** Hall, Gabor Szabo, G. Green . . . **Bass:** Mingus, Haden (Carter, R. Davis, Izensohn) . . . **Drums:** E. Jones, Williams, P. J. Jones (Murray, Graves, Moffett) . . . **Male Singer:** Charles, Armstrong, Rushing . . . **Female Singer:** McRae, Lincoln, Jordan . . . **Vocal Group:** Staple Singers . . . **Hall of Fame:** Hines, Christian, Blanton.

### DAVID A. HIMMELSTEIN

Editor, *FM Magazine*

**Big Band:** Ellington, Basie, Herman (Buddy Tate, Mingus, Charles) . . . **Combo:** Gillespie, Lennie Tristano, Monk (Byard, Cohn-Sims, Mary Lou Williams) . . . **Composer:** Ellington, Monk, Mingus (Levitt, Russell, Coleman) . . . **Arranger:** Strayhorn, Carter, Evans (Byard, Buck Clayton, Bobby Scott) . . . **Trumpet:** Armstrong, Eldridge, Gillespie (Nance, Shavers, Thomas) . . . **Trombone:** Dickenson, Wells, Johnson (Cooper, Britt Woodman, Earl Swope) . . . **Alto:** Hodges, Konitz, Moody (McPherson, Strozier) . . . **Tenor:** Hawkins, Ervin, Gordon (Gonsalves, Jimmy Heath) . . . **Baritone:** Carney, Mulligan, Adams (Hittner, Allen) . . . **Clarinet:** Russell, Hall, Goodman (Davern) . . . **Misc. Instrument:** Thompson, Kirk, Lacy (Smith; Watkins; Baby

Lawrence, feet) . . . **Flute:** Moody, Wess, Seldon Powell, (Steig, Dixon) . . . **Vibes:** Hampton, Jackson, Pike (Burton, Alan Dawson, Vig) . . . **Piano:** Hines, Tommy Flanagan, Garner (Byard, Harris, Billy Kyle) . . . **Organ:** Basie, Rhyne, McDuff (Patterson, Thompson) . . . **Guitar:** F. Green, Burrell, Pass (Raney, Cavalli, Mary Osborne) . . . **Bass:** Mingus, Brown, Arvell Shaw (Richard Davis, Tucker, Bob Cranshaw) . . . **Drums:** Jo Jones, Roach, P. J. Jones (Dawson, Jackson, Heath) . . . **Male Singer:** Armstrong, Rushing, Charles (Lambert, Marvin Gaye) . . . **Female Singer:** Fitzgerald, O'Day, Jordan (Margie Hendrix, Dionne Warwick, Janet Lawson) . . . **Vocal Group:** Raelets, Stars of Faith, Alex Bradford . . . **Hall of Fame:** Oran (Hot Lips) Page, Smith, Waller . . . **Records of the Year:** Ervin, *The Freedom Book*; *The Real Earl Hines*; Mingus, Mingus, Mingus.

My selections reveal, I suppose, the provinciality of living and working in New York—the scene is a lot healthier in the hinterlands, according to reliable reports. Adherents of the "new thing" might try talking less about race—which is a drag—and more about music. The giants are still taking care of business, and boo-hoo for you if you're sleeping on them. Behind the fear and the jive, jazz lives—but how long, baby, how long?

### GEORGE HOEFER

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

**Big Band:** Ellington, Gerry Mulligan, Herman (Levitt, Richards, Sal Salvador) . . . **Combo:** Mingus, Monk, Gillespie (Evans, Russell, Taylor) . . . **Composer:** Ellington, Monk, Mingus (Coleman, P. Bley, Levitt) . . . **Arranger:** Evans, Q. Jones, Russell (Pierce, Larry Wilcox, Bob Brookmeyer) . . . **Trumpet:** Davis, Gillespie, Eldridge (McGhee, Curson, Dorham) . . . **Trombone:** Brookmeyer, Rudd, Knepper (Dickenson, Dennis, Rod Levitt) . . . **Alto:** Hodges, Coleman, Woods (Mariano, Konitz, John Handy) . . . **Tenor:** Getz, Coltrane, Hawkins (Freeman, Shepp, Ben Webster) . . . **Baritone:** Mulligan, Carney, Adams (Brignola, Fowlkes, Allen) . . . **Clarinet:** Russell, Giuffre, Woods (Jack Maheu, Hall, Davern) . . . **Misc. Instrument:** Lacy, Watkins, Lateef (Thompson; Ray Starling, mellophone; Carter) . . . **Flute:** Moody, Lateef, Richardson (Shank, Horn, Buddy Collette) . . . **Vibes:** Jackson, Norvo, Mike Mainieri (McFarland, Gibbs, Burton) . . . **Piano:** Evans, McCoy Tyner, Friedman (Earl Hines, Kellaway, Hancock) . . . **Organ:** Scott, Thompson, Clare Fischer (Wild Bill Davis, Basie, Holmes) . . . **Guitar:** Hall, Raney, Zoller (George Barnes, Carl Kress, Crawford) . . . **Bass:** Mingus, Wilbur Ware, Swallow (Barre Phillips, Al Stinson, Garrison) . . . **Drums:** Roach, E. Jones, Williams (Richmond, Hanna, Woodyard) . . . **Male Singer:** Armstrong, Rushing, Charles (Pleasure, Hartman, Allison) . . . **Female Singer:** Lee, Jordan, Lincoln (Anita O'Day, Harrow, Sloane) . . . **Vocal Group:** Cain-Kral, Double Six, Brownie McGhee-Sonny Terry (Clara

Ward, Raelets) . . . **Hall of Fame:** Teagarden, Smith, Bechet . . . **Records of the Year:** *The Individualism of Gil Evans*; Davis, *Funny Valentine*; Coltrane, *A Love Supreme*.

### DEMETRE IOAKIMIDIS

Contributor, *Jazz Hot*, France

**Big Band:** Ellington, Herman, Harry James (Dankworth, Nelson, Orchestra U.S.A.) . . . **Combo:** MJQ, Coltrane, Davis (Evans, Cohn-Sims, Buddy Tate) . . . **Composer:** Ellington, Lewis, Horace Silver (Giorgio Gaslini, Jackie McLean, J. J. Johnson) . . . **Arranger:** Ellington, Strayhorn, Wilson (Ernie Wilkins, Pierce, Hefti) . . . **Trumpet:** Davis, Terry, Farmer (Coles, Curson, Billy Hunt) . . . **Trombone:** L. Brown, Johnson, Fuller (Cooper, Wilson, Mangelsdorff) . . . **Alto:** Hodges, McLean, Woods (Mariano, Strozier, Turner) . . . **Tenor:** Coltrane, Rollins, Webster (Gonsalves, Tate, Turrentine) . . . **Baritone:** Carney, Payne (Henry Richardson) . . . **Clarinet:** Hamilton, Woods, Hall (Horn, Rudy Rutherford) . . . **Misc. Instrument:** Coltrane, Kirk (Thompson) . . . **Flute:** Kirk, Wess, Bud Shank (Dixon, Moody) . . . **Vibes:** Jackson, Hutcherson, Dickerson (Burton) . . . **Piano:** Evans, Ellington, Hines (Hill, Hancock, Tommy Flanagan) . . . **Organ:** Smith, Basie, (Patton, Thompson, Scott) . . . **Guitar:** Montgomery, Hall, Burrell (Cassidy, Crawford) . . . **Bass:** Chambers, Duvivier, Percy Heath (Israels, Richard Davis, Orsted Pedersen) . . . **Drums:** E. Jones, Haynes, P. J. Jones (Woodyard, Connie Kay, Hanna) . . . **Male Singer:** Rushing, Turner, Witherspoon (Estes, Hooker, Snooks Eaglin) . . . **Female Singer:** Vaughan, Fitzgerald, Jordan (Laine) . . . **Vocal Group:** Double Six, Inez Andrews . . . **Hall of Fame:** Bechet, Blanton, Christian . . . **Records of the Year:** *Ellington '66*; MJQ-Laurindo Almeida, *Collaboration*; Coltrane, *Crescent*.

### BURT KORALL

Editor, *BMI: The Many Worlds of Music*  
Contributor, *Down Beat*,  
*International Musician*

**Big Band:** Ellington, Herman, Basie (Richards, Clarke-Boland) . . . **Combo:** Evans, Davis, Mingus (Cohn-Sims, Hill) . . . **Composer:** Ellington, Gil Evans, Russell (Johnny Richards, Gerald Wilson, Charles Lloyd) . . . **Arranger:** Ellington, Evans, Johnny Richards (Schiffrin, Holman, Billy Byers) . . . **Trumpet:** Davis, Farmer, Chet Baker (Terry, Dorham, Curson) . . . **Trombone:** Brookmeyer, Johnson, Rudd (G. Brown, Bert) . . . **Alto:** Desmond, Woods, Hodges (Konitz, Mariano, McPherson) . . . **Tenor:** Sims, Getz, Hawkins (Lloyd, Thompson) . . . **Baritone:** Mulligan, Ronnie Ross, Adams . . . **Clarinet:** Russell, DeFranco, Hamilton . . . **Misc. Instrument:** Thielemans, Kirk, Thompson (Carter, Nance) . . . **Flute:** Kirk, Sahib Shihab, Mann . . . **Vibes:** Jackson, Hampton, Pike (Burton) . . . **Piano:** Evans, Friedman, Garner (Solal, Byard, Hancock) . . . **Organ:** Smith, Basie, Davis . . . **Guitar:** Hall, Montgomery, Raney . . . **Bass:** Mingus, Brown,

# 'Doc' Severinsen

felt the need for a  
better trumpet...  
so he helped  
design one.

YOU TOO,

WILL DISCOVER...

- ★ GREATER TUNING  
ACCURACY
- ★ BETTER TONAL PROJECTION
- ★ GREATER OVERALL COMFORT  
AND CONFIDENCE

WITH THE NEW  
ETERNA

Models by GETZEN

FOR additional information, write:

**GETZEN**  
Company, Inc.  
ELKHORN, WISCONSIN

HARMONY'S  
FINEST...  
DOUBLE  
CUTAWAY  
ELECTRIC  
with  
TRIPLE  
PICKUP



• Three Pickups—  
DeArmond designed.  
With Individual Ad-  
justable Magnetic  
Polepieces.

• 9 controls—for infinite  
choice of tonal effects.

• "Ultra-Slim" Neck and  
Fingerboard—with ad-  
justable TORQUE-  
LOK reinforcing rod.  
Uniform "feel"  
throughout.

• "Ultra-Thin" Arched  
Tone Chamber Body,  
richly polished.

**\$275<sup>00</sup>**

AT YOUR  
FAVORITE  
MUSIC STORE

For FREE  
Catalog  
Write Dept. DD

EST. 1992

**THE HARMONY CO.**  
4604 S. Kolin Ave., Chicago 32, Illinois

Duvivier (Carter, Bell, Israels) . . .  
**Drums:** Manne, Rich, E. Jones (Kenny  
Clarke, Jo Jones) . . . **Male Singer:** Sin-  
atra, Williams, Rushing (Mel Torme) . . .  
**Female Singer:** McRae, Laine, Lee . . .  
**Vocal Group:** Double Six, Four Fresh-  
men . . . **Hall of Fame:** Christian, Blan-  
ton, Henderson . . . **Records of the Year:**  
*Miles Davis in Europe; Dophy, Last Date;*  
*Johnny Dankworth-Cleo Laine, Shakes-*  
*peare and All That Jazz.*

## PHILIPPE KOECHLIN

Redacteur en chef, *Le Jazz Hot*, France

**Big Band:** Jones, Herman, Ellington  
(Andre Hodeir) . . . **Composer:** Mingus,  
Jef Gilson . . . **Arranger:** A. Hodeir, Lewis  
. . . **Trumpet:** Davis, Gillespie, Terry  
(Terry) . . . **Trombone:** Johnson, Ake  
Persson, Eje Thelin (Thelin) . . . **Alto:**  
McLean, Stitt, Desmond (McPherson)  
. . . **Tenor:** Johnny Griffin, Ervin, Getz  
. . . **Baritone:** Mulligan, Adams, Carney  
. . . **Clarinet:** Nicholas, Lewis . . . **Misc.**  
**Instrument:** Coltrane; Jean Luc Ponty,  
violin . . . **Flute:** Kirk . . . **Vibes:** Jack-  
son, Hampton . . . **Piano:** Monk, Ray  
Bryant, Wynton Kelly (Harris) . . . **Or-**  
**gan:** Smith, McDuff, McGriff (Booker T.  
Jones, Patterson) . . . **Guitar:** Montgom-  
ery, Rene Thomas, Raney (Thomas) . . .  
**Bass:** Mingus, Israels, Sam Jones . . .  
**Drums:** E. Jones, Haynes, Clarke (Jimmy  
Cobb) . . . **Male Singer:** Charles, Hen-  
dricks, Armstrong (Hooker) . . . **Female**  
**Singer:** Fitzgerald, Vaughan, McRae . . .  
**Vocal Group:** Double Six . . . **Hall of**  
**Fame:** Coltrane, Brown.

## ROBERT LEVIN

Freelance writer

**Big Band:** (Sun Ra, Jazz Composers  
Guild Orchestra) . . . **Combo:** Cecil Tay-  
lor, Coltrane, Ornette Coleman (Taylor,  
Albert Ayler-Sonny Murray, Coleman)  
. . . **Composer:** Taylor, Coleman, Monk  
(Coleman, Jackie McLean, Bill Dixon)  
. . . **Arranger:** Taylor, Coleman, Coltrane  
(Coleman, Archie Shepp) . . . **Trumpet:**  
Cherry, Davis (Norman Howard, Don  
Ayler, Eddie Gales) . . . **Trombone:**  
Moncur . . . **Alto:** Coleman, McLean  
(Jimmy Lyons, Charles Tyler, Giuseppe  
Logan) . . . **Tenor:** Coltrane, Albert  
Ayler, Archie Shepp (Ayler, Shepp, Phar-  
oah Sanders) . . . **Misc. Instrument:**  
Coltrane; O. Coleman, violin (A. Ayler,  
soprano saxophone) . . . **Vibes:** Dick-  
son, Hutcherson . . . **Piano:** Taylor, Monk  
(Hill) . . . **Bass:** Henry Grimes, Peacock,  
Jimmy Garrison (Grimes, Garrison, Izen-  
sohn) . . . **Drums:** E. Jones, Sonny Mur-  
ray, Williams (Murray, Graves, Andrew  
Cyrille) . . . **Male Singer:** Charles . . .  
**Female Singer:** Betty Carter (Carter)  
. . . **Hall of Fame:** Smith, Henderson,  
Bechet.

Is it simply the music some of these  
men are making or the turning social cir-  
cumstances it represents that still causes so  
much anxiety and resistance among many  
clubowners, record executives, and critics?  
"I'm getting tired of Negroes," remarked  
one critic after an Albert Ayler set.

## ALBERT MCCARTHY

Editor, *Jazz Monthly*, England

**Big Band:** Ellington, Hampton, Her-  
man . . . **Combo:** Tate, Mingus, Hum-  
phrey Lyttelton (Bruce Turner, Fair-  
weather-Brown All-Stars) . . . **Composer:**  
Ellington, Strayhorn, Johnny Dankworth  
(Dankworth) . . . **Arranger:** Ellington,  
Carter, Strayhorn (Dankworth, Buck Clay-  
ton, Holman) . . . **Trumpet:** Eldridge,  
Clayton, Ruby Braff (Emmett Berry, Joe  
Thomas, Henry [Red] Allen) . . . **Trom-**  
**bone:** Wells, Green, Dickenson (Thelin)  
. . . **Alto:** Hodges, Carter, Woods (Turn-  
er) . . . **Tenor:** Webster, Hawkins, Buddy  
Tate (Johnson, Guy Lafitte, Bjorn Johan-  
ssen) . . . **Baritone:** Carney . . . **Clari-**  
**net:** Nicholas, Bailey, Sandy Brown . . .  
**Misc. Instrument:** Smith; Little Walter,  
harmonica . . . **Flute:** Lateef . . . **Vibes:**  
Hampton, Hutcherson, Gibbs . . . **Piano:**  
Hines, Garner, Ellington (Thompson,  
Harris, Byard) . . . **Organ:** Roach, Ra-  
mirez . . . **Guitar:** Casey, Freddie Green,  
Grant Green (Cavalli) . . . **Bass:** Hinton,  
Mingus, Duvivier (Red Callender, Lamb,  
Garrison) . . . **Drums:** Jo Jones, Craw-  
ford, Oliver Jackson (Panama Francis, Al  
Harewood) . . . **Male Singer:** Hopkins,  
Howling Wolf, John Lee Hooker (J. B.  
Lenoir, Guy, Otis Rush) . . . **Female**  
**Singer:** O'Day . . . **Hall of Fame:**  
Hodges, Jimmie Noone, Hines . . . **Rec-**  
**ords of the Year:** Hines, *Spontaneous*  
*Explorations;* Ben Webster, *See You at*  
*the Fair;* Ike Quebec, *It Might as Well Be*  
*Spring.*

## HELEN McNAMARA

Jazz columnist, *Toronto Telegram*  
Contributor, *Down Beat*

**Big Band:** Ellington, Basie, Herman  
(Gerry Mulligan, Rob McConnell) . . .  
**Combo:** Peterson, Mulligan, MJQ (Red  
Richards) . . . **Composer:** Ellington,  
Lewis, Gunther Schuller (Norm Symonds,  
Ron Collier) . . . **Arranger:** Evans . . .  
**Trumpet:** Gillespie, Terry, Clayton (Ba-  
ker, Cootie Williams) . . . **Trombone:**  
Dickenson, Brookmeyer (Rob McConnell)  
. . . **Alto:** Hodges, Adderley, Desmond  
(Warren) . . . **Tenor:** Sims, Webster,  
Getz (Don Thompson, Tate) . . . **Bari-**  
**tone:** Carney, Mulligan, Adams . . .  
**Clarinet:** Hamilton, Hall, Russell (Henry  
Cuesta) . . . **Misc. Instrument:** Kirk,  
Nance . . . **Flute:** Moe Koffman . . .  
**Vibes:** Norvo, Hampton, Jackson . . .  
**Piano:** Peterson, Hines, Junior Mance  
(Thompson, Brian Browne) . . . **Organ:**  
Thompson . . . **Guitar:** Burrell, Hall,  
Montgomery (Ed Bickert) . . . **Bass:**  
Brown, Mingus, Percy Heath . . . **Drums:**  
Ed Thigpen, Joe Morello, Chico Hamilton  
. . . **Male Singer:** Rushing, Charles, Hen-  
dricks (Don Francks) . . . **Female Sing-**  
**er:** Vaughan, Joya Sherrill, Olive Brown  
. . . **Hall of Fame:** Smith, Reinhardt,  
Hines . . . **Record of the Year:** *Oscar*  
*Peterson Trio Plus One.*

## DAN MORGENSTERN

Associate Editor, *Down Beat*

**Big Band:** Ellington, Basie, Herman  
(Frank Foster, Mingus, Sal Salvador) . . .  
**Combo:** Getz, Evans, Monk (Earl Hines,



Randy Weston, John Tchicai-Roswell Rudd) . . . **Composer:** Ellington, Russell, Coleman (Strayhorn, Hill, Levitt) . . . **Arranger:** Evans, Carter, Nelson (Melba Liston, Byard, Bob Wilber) . . . **Trumpet:** Armstrong, Eldridge, Gillespie (Thomas, Willie Cook, Johnny Windhurst) . . . **Trombone:** Dickenson, Wells, Rudd (G. Brown, Wilson, Cooper) . . . **Alto:** Hodges, Moody, Coleman (Konitz, Strozier, McPherson) . . . **Tenor:** Hawkins, Webster, Ervin (Gonsalves, Johnson, Frank Foster) . . . **Baritone:** Carney, Mulligan, Adams (Allen, Pete Clark, Ben Richardson) . . . **Clarinet:** Russell, Goodman, Hamilton (Hall, Davern, Perry Robinson) . . . **Misc. Instrument:** Smith; Thompson; Buddy DeFranco, bass clarinet (Joe Farrell, soprano saxophone; Bob Wilber, soprano saxophone; Ken McIntyre, oboe) . . . **Flute:** Moody, Kirk, Lateef (Lloyd, Dixon, Buddy Tate) . . . **Vibes:** Hampton, Jackson, Hutcherson (Burton, Warren Chiasson, Harry Shephard) . . . **Piano:** Hines, Garner, Monk (Dick Wellstood, Byard, Dave Frishberg) . . . **Organ:** Smith, Basie, Davis (Rhyne, Patterson, Billy Gardner) . . . **Guitar:** Burrell, Zoller, Montgomery (F. Green, Paul Weeden, Wally Richardson) . . . **Bass:** Mingus, Brown, Duvivier (R. Davis, Tucker, Izensohn) . . . **Drums:** Jo Jones, Roach, Zutty Singleton (Jackson, Dawson, Eddie Locke) . . . **Male Singer:** Armstrong, Rushing, Charles (Babs Gonzales, Lambert, Leon Eason) . . . **Female Singer:** Fitzgerald, McKee, Helen Humes (Sloane, Harrow, Janet Lawson) . . . **Hall of Fame:** Smith, Hines, Eldridge . . . **Records of the Year:** *Ellington '66*; Ervin, *The Freedom Book*; *Mingus, Mingus, Mingus*.

#### DON NELSEN

Contributor, *Down Beat*

**Big Band:** Ellington, Herman . . . **Combo:** Monk, Coltrane, Evans (Friedman-Zoller, Ornette Coleman, Taylor) . . . **Composer:** Mingus, Russell, Monk (Bley, Levitt, Weston) . . . **Arranger:** Evans, Nelson, Russell (Cohn) . . . **Trumpet:** Farmer, Gillespie, Davis (Dorham, Curson, McGhee) . . . **Trombone:** Johnson, Rudd, Brookmeyer (Dennis) . . . **Alto:** Woods, Coleman, Hodges (Konitz, Mariano, Tchicai) . . . **Tenor:** Rollins, Coltrane, Sims (Bill Barron, Lloyd, Rivers) . . . **Baritone:** Mulligan, Davis, Carney (Richardson) . . . **Clarinet:** Russell, Giuffre, Woods . . . **Misc. Instrument:** Lateef, Kirk, Lacy (Gumina) . . . **Flute:** Moody (Richardson) . . . **Vibes:** Dickerson, Jackson, Hutcherson (Burton) . . . **Piano:** Evans, Friedman, Taylor (P. Bley, Hill, Byard) . . . **Organ:** Davis, Smith, Scott (Young) . . . **Guitar:** Hall, Montgomery, Zoller (Sete) . . . **Bass:** Mingus (Carter, Garrison, Israel) . . . **Drums:** E. Jones, Pete LaRoca, Williams (Jackson, Ed Shaughnessy, Blackwell) . . . **Female Singer:** O'Day, Jordan (Harrow, Flo Handy) . . . **Hall of Fame:** Henderson, Hines, Teagarden.

#### HARRY NICOLAUSSEN

Editor, *Orkester Journalen*, Sweden

**Big Band:** Ellington, Basie, Herman

. . . **Combo:** Davis, Gillespie, Monk (Evans, Russell, Levitt) . . . **Composer:** Ellington, Monk, Evans . . . **Arranger:** Ellington, Mingus, Monk (Levitt, Schiffrin, Fischer) . . . **Trumpet:** Gillespie, Davis, Terry (Coles, Rolf Ericson, Richard Williams) . . . **Trombone:** Johnson, Brookmeyer, Al Grey (Wilson, Thelin, G. Brown) . . . **Alto:** Hodges, Adderley, Woods (Mariano, Konitz, Strozier) . . . **Tenor:** Getz, Rollins, Webster (Zot Sims, Gonsalves, Shepp) . . . **Baritone:** Mulligan, Carney, Lars Gullin . . . **Clarinet:** Russell, DeFranco, Hall . . . **Misc. Instrument:** Kirk, Lateef, Thielemans (Thielemans, Smith, Grappelly) . . . **Flute:** Kirk, Wess, Lateef (Moody, Richardson, Steig) . . . **Vibes:** Jackson, Gibbs, Feldman (Ayres, Burton) . . . **Piano:** Evans, Monk, Hines (Kellaway, Jan Johansson, Phil Moore Jr.) . . . **Organ:** Smith, Davis, McDuff (McDuff, Scott, Holmes) . . . **Guitar:** Montgomery, Hall, Burrell . . . **Bass:** Mingus, Brown, Percy Heath (Carter, R. Davis, Israel) . . . **Drums:** E. Jones, Haynes, P. J. Jones (Johnson, Joe Dukes, Rufus Jones) . . . **Male Singer:** Rushing, Witherspoon, Charles . . . **Female Singer:** Fitzgerald, Vaughan, Lincoln (Krog, Ennis, Montgomery) . . . **Vocal Group:** Swingle Singers, Double Six, Cain-Kral (Cain-Kral) . . . **Hall of Fame:** Teagarden, Henderson, Smith.

#### JOHN NORRIS

Editor, *Coda*

**Big Band:** Ellington, Wilson, Herman (Onzy Matthews, Levitt) . . . **Combo:** Davis, Buck Clayton, Monk (Hill, Shepp, Russell) . . . **Composer:** Ellington, Mingus, Carla Bley (Hill, Charles Lloyd, Levitt) . . . **Arranger:** Evans, McFarland, Wilson (Fischer, Onzy Matthews, Ron Collier) . . . **Trumpet:** Davis, Clayton, Thad Jones (Lonnie Hillyer, Dizzy Reese) . . . **Trombone:** Dickenson, Jim Robinson, Moncur (Bohanon, Wilson, Henderson) . . . **Alto:** Mariano, McLean, Woods (McPherson, Tchicai, Strozier) . . . **Tenor:** Coltrane, Buddy Tate, Rollins (Shepp, Lloyd, John Gilmore) . . . **Baritone:** Carney, Adams, Mulligan . . . **Clarinet:** Russell, Lewis, Albert Burbank (Brown, Kippie Moeketsi, Davern) . . . **Misc. Instrument:** Kirk, Lateef, Coltrane . . . **Flute:** Kirk, Lateef, Richardson . . . **Vibes:** Hutcherson, Dickerson, Pike (Ayres, McFarland) . . . **Piano:** Monk, Don Ewell, Lennie Tristano (Byard, P. Bley, Dollar Brand) . . . **Organ:** Smith . . . **Guitar:** Hall, Montgomery, Burrell (Sonny Greenwich, Nelson Symonds) . . . **Bass:** Mingus, Richard Davis, Carter (Cecil McBee, Workman, Albert Stinson) . . . **Drums:** E. Jones, Williams, Dannie Richmond (Dawson, Jackie Williams, Ron Sullivan) . . . **Male Singer:** Sleepy John Estes, B. B. King, Muddy Waters (Fred McDowell, Curtis Jones, Robert Ballinger) . . . **Female Singer:** Jordan, Mavis Staples, Marion Williams . . . **Vocal Group:** Staple Singers, Swan Silvertones, Stars of Faith . . . **Hall of Fame:** Bechet . . . **Records of the Year:** *Davis, Funny Valentine*; *Mingus at Monterey*; *George Lewis at the San Jacinto Hall*.

In The Aug. 26 Down Beat

## the further adventures of

## Sonny Rollins

By Joe Goldberg

### TODAY'S LIFE WITH FATHA

The New-found Acceptance Of Veteran Piano Giant Earl Hines, By Dan Morgenstern

On Sale Thursday, Aug. 12

## down beat SUMMER JAZZ CLINICS

Only 1 Week to Go!

A reminder, and warning that the SUMMER JAZZ CLINICS must limit instrumentation at each camp location in proportion to the number of bands. Remember . . . there is no deadline, but applications will have to be denied when quotas are filled.

- ★ **Indiana University (Bloomington)**  
August 15 thru 21
- ★ **University of Connecticut (Storrs)**  
August 22 thru 28
- ★ **University of Nevada (Reno)**  
August 15 thru 21
- ★ **University of Utah (Salt Lake City)**  
August 22 thru 28

**Special clinic performance: Dac Severinsen, August 20 (Indiana); August 27 (Conn.).**

Added: Red Norvo for two full weeks (Reno and Salt Lake City)

Starring top faculties, including: Wally Barnett, Ken Bartosz, Matt Bettin, Leon Breiden, Tom Brown, Ron Carter, Jerry Coker, Alan Dawson, Art Dedrick, Clem DeRosa, Leonard Feather, Russ Garcia, Derryl Goes, Tasso Harris, John LaPorta, Charlie Mariano, Buddy Morrow, Ralph Mutchler, Oliver Nelson, Porky Panico, Ralph Pena, Charlie Perry, Herb Pomeroy, Morgan Powell, Ray Santisi, Johnny Smith, Marv Stamm, Jim Starkey, Bob Tilles, Art Van Damme, Tom Wirtel, and others.

**\$95.00 per week. (\*Special rates for groups)** Includes room, meals, tuition, and insurance.

Hurry this coupon before your chair is taken.

Summer Jazz Clinics, Box 221,  
South Bend, Ind. 46624  
Please send full details and application  
form without obligation.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Age \_\_\_\_\_ Instrument \_\_\_\_\_

## BEN S. PAGE

Contributor, *Down Beat*, *Jazz*

**Big Band:** Ellington, Basie . . . **Combo:** Davis, MJQ, Silver (Yusef Lateef) . . . **Composer:** Nelson, Melba Liston, Wayne Shorter (Taylor, Pat Martino, Shorter) . . . **Arranger:** Carter . . . **Trumpet:** Gillespie, Davis, Farmer (Ray Codrington, Blue Mitchell) . . . **Trombone:** Johnson, Kai Winding, Slide Hampton . . . **Alto:** Moody, Hodges, Coleman . . . **Tenor:** Coltrane, Rollins, Yusef Lateef . . . **Baritone:** Adams . . . **Flute:** Lateef . . . **Vibes:** Jackson . . . **Piano:** Monk, Wilson, Evans (Hill, Hancock, Cedar Walton) . . . **Organ:** Jackie Davis, Scott, Roach . . . **Guitar:** Montgomery, Pat Martino, Byrd (Martino) . . . **Bass:** Mingus, Brown, Jimmy Garrison . . . **Drums:** E. Jones, Williams, Grady Tate (Tate, Roger Humphries) . . . **Male Singer:** Lou Rawls, Sinatra, Williams . . . **Female Singer:** Vaughan, Lee, Etta Jones . . . **Vocal Group:** Staple Singers; Four Freshman, Swingle Singers . . . **Hall of Fame:** Freddie Green, Hodges, Milt Jackson . . . **Records of the Year:** Davis, *Funny Valentine*; Coltrane, *A Love Supreme*; Thelonious Monk, *Monk*.

## ARRIGO POLILLO

Associate Editor, *Musica Jazz*, Italy

**Big Band:** Ellington, Herman, Wilson (Richards) . . . **Combo:** Davis, Mingus, Terry-Brookmeyer (Jazz Crusaders, Clifford Jordan) . . . **Composer:** Ellington, Mingus, Monk . . . **Arranger:** Evans, Strayhorn, Neal Hefti . . . **Trumpet:** Davis, Gillespie, Terry (Curson) . . . **Trombone:** Johnson, Brookmeyer, Moncur (Thelin) . . . **Alto:** McLean, Konitz, Hodges (Ken McIntyre, Tchicai) . . . **Tenor:** Rollins, Coltrane, Getz (Henderson, Sal Nistico, Shepp) . . . **Baritone:** Carney, Mulligan, Adams . . . **Clarinet:** DeFranco, Hamilton, Bill Smith . . . **Misc. Instrument:** Coltrane, Lacy, Thielemans . . . **Flute:** Kirk, Lateef, Charles Lloyd (Eddie Pazant) . . . **Vibes:** Jackson, Hampton, Gibbs (Burton, Sadi) . . . **Piano:** Evans, Hines, Peterson (Solal, Hill, Hancock) . . . **Organ:** Smith, Scott, Davis (Holmes, Patton, Joe Bucci) . . . **Guitar:** Montgomery, Byrd, Hall (Thomas) . . . **Bass:** Brown, Mingus, Peacock (Carter, Orsted Pedersen, Eddie Khan) . . . **Drums:** E. Jones, Blakey, Williams (Riley, Hanna) . . . **Male Singer:** Rushing, Witherspoon, Charles . . . **Female Singer:** Fitzgerald, Vaughan, O'Day (Streisand) . . . **Vocal Group:** Double Six . . . **Hall of Fame:** Smith, Waller, Teagarden . . . **Records of the Year:** Dizzy Gillespie & the Double Six of Paris; Miles Davis in Europe; Mingus, *Mingus*.

I apologize for the many blanks on my ballot in the talent deserving of wider recognition division, but I'm not familiar with many of the youngest cats. The other choices are obvious or self-explanatory—at least I hope they are.

## CARLOS DE RADZITSKY

Jazz editor, *La Revue des Disques*, Critic, Belgian radio network

**Big Band:** Ellington, Basie, Herman (Nelson, Gil Evans, Thelonious Monk) . . . **Combo:** Gillespie, MJQ, Terry-Brook-

meyer (Evans, Jazz Crusaders, Horace Silver) . . . **Composer:** Ellington, Evans, Lewis (Clare Fischer, Hefti, Mingus) . . . **Arranger:** Ellington, Evans, Nelson (Schiffrin, McIntosh, Fischer) . . . **Trumpet:** Gillespie, Terry, Davis (Coles, Durham, Curson) . . . **Trombone:** Johnson, Fuller, Knepper (Henderson, Bohanon) . . . **Alto:** McLean, Stitt, Jimmy Woods (Strozier, Mariano) . . . **Tenor:** Coltrane, Hawkins, Ervin (Land, Henderson, Turrentine) . . . **Baritone:** Adams, Payne, Mulligan (Rout) . . . **Clarinet:** Russell, Hamilton, Woods . . . **Misc. Instrument:** Watkins, Grappelly, Thielemans (Ponty) . . . **Flute:** Wess, Lateef, Leo Wright (Laws) . . . **Vibes:** Jackson, Dickerson, Pike (Ayers) . . . **Piano:** Peterson, Phineas Newborn Jr., Evans (Solal, Kellaway, Jack Wilson) . . . **Organ:** Smith, Richard Holmes, Roach (Scott, Patton, Patterson) . . . **Guitar:** Montgomery, Hall, Pass (Thomas, Baden Powell, Wayne) . . . **Bass:** Brown, A. Davis, Mingus (Israels, R. Davis, Garrison) . . . **Drums:** Haynes, E. Jones, Roach (Tate, Dawson, Richmond) . . . **Male Singer:** Armstrong, Rushing, Hendricks (Joe Carroll, Hartman) . . . **Female Singer:** Fitzgerald, Vaughan, McRae . . . **Vocal Group:** Double Six, Swingle Singers . . . **Hall of Fame:** Henderson, Smith, Christian . . . **Records of the Year:** Monk, *Big Band and Quartet in Concert*; *The Individualism of Gil Evans*; MJQ, *The Sheriff*.

My selections are, in a way, conservative, except for a few names. In fact, I have no ears for what is called "free jazz," in which I cannot find any true emotional feeling or really constructive significance. To me, many of the young, talented musicians are working in the wrong direction, but maybe I am wrong. My record choices should be completed in saying that I have enjoyed many more records of Ellington, Basie, Miles Davis, Mingus, Pee Wee Russell, Johnny Coles, Dizzy Gillespie, etc., who are people who create music with a form, a meaning . . . and swing.

## PAULINE RIVELLI

Editor, *Jazz*

**Big Band:** Ellington, Basie, Herman (Evans, Nelson, Mingus) . . . **Combo:** Coltrane, Davis, Monk (Horace Silver, Hill, Shirley Scott) . . . **Composer:** Ellington, Gary McFarland, Strayhorn (Coltrane, Bob Hammer, Manny Albam) . . . **Arranger:** Ellington, Strayhorn, Nelson (Hammer, Albam, Archie Shepp) . . . **Trumpet:** Davis, Armstrong, Terry (Nance, Thomas, Yank Lawson) . . . **Trombone:** Johnson, Rudd, L. Brown (Wilson, Mangelsdorff, Cutty Cutshall) . . . **Alto:** Hodges, Mariano, Desmond (James Spaulding, Marion Brown, Tchicai) . . . **Tenor:** Coltrane, Webster, Getz (Shepp, Ayler, Gonsalves) . . . **Baritone:** Carney, Adams, Mulligan (Richardson) . . . **Clarinet:** Russell, Scott, DeFranco (Bill Stegmeyer) . . . **Misc. Instrument:** Coltrane, Lacy, Lateef (Thielemans) . . . **Flute:** Lateef, Mann, Kirk (Moody, Frank Wess, Dixon) . . . **Vibes:** Jackson, Hutcherson, Hampton (Burton, Red Norvo, McFarland) . . . **Piano:** Ellington, Peterson, McCoy Tyner (Hines, Hank Jones,

Kellaway) . . . **Organ:** Scott, Smith, Davis (Young, Ray Charles, Basie) . . . **Guitar:** Hall, G. Green, Raney (Galbraith, Sete) . . . **Bass:** R. Davis, Mingus, Brown (Carter, Workman, Bob Haggart) . . . **Drums:** E. Jones, Roach, Manne (Richmond, J.C. Moses, Murray) . . . **Male Singer:** Armstrong, Charles, Muddy Waters (Hartman, Rushing, Clancy Hayes) . . . **Female Singer:** Vaughan, Lincoln, McRae (Alexandria, Chris Connor, Morgana King) . . . **Vocal Group:** Clara Ward, Raelets, Hi-Lo's . . . **Hall of Fame:** Coltrane, Pee Wee Russell, Hines . . . **Records of the Year:** Coltrane, *A Love Supreme*; Miles Davis in Europe; Herbie Hancock, *Inventions and Dimensions*.

## TOM SCANLAN

Contributor, *Down Beat*, *Army Times*

**Big Band:** Ellington, Basie, Herman (U.S. Air Force Dance Band) . . . **Combo:** Peterson, Terry-Brookmeyer (Tommy Gwaltney) . . . **Composer:** Ellington, Strayhorn . . . **Arranger:** Ellington, Manny Albam, Nelson (McIntosh, Newsom, John Bunch) . . . **Trumpet:** Clayton, Eldridge, Terry . . . **Trombone:** Green, Dickenson, Bill Harris (Cutty Cutshall) . . . **Alto:** Carter, Hodges, Desmond (Moody) . . . **Tenor:** Freeman, Sims, Webster (Flip Phillips, Tate, Bob Wilber) . . . **Baritone:** Mulligan, Carney, Adams (Allen) . . . **Clarinet:** Goodman, Hall, Peanuts Hucko (Ernie Cacaes) . . . **Misc. Instrument:** Smith, Thielemans (Dick Bailey, accordian) . . . **Flute:** Wess, Moody, Bud Shank . . . **Vibes:** Hampton, Norvo, Jackson . . . **Piano:** Wilson, Peterson, Hines (Herman Chittison, John Eaton, John Malachi) . . . **Organ:** Joe Mooney . . . **Guitar:** F. Green, Steve Jordan, Montgomery (Galbraith, Sete, Bill Harris) . . . **Bass:** Brown, Duvivier, A. Davis (Butch Warren, Major Holley, Keter Betts) . . . **Drums:** Jo Jones, Johnson, Rich (Don Lamond, Frank Butler, Irv Kluger) . . . **Male Singer:** Armstrong, Tony Bennett, Witherspoon (Joe Mooney) . . . **Female Singer:** Lurlean Hunter, Lena Horne, Fitzgerald (Hunter, Horn, LaVern Baker) . . . **Hall of Fame:** Waller, Teagarden, Eldridge . . . **Records of the Year:** Oscar Peterson *Trio Plus One*; Benny Goodman, *Made in Japan*; Peterson, *Canadiana Suite*.

Let others cheer, plead, weep, and beg for the "new thinkers." I happen to prefer the swingers, the proven professionals, who play songs. And, of course, Fats Waller should have been in the Hall of Fame a long, long time ago.

## MICHAEL G. SHERA

Contributor, *Jazz Journal*, England

**Big Band:** Ellington, Mingus, Herman (Dankworth, Hayes) . . . **Combo:** Evans, Terry-Brookmeyer, Farmer (Jimmy Deuchar, Alex Welsh, Humphrey Lyttelton) . . . **Composer:** Ellington, Strayhorn, Monk (Russell, McFarland, Nelson) . . . **Arranger:** G. Evans, Carter, Benny Golson (Bill Evans, Thad Jones, Foster) . . . **Trumpet:** Henry (Red) Allen, Terry, Hubbard (Shavers, Cootie Williams, McGhee) . . . **Trombone:** Moncur, L. Brown, Dickenson (Keith Christie, Cooper) . . .





\*Jimmy Smith at the Hammond Organ, No. 1 in the Annual Downbeat Poll. Scott, McDuff, Fischer and Grant all ranked in the top ten, all on the Hammond Organ.

# WINNERS\* OF THE NEW DOWN BEAT POLL:

**JIMMY  
SMITH**  
AT THE  
HAMMOND ORGAN

**SHIRLEY  
SCOTT**  
AT THE  
HAMMOND ORGAN

**JACK  
McDUFF**  
AT THE  
HAMMOND ORGAN

**CLARE  
FISCHER**  
AT THE  
HAMMOND ORGAN

**EARL  
GRANT**  
AT THE  
HAMMOND ORGAN

***"I once heard of a jazz organist who didn't play the  
Hammond Organ...but I just can't remember his name."***

Here are some of the reasons that top jazz organists all play the Hammond Organ:

Only Hammond Console and Spinet Organs have the fast "attack" and the range of expression you need for modern jazz.

Hammond Harmonic Drawbars give more instrumental sounds, special effects and tonal variety.

Hammond's exclusive "Customized Tone Selection" feature available on Hammond Console Models lets the professional preset and "lock in" 18 of his personalized combinations—those sounds

unique to the artist's style that set him apart and give his music the award-winning difference.

And only Hammond's rich, full voice is able to give your music that unique vibrancy and excitement that has made Hammond famous.

Plus the fact that the famous tone wheel generator in Hammond Console and Spinet Organs can never get out of tune and never needs tuning.

No question, you sound best on a Hammond Organ. Just ask the winners of the Downbeat Poll. Or prove it to yourself at your Hammond dealer's.

Music's most glorious voice  
**HAMMOND ORGAN**  
Also makers of the Hammond Piano

HAMMOND ORGAN COMPANY  
4200 WEST DIVERSEY AVENUE  
CHICAGO, ILLINOIS 60639

Please send me complete information on the Hammond Organ. Also send brochure on Hammond Customized Tone Selection. There is no cost or obligation.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Zip Code or County \_\_\_\_\_

DB-8-24

©Hammond Organ Co. 1965

**Alto:** McLean, Hodges (Turner, Russell Procope, Joe Harriott) . . . **Tenor:** Webster, Rollins, Getz (Illinois Jacquet, Turrentine, Ronnie Scott) . . . **Baritone:** Carney, Payne, Jerome Richardson (Johnny Barnes) . . . **Clarinet:** Russell, Russell Procope, Woods (Brown) . . . **Misc. Instrument:** Kirk, Lateef, Watkins (Harry Carney, bass clarinet; Nance) . . . **Flute:** Lateef, Kirk, Mann (Richardson, Moody, Dixon) . . . **Vibes:** Hutcherson, Dickerson, Jackson (Burton, Bill LeSage) . . . **Piano:** Evans, Ellington, Monk (Hill, Bud Powell, Tommy Flanagan) . . . **Organ:** Smith, Roach (Paul Bryant) . . . **Guitar:** Montgomery, Hall, Burrell (Sete, Dave Goldberg, Crawford) . . . **Bass:** Mingus, Peacock, Carter (R. Davis, Israels, Garrison) . . . **Drums:** Haynes, E. Jones, Kenny Clarke (Richmond, Johnson, Riley) . . . **Male Singer:** Turner, Witherspoon, Armstrong (Henry [Red] Allen) . . . **Female Singer:** Vaughan, Cleo Laine, McRae . . . **Vocal Group:** Supremes, Martha & the Vandellas . . . **Hall of Fame:** Hines, Teagarden, Benny Carter . . . **Records of the Year:** Andrew Hill, *Judgment*; Hines, *Spontaneous Explorations*; McLean, *Destination Out*.

Not an outstanding year for record releases, but I disliked leaving out Monk's *Big Band and Quartet in Concert*. Looking at last year's poll, I wonder whether the vocal-group category is really necessary. Wouldn't a blues-Gospel section be more useful? If my selection of Bill Evans as an arranger seems odd, just listen to any performance by his trio.

## HARVEY SIDERS

Contributing Editor, *Down Beat*

**Big Band:** Herman, Ellington, Wilson (Dick Wright, Nelson) . . . **Combo:** Davis, Gillespie, Peterson (Ahmad Jamal, Ramsey Lewis, Three Sounds) . . . **Composer:** Shorty Rogers, Gerald Wilson, Bill Holman (Allyn Ferguson, Jim Knight, Jack Quigley) . . . **Arranger:** Marty Paich, Johnny Williams, Wilson (Lee, Gary Burton, Levitt) . . . **Trumpet:** Davis, Bobby Hackett, Farmer (McGhee, Conte Candoli, Dorham) . . . **Trombone:** Johnson, Brookmeyer, Dickenson (Dick LaFave) . . . **Alto:** Desmond, Bud Shank, Hodges (Strozier, Mariano, Jimmy Mosher) . . . **Tenor:** Getz, Rollins, Sims (Turrentine, Rivers, Shepp) . . . **Baritone:** Mulligan, Payne, Carney (Nimitz, Tom Anastas) . . . **Clarinet:** DeFranco, Russell, Scott (Buddy Collette, Horn) . . . **Misc. Instrument:** Coltrane; Lateef; Art Van Damme, accordion (Red Callender, tuba; Ravi Shankar, sitar; Hubert Laws, piccolo) . . . **Flute:** Moody, Mann, Kirk (Buddy Collette, Bud Shank, Leo Wright) . . . **Vibes:** Gary Burton, Jackson, Hampton (Emil Richards, McFarland, Johnny Rae) . . . **Piano:** Herbie Hancock, Peterson, Evans (Ramsey Lewis, Victor Feldman, Hank Jones) . . . **Organ:** Smith, Scott, Davis (Bill Doggett) . . . **Guitar:** Burrell, Hall, Pass (Sete, Jose Paula) . . . **Bass:** Brown, Carter, R. Davis (Chris White, Gene Cherico, Monty Budwig) . . . **Drums:** Manne, Williams, P. J. Jones (Dawson, Hanna, Floyd Williams) . . . **Male Singers:** Sinatra, Torme, Williams (Chet Baker, Joe Lee Wilson, Arthur

Prysock) . . . **Female Singer:** Fitzgerald, McRae, Lee (Ennis, Sloane, Anne-Marie Moss) . . . **Vocal Group:** Swingle Singers, Cain-Kral, Double Six (Brasil '65) . . . **Hall of Fame:** Henderson, Christian, Brown . . . **Records of the Year:** Davis, *Funny Valentine*; George Shearing, *Out of the Woods*; Bob Brookmeyer and *Friends*.

Glancing over my selections for the various categories, I find that what influenced me the most was the Los Angeles Neophonic Orchestra. Its inaugural season, under Stan Kenton, focused not only on soloists and sidemen but also on arrangers and composers, spawning a wealth of new and important voices.

## FRANK TENOT

Editor, *Jazz Magazine*, France

**Big Band:** Ellington, Basie, Herman . . . **Combo:** Davis, Monk, Peterson . . . **Composer:** Ellington, Lewis . . . **Arranger:** Ellington, Carter, Frank Foster . . . **Trumpet:** Gillespie, Davis, Armstrong (Terry, Nance, Aarons) . . . **Trombone:** Johnson, L. Brown, Buster Cooper (Green, Thelin) . . . **Alto:** Hodges, McLean, Adderley (Stitt) . . . **Tenor:** Getz, Paul Gonsalves, Coltrane (Turrentine, Byas, Eddie Davis) . . . **Baritone:** Carney, Mulligan, Adams . . . **Clarinet:** Nicholas, Claude Luter, Bigard (M. Saury, Mezz Mezzrow) . . . **Misc. Instrument:** Coltrane, Kirk, Smith (Grappelly, Ponty, Watkins) . . . **Flute:** Wess, Eric Dixon, Dave Newman (Michel Roques) . . . **Vibes:** Jackson, Hampton (Burton) . . . **Piano:** Garner, Monk, Peterson (Solal, Hancock, Kelly) . . . **Organ:** Smith, Davis, Richard Holmes (Lou Bennett, Jimmy McGriff) . . . **Guitar:** Montgomery, Burrell, G. Green (Thomas, Billy Butler, Matt Murphy) . . . **Bass:** Brown, Mingus, Duvivier (Israels, Bell, Pierre Michelot) . . . **Drums:** E. Jones, Roach, Williams (Jackson, Dannie Richmond, Connie Kay) . . . **Male Singer:** Charles, Armstrong, John Lee Hooker (Mick Jagger, Ray Nance, Georgie Fame) . . . **Female Singer:** Fitzgerald, Vaughan, LaVern Baker . . . **Vocal Group:** Double Six . . . **Hall of Fame:** Reinhardt, Waller, Smith . . . **Record of the Year:** Stan Getz, *Getz Au Go Go*.

## SINCLAIR TRAILL

Editor, *Jazz Journal*, England

**Big Band:** Ellington, Basie, Herman (Quincy Jones, Hampton, Lloyd Price) . . . **Combo:** Armstrong, Gillespie, Silver (Monk, Roy Eldridge, Oscar Peterson) . . . **Composer:** Ellington, Strayhorn, Q. Jones (Monk, Hefti, Oliver Nelson) . . . **Arranger:** Ellington, Q. Jones, Nat Pierce (Pierce, Billy Strayhorn, Holman) . . . **Trumpet:** Clayton, Eldridge, Terry (Baker, Harry James, Nance) . . . **Trombone:** Dickenson, Wells, L. Brown (Henry Coker, Quentin Jackson, Booty Wood) . . . **Alto:** Hodges, Hilton Jefferson, Willie Smith (Benny Carter, Procope, Bobby Plater) . . . **Tenor:** Webster, Hawkins, Paul Gonsalves (Byas, Johnson, Buddy Tate) . . . **Baritone:** Carney, Payne, Charles Fowlkes (Richardson, Pepper Adams, Henry) . . . **Clarinet:** Hamilton, Nicholas, Marshall Royal (Pee Wee Russell, Darnell Howard,

Procope) . . . **Misc. Instrument:** Smith, Kirk, Nance (Watkins) . . . **Flute:** Les Spann, Wess, Kirk (Leo Wright, Eric Dixon) . . . **Vibes:** Hampton, Gibbs, Feldman (Glenn) . . . **Piano:** Hines, Ellington, Mary Lou Williams (Count Basie, Thompson, Hank Jones) . . . **Organ:** Smith, Davis, Basie (Earl Grant, Ram Ramirez, Scott) . . . **Guitar:** Burrell, Byrd, Montgomery (F. Green, Barney Kessel, Ellis) . . . **Bass:** Hinton, Brown, Duvivier (Lamb, Keter Betts, Pops Foster) . . . **Drums:** Sam Woodyard, Osie Johnson, Jimmy Crawford (Hanna, Major Holley, Gene Ramey) . . . **Male Singer:** Armstrong, Rushing, Turner (Lonnie Johnson, Memphis Slim, T-Bone Walker) . . . **Female Singer:** Fitzgerald, McRae, Helen Humes (LaVern Baker, Laine, Annie Ross) . . . **Vocal Group:** Swingle Singers, Clara Ward, Staple Singers . . . **Hall of Fame:** Hines, Don Byas, Hodges . . . **Records of the Year:** Hines, *Spontaneous Explorations*; Duke Ellington, *Piano in the Foreground*; Count Basie, *Easin' It*.

These are the musicians who have given me the most pleasure during the last year—with particular reference to Hines, who did a roaring tour of England and proved himself to be still the greatest jazz pianist of them all.

## JOHN A. TYNAN

Former Associate Editor, *Down Beat*

**Big Band:** Ellington, Basie, Herman (Henderson, Dick Grove) . . . **Combo:** Evans, MJQ, Peterson (Horn, Vic Feldman, Pete Jolly) . . . **Composer:** Ellington, Monk, Gary McFarland (Schiffrin) . . . **Arranger:** Evans, McFarland, Benny Golson (Bob Florence, Holman, H.B. Barnum) . . . **Trumpet:** Gillespie, Terry, Davis (Dupree Bolton, Conte Candoli, Lee Katzman) . . . **Trombone:** Johnson, Frank Rosolino, Fuller (Ray Sims, Cooper, Wilson) . . . **Alto:** Stitt, Adderley, Woods (Mariano, Vi Redd, Paul Winter) . . . **Tenor:** Webster, Getz, Gordon (Land, Gonsalves, Jeff Laskey) . . . **Baritone:** Mulligan, Carney, Adams (Nimitz, Hood, Bud Shank) . . . **Clarinet:** DeFranco, Hamilton, Goodman (Bob Achilles, Horn) . . . **Misc. Instrument:** Kirk, Smith, Lateef (DeFranco; Gumina; Nimitz, contrabass clarinet) . . . **Flute:** Lateef, Wess, Mann (Horn, Moody, Dixon) . . . **Vibes:** Jackson, Hampton, Gibbs (Ayers, Burton, Lyn Blessing) . . . **Piano:** Evans, Peterson, Hank Jones (Newborn, Mike Melvoin, Mike Lang) . . . **Organ:** Scott, Smith, Roach (McDuff) . . . **Guitar:** Montgomery, Hall, Pass (Ellis, Crawford, Sete) . . . **Bass:** Brown, Mingus, Red Mitchell (Carter, Monty Budwig, Chuck Berghofer) . . . **Drums:** Rich, Blakey, Haynes (Bellson, Hanna, Colin Bailey) . . . **Male Singer:** Armstrong, Charles, Sinatra (Rawls, Son House) . . . **Female Singer:** McRae, Vaughan, Nancy Wilson (Alexandria, Marian Montgomery, Carol Ventura) . . . **Vocal Group:** Double Six, Cain-Kral, Swingle Singers (Clara Ward) . . . **Hall of Fame:** Teagarden, Waller, Henderson.

## YURI VIKHARIEFF

Contributor, *Down Beat*

**Big Band:** Mingus, Herman, Dizzy



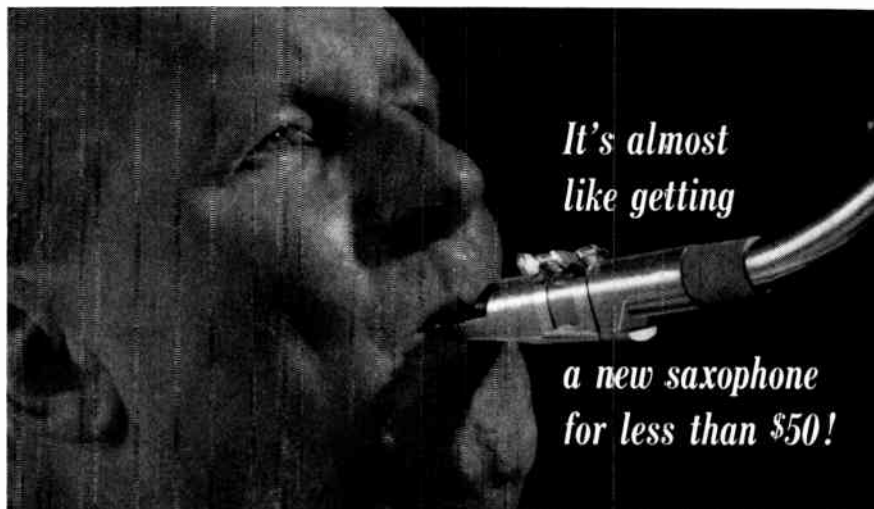
Gillespie (Mingus, Herman, Sun Ra) . . .  
**Combo:** Archie Shepp, George Russell,  
 Jimmy Giuffre (Shepp, Russell, Chico  
 Hamilton) . . . **Composer:** Coleman,  
 Archie Shepp, Carla Bley (Coleman,  
 Taylor, Shepp) . . . **Arranger:** Evans,  
 Russell, Roswell Rudd (Rudd) . . .  
**Trumpet:** Cherry, Ellis, Farmer (Alan  
 Shorter, Bill Dixon, Shake Keane) . . .  
**Trombone:** Rudd, Moncur, Mangelsdorff  
 (Mangelsdorff, G. Brown, Henderson) . . .  
**Alto:** Coleman, McLean, Sonny Simmons  
 (Roman Kunsman, Simmons, Tchicai)  
 . . . **Tenor:** Shepp, A. Ayler, Sam Rivers  
 (Shepp, Ayler, Rivers) . . . **Baritone:**  
 Sahib Shihab, Davis . . . **Clarinet:** Giuffre  
 . . . **Misc. Instrument:** Sonny Simmons,  
 English horn (Simmons) . . . **Flute:**  
 Jeremy Steig, Prince Lasha, Charles Lloyd  
 (Steig, Lasha, Lloyd) . . . **Vibes:** Hutch-  
 erson . . . **Piano:** Taylor, P. Bley, Monk  
 (Bley, Byard) . . . **Guitar:** Hall . . .  
**Bass:** Haden, Swallow, Peacock (Izen-  
 sohn, Workman, Bob Cranshaw) . . .  
**Drums:** Sonny Murray, Williams, Higgins  
 (Murray, Moffett) . . . **Female Singer:**  
 Jordan (Maju Kuut) . . . **Hall of Fame:**  
 Coleman, Cecil Taylor, Coltrane . . .  
**Records of the Year:** Shepp, *Four for*  
*Trane*; Coltrane, *A Love Supreme*; Dolphy,  
*Last Date*.

Regarding the new category, Record of  
 the Year, it's a pity that Ornette Coleman  
 and Cecil Taylor—two giants of today's  
 jazz—have no opportunity to record, even  
 though their playing is the most important  
 event in the world's jazz life.

#### STEVE VOCE

Contributor, *Jazz Journal*, England

**Big Band:** Ellington, Jones, Herman  
 (Hayes, Mike Westbrook, Mike Daniels)  
 . . . **Combo:** Terry-Brookmeyer, Roland  
 Kirk, Gordon Robinson (Brian Dee,  
 Humphrey Lyttelton, Stan Tracy) . . .  
**Composer:** Evans, Roland Kirk, Harry  
 South (Bob Brookmeyer, Al Cohn, Hum-  
 phrey Lyttelton) . . . **Arranger:** Evans,  
 Jones, Nat Pierce (Harry South, John  
 Surman, Alan Hare) . . . **Trumpet:** Clay-  
 ton, Terry, Davis (Bobby Hackett, Billy  
 Butterfield, Ruby Braff) . . . **Trombone:**  
 Dickenson, L. Brown, Wells (Urbie Green,  
 Ken Wray, Roy Cimmmins) . . . **Alto:**  
 Hodges, Woods, Bruce Turner (Tony Coe,  
 Warren, Joe Harriott) . . . **Tenor:** Getz,  
 Webster, Hawkins (Buddy Tate, Jimmy  
 Hamilton, Dick Morrissey) . . . **Baritone:**  
 Carney, Mulligan, Joe Temperly (John  
 Surman, Bud Shank) . . . **Clarinet:**  
 Hamilton, Bigard, Goodman (Archie  
 Semple, Tony Coe, Bruce Turner) . . .  
**Misc. Instrument:** Kirk, Smith, Nance  
 (Don Elliott, mellophone; Harry Carney,  
 bass clarinet) . . . **Flute:** Wess, Kirk,  
 Hayes (Jimmy Hamilton) . . . **Vibes:**  
 Hampton, Jackson, Gibbs (Ronnie Gleave,  
 Hayes, Glenn) . . . **Piano:** Hank Jones,  
 Peterson, Evans (Brian Dee, Stan Tracy,  
 Fred Hunt) . . . **Guitar:** Hall, Mont-  
 gomery, Les Spann (Casey, Raney, Lon-  
 nie Johnson) . . . **Bass:** Hinton, Brown,  
 Mingus (Freddie Logan, Major Holley,  
 Gene Ramey) . . . **Drums:** Blakey,  
 Roach, Crawford (Johnny Butts, Phil  
 Seamen, Lennie Hastings) . . . **Male Sing-  
 er:** Mark Murphy, Turner, Jackie Paris

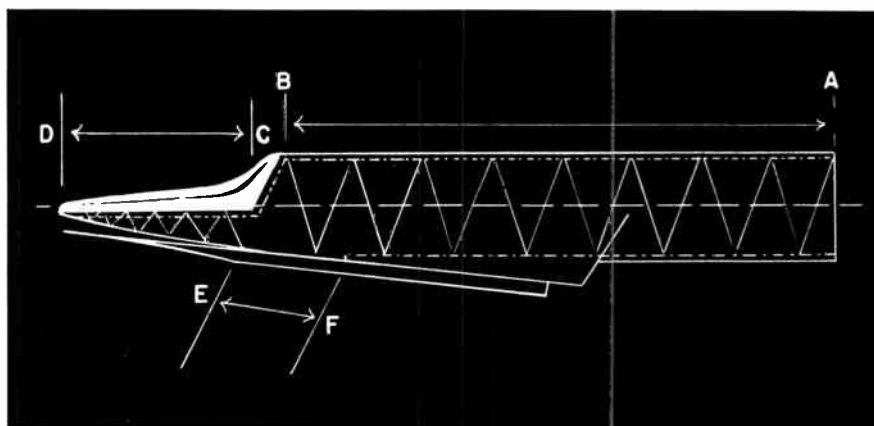


*It's almost  
 like getting*

*a new saxophone  
 for less than \$50!*

## BRILHART LEVEL-AIR METAL MOUTHPIECES

featuring a new principle of air-acoustics



**This principle gives you brilliance, quick response and flawless intonation possible only with the Brillhart Level-Air!**

**HERE'S WHY:** You get immediate response because the small column of air marked C-D in the diagram above is triggered by the slightest reed vibration and then transmitted, without distortion at the critical E-F area, to the tone chamber (B-A). This chamber instantly magnifies the tone to the full capacity of your instrument.

In addition, the unusual length of the main tone chamber smooths out the harmonics to give your instrument more uniform timbre and responsiveness in every register and at any dynamic level. It also keeps the octaves in tune regardless of the position of the mouthpiece on the neck-cork.

That's why no other metal mouthpiece can give you the quality, brilliance, quick response and flawless intonation of the Brillhart Level-Air!

All Brillhart Level-Air metal mouthpieces are made of the finest solid surgical stainless steel, and individually registered, personally tested and guaranteed. Each comes with a matching cap and ligature in facings 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, and 9½.  
 Alto, \$36; Tenor, \$39; Baritone, \$42. Try one on your saxophone, at your favorite music dealer's!



DISTRIBUTED EXCLUSIVELY BY



Outside U. S. A., Bach International, Box 310, Elkhart, Indiana

August 12 □ 49

(Hartman, Rawls, Lonnie Johnson) . . . **Female Singer:** Fitzgerald, Ethel Ennis, Lee (Marian Montgomery, Laine, Rita Reys) . . . **Vocal Group:** Double Six, Cain-Kral, Swingle Singers . . . **Hall of Fame:** Teagarden, Dinah Washington, Quincy Jones . . . **Records of the Year:** Mark Murphy, *That's How I Love the Blues*; Roland Kirk, *We Free Kings*; Le Vrai Buck Clayton.

The organ seems to be about as delicate an instrument as the banjo—and about as much help. Hence the blank. The British scene has benefited enormously from the presence of such Americans as Mark Murphy, Buck Clayton, Ben Webster, and Vic Dickenson. In addition to providing work for British musicians, they have also improved standards of musicianship considerably. Let us keep them, and you can gladly keep the Beatles.

#### ERIC T. VOGEL

Associate Editor, *Jazz Podium*, Germany  
Contributor, *Down Beat*, Radio Hamburg

**Big Band:** Ellington, Basie, Herman (Richards, Karel Krautgartner, Nelson) . . . **Combo:** Adderley, Gillespie, Mingus (Friedman-Zoller, Levitt, Mangelsdorff) . . . **Composer:** Russell, Nelson, Mingus (Pavel Blatny, Kamil Hala, C. Bley) . . . **Arranger:** Russell, Oliver Nelson, Evans (Blatny, Hala, Hans Koller) . . . **Trumpet:** Gillespie, Carmell Jones, Davis (Terry, Curson, Coles) . . . **Trombone:** Johnson, Mangelsdorff, Brookmeyer (Mangelsdorff, G. Brown, Thelin) . . . **Alto:** Adderley, Coleman, McLean (McPherson, Mariano, Namyslawski) . . . **Tenor:** Coltrane, Rollins, Getz (Rivers, Henderson, Shepp) . . . **Baritone:** Mulligan, Adams, Davis (Jan Konopasek, Brignola, Hittner) . . . **Clarinet:** Bill Smith, Giuffre, Russell (Karel Krautgartner, Horn, Hugo Loewenstern) . . . **Misc. Instrument:** Lacy, Watkins, Kirk (Watkins, Thielemans, Carter) . . . **Flute:** Wess, Lateef, Kirk (Steig, Richardson, Laws) . . . **Vibes:** Jackson, Hampton, Hutcherson (Burton, Vig, Vera Auer) . . . **Piano:** Evans, Friedman, P. Bley (Byard, Hill, Zeitlin) . . . **Organ:** Smith, Scott, Roach (Patton, Young, Phil Porter) . . . **Guitar:** Zoller, Hall, Montgomery (Raney, Crawford, Wayne) . . . **Bass:** Peacock, Swallow, Mingus (R. Davis, Phillips, Carter) . . . **Drums:** E. Jones, Williams, Blakey (Heath, Moffett, Daniel Humair) . . . **Male Singer:** Charles, Rushing, Armstrong (Terry, Hartman) . . . **Female Singer:** Fitzgerald, Jordan, McRae (Ennis, Gloria Lynne, Betty Carter) . . . **Vocal Group:** Swingle Singers, Double Six, Cain-Kral (Cain-Kral) . . . **Hall of Fame:** Hines, Eldridge, Teddy Wilson . . . **Records of the Year:** Hill, *Black Fire*; Coltrane, *A Love Supreme*; Denny Zeitlin, *Cathexis*.

There are some so-called musicians who are playing under the camouflage of the "new thing," in a manner which excludes the use of the brain between the blowing of air into a mouthpiece and moving the fingers on the instrument. The resulting sound (or, better said, noise) is the product of chance and chaos. Often these musicians are covering up their technical incompetence. To all these musicians I

would recommend: take lessons from Ornette Coleman.

#### ROMAN WASCHKO

Contributor, *Down Beat*, *Billboard*, *Jazz Podium*, Radio Bremen, Radio Poland

**Big Band:** Ellington, Basie, Herman (Dankworth, Clarke-Boland) . . . **Combo:** Evans, Monk, Davis (Jimmy Giuffre, Mangelsdorff, Shepp) . . . **Composer:** Russell, Monk, Taylor . . . **Arranger:** Evans, Benny Golson . . . **Trumpet:** Davis, Cherry, Ellis (Benny Bailey) . . . **Trombone:** Johnson (Mangelsdorff) . . . **Alto:** McLean, Leo Wright (Namyslawski) . . . **Tenor:** Coltrane, Rollins, Charlie Rouse (Shepp) . . . **Baritone:** Mulligan . . . **Clarinet:** Giuffre . . . **Misc. Instrument:** Kirk . . . **Flute:** Kirk, Lateef, Sahib Shihab . . . **Vibes:** Jackson . . . **Piano:** Evans, P. Bley, Peterson (Kellaway, Hill) . . . **Organ:** Smith, Scott . . . **Guitar:** Montgomery, Hall (Thomas) . . . **Bass:** Chambers, Brown, Swallow (Gunter Lenz) . . . **Drums:** Roach, E. Jones, Williams . . . **Male Singer:** Williams, Rushing, Witherspoon . . . **Female Singer:** Fitzgerald, Vaughan, Annie Ross (Alexandria, Laine) . . . **Vocal Group:** Double Six, Swingle Singers . . . **Hall of Fame:** Coleman, Mingus . . . **Records of the Year:** Shepp, *Four for Trane*; McLean, *Destination Out*; Albert Mangelsdorff, *Now Jazz Ramwong*.

It is rather difficult for European jazz artists to enter *Down Beat's* polls, for American jazz critics usually don't know them. However, some of them are particularly creative, and their achievements should be known to everyone who is interested in pushing jazz ahead.

#### PETE WELDING

Assistant Editor, *Down Beat*

**Big Band:** Ellington, Herman, Wilson (Dankworth) . . . **Combo:** Coltrane, Monk, Evans (Zeitlin, Taylor, Shepp) . . . **Composer:** Ellington, Monk, Mingus (Mingus, Coleman, Russell) . . . **Arranger:** Ellington, Evans, Mingus (Mingus, Fischer, Levitt) . . . **Trumpet:** Davis, Gillespie, Farmer (McGhee, Gene Shaw) . . . **Trombone:** Johnson, Dickenson, Fuller (Mangelsdorff) . . . **Alto:** Hodges, McLean, Mariano (Mariano, Tchicai) . . . **Tenor:** Hawkins, Rollins, Coltrane (Shepp, Lateef, Henderson) . . . **Baritone:** Mulligan, Lars Gullin, Adams . . . **Clarinet:** Russell, Lewis, DeFranco (Chace) . . . **Misc. Instrument:** Coltrane, Kirk, Lateef (Thompson, Smith) . . . **Flute:** Kirk, Lateef, Wess (Laws, Moody, Steig) . . . **Vibes:** Jackson, Norvo, Hutcherson . . . **Piano:** Peterson, Evans, Hines (Zeitlin, Hill, Hancock) . . . **Guitar:** Montgomery, Hall, Byrd (Sete, Wayne) . . . **Bass:** Brown, Mingus, Duvivier (Carter, R. Davis, Garrison) . . . **Drums:** E. Jones, Roach, Blakey (Richmond, Ed Blackwell) . . . **Male Singer:** Charles, King, Muddy Waters (Roebuck Staples, Howling Wolf, B. B. King) . . . **Female Singer:** Fitzgerald, Mavis Staples (Staples) . . . **Vocal Group:** Staple Singers, Inez Andrews, Revelation Singers . . . **Hall of Fame:** Hines, Robert Johnson, Henderson.

#### MARTIN WILLIAMS

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

**Big Band:** Ellington, Basie, Herman . . . **Combo:** Ornette Coleman, Davis, Farmer . . . **Composer:** Coleman, Mingus, Taylor . . . **Arranger:** Strayhorn, Ellington . . . **Trumpet:** Armstrong, Davis, Gillespie (Johnny Windhurst) . . . **Trombone:** Wells, L. Brown . . . **Alto:** Coleman, Hodges, McLean (Allen) . . . **Tenor:** Hawkins, Freeman, Coltrane . . . **Baritone:** Carney . . . **Clarinet:** Giuffre, Russell (Al Cohn) . . . **Flute:** Wess, Lateef . . . **Vibes:** Jackson, Hampton . . . **Piano:** Monk, Hines, Evans (Zeitlin, Byard, Hill) . . . **Guitar:** Hall, Montgomery, Raney . . . **Bass:** Mingus, Swallow, Haden (Carter, R. Davis) . . . **Drums:** Kay, Williams, Higgins . . . **Male Singer:** Armstrong, Charles, Witherspoon (Osborne Smith) . . . **Female Singer:** Fitzgerald, McRae . . . **Vocal Group:** Staple Singers . . . **Hall of Fame:** Oliver, Sidney Catlett, Smith . . . **Records of the Year:** Mingus at Monterey; Coltrane, *Crescent*; Miles Davis in Europe.

I voted for Armstrong because I was lucky enough to hear him recently on one of those occasions when his horn was at its formidable best. But I know that if I had not been so fortunate, this ballot might be different; however, that difference would in no way reflect on Armstrong's towering talent. The same principle applies to all the votes and all the blanks on my ballot.

#### JOHN S. WILSON

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


**Big Band:** Herman, Ellington . . . **Combo:** Terry-Brookmeyer, Salty Dogs, Gillespie (Salty Dogs) . . . **Arranger:** Bob Florence, McFarland, Tommy Newsom (Newsom) . . . **Trumpet:** Terry, Cootie Williams, Doc Evans . . . **Trombone:** L. Brown, Wilson, Brookmeyer . . . **Alto:** Hodges, Woods . . . **Tenor:** Getz, Webster, Flip Phillips . . . **Baritone:** Carney, Mulligan . . . **Clarinet:** Jerry Fuller, Raymond Burke, Woods (Burke) . . . **Misc. Instrument:** Lateef, Kirk . . . **Flute:** Kirk . . . **Piano:** Mary Lou Williams, Roger Kellaway, Armand Hug (Kellaway, Zeitlin) . . . **Guitar:** Bola Sete, Pass, Raney . . . **Bass:** Brown, Chuck Andrus . . . **Drums:** Jake Hanna . . . **Male Singer:** Lou Rawls, Witherspoon . . . **Hall of Fame:** Oliver, Henderson, Leon Rappolo . . . **Records of the Year:** Clark Terry-Bob Brookmeyer, *Tonight*; Ben Webster-Joe Zawinul, *Soulmates*; Ray Charles, *Live in Concert*.

#### RUSS WILSON

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

**Big Band:** Ellington, Basie, Herman (Rudy Salvin, Monty Watters, Don Piestrup) . . . **Combo:** Monk, Davis, Gillespie (Levitt, Stan Getz, Cal Tjader) . . . **Composer:** Ellington, Mingus, Rod Levitt (Hefti, McIntosh, McFarland) . . . **Arranger:** Strayhorn, Quincy Jones, Nat Pierce (Foster, Thad Jones, Oliver Nelson)



**Trumpet:** Gillespie, Terry, Davis (Coles, McGhee, John Coppola) . . . **Trombone:** Johnson, L. Brown, Urbie Green (Wilson, Dennis, Blackburn) . . . **Alto:** Hodges, Desmond, Mariano (Handy, Konitz, Strozzer) . . . **Tenor:** Getz, Webster, Rollins (Moody, Eric Dixon, Dan Patiris) . . . **Baritone:** Mulligan, Carney, Adams (Brignola, Hood, Rout) . . . **Clarinet:** Russell, DeFranco, Woods (Cattolica, Procope, Darnell Howard) . . . **Misc. Instrument:** Kirk; Coltrane; Dick Meldonian, soprano saxophone (Gumina; Mike White, violin; Jesse Fuller, fotdella) . . . **Flute:** Wess, Mann, Lateef (Moody, Shank, Dixon) . . . **Vibes:** Jackson, Cal Tjader, Pike (Burton, Larry Bunker, McFarland) . . . **Piano:** Hines, Monk, Junior Mance (Fischer, Hancock, Hill) . . . **Organ:** Basie, Davis, Smith (Scott, Joe Bucci, McGriff) . . . **Guitar:** Hall, Montgomery, Byrd (Sete, Wayne, F. Green) . . . **Bass:** Mingus, A. Davis, Brown (Carter, Grimes, Al Obidzinski) . . . **Drums:** Roach, Manne, Blakey (Richmond, Hanna, Rufus Jones) . . . **Male Singer:** Torme, Armstrong, Hendricks (Hartman, Allison, Mooney) . . . **Female Singer:** O'Day, Vaughan, McRae (Ennis, Peggy Lee, Vi Redd) . . . **Vocal Group:** Double Six, Staple Singers, Cain-Kral (McGhee-Terry, Alex Bradford Singers, Raelets) . . . **Hall of Fame:** Hines, Henderson, Smith. 

## AD LIB

(Continued from page 13)

of pianist Beryl Booker (Dave Wilson, bass, and Tony Monforte, drums) will be appearing at the Roberson Memorial Center in upstate Binghamton, N.Y., on Aug. 21.

**BALTIMORE:** Drummer Louis Hayes made his last appearance before joining the Oscar Peterson Trio here in a Left Bank Jazz Society concert by reed man Charles Lloyd's quartet. The other members of the group were pianist Joe Zawinul and bassist Sam Jones. The LBJ Society interrupted its Sunday afternoon series on the Fourth of July for the first time since it began more than a year ago. The concerts were to resume July 11 with either pianist Randy Weston's septet or tenorist Wayne Shorter's quartet . . . In response to a recent SRO concert here, reed man Yusef Lateef's quartet played a week at the North End Lounge. Booked to follow were organist Jimmy McGriff and then altoist Lou Donaldson's quartet on July 26.

**CLEVELAND:** For her recent Theatrical Grill engagement, pianist-entertainer Dorothy Donegan was accompanied by Clevelanders Joe Cooper, bass, and Jack Town, drums (the latter was later replaced by Richard Harris) . . . Doing good business at Morris Wexler's was trombonist Wilbur DeParis' octet, which featured his brother Sidney on trumpet. DeParis reorganized his band (which now includes Cleveland bassist John Latham) following his tour of Africa for the U.S. State Department . . . A recent show at Garfield Heights High School featured the

school's stage band and that of Western Reserve University. The highlight of the show was the appearance of clarinetist Buddy DeFranco, who played with a group that included Jim Brenner, valve trombone; Dave O'Rourke, reeds; Bill Gidney, piano; Chink Stevenson, bass; and Val Kent, drums. Also performing were alto saxophonist Ernie Krivda and the quintet co-led by vibist Ronnie Bush and guitarist Bob Fraser (with Al Ginner, piano; Paul Loris, drums; and Bud La Bianca, bass) . . . Tenor saxophonist Weasel Parker's Three Jacks (Billy Arter, organ, and Glenn Graham, drums, vibraharp) were followed at La Porte Rouge by pianist Spencer Thompson's trio, which includes bassist James Peck and drummer Wayne Quarles.

**DETROIT:** Oscar Peterson's trio followed singer Frank D'Rone into Baker's Keyboard in late July. Peterson finished out Baker's jazz policy for a while. Comedians will follow through the winter, led by Bill Carty in August . . . Tenorist Ray Letendre has taken a trio (with Lyman Woodard, organ, and Frank Isola, drums) into the S-Quire Lounge on weekends . . . Altoist Lou Donaldson's quartet followed the Quartet Tres Bien into the Drome in July. Organist Richard Holmes' trio is currently ensconced there . . . Pianist Stan Cowles left his single gig in Toledo and is playing with Ron Brooks' trio nightly at the Town Bar in Ann Arbor . . . Pianist Pat Flowers remains at the Danish Inn in suburban Farmington, where he has been for more than a year . . . Singer Carmen McRae is at the Charade Lounge, where she followed the Treniers show. The Four Freshmen are due there Aug. 6.

**CHICAGO:** While the Count Basie Band was here for a three-nighter with Tony Bennett at McCormick Place, Frank Sinatra flew in to rehearse 20 new Quincy Jones arrangements with the band for the recent Sinatra-Basie tour. Jones also was on hand to conduct the band, which was augmented with trumpeter Harry (Sweets) Edison. Former Basie drummer Sonny Payne also rehearsed with the band, since he is Sinatra's choice for the drum chair. Singer Bennett was one of the few spectators at the two-day rehearsal, which immediately preceded the Sinatra-Basie debut at the Newport Jazz Festival on July 4 . . . Among those attending the Lionel Hampton Septet's London House opening early this month was pianist Erroll Garner, who is scheduled to play the club Aug. 24-Sept. 5. The personnel of Hampton's group included drummer Roy Burnes, who did a drum clinic at Frank's Drum Shop here . . . Trombonist Warren Smith has been subbing for ailing Frank Assunto with the Dukes of Dixieland at the Velvet Swing . . . Woody Shaw is the new trumpet man with the Horace Silver Quintet. Shaw, who has been in Europe for several months, joined the band a week before it opened at the Plugged Nickel this month. The other members of the pianist's group are tenorist Joe Henderson, bassist Teddy Smith, and drummer Roger Humphries

. . . Billy Eckstine is the current headliner at Mister Kelly's . . . Altoist Roscoe Mitchell's avant-garde quartet gave a concert July 18 at Lincoln Center . . . A quartet made up of tenor saxophonist Rich Fudoli, pianist Tommy Ponce, bassist Ron Fudoli, and drummer Frank Lee has been playing Tuesdays at the Across the Street on Wells St. Pianist Alan Swain heads a trio there Wednesday through Sunday . . . August 7 is the date for a unique drum clinic at Bill Crowden's Drums, Unlimited, on Wabash. Pianist Eddie Higgins' trio, with bassist Richard Evans and drummer Marshall Thompson, will be featured. Thompson will demonstrate various aspects of trio playing and then will instruct young drummers, who will sit in with Higgins and Evans.

**CINCINNATI:** The Cincinnati Symphony Orchestra announced Duke Ellington and Erich Kunzel as guest conductors in jazz programs in its "8 O'Clock Series" at Music Hall next season. Kunzel will conduct a symphonic work with the Dave Brubeck Quartet Oct. 23; the quartet also will play several selections without the orchestra. Ellington is to conduct and play piano April 16 in several of his compositions arranged for symphony orchestra, plus, according to plans, one of his symphonic suites . . . Singer Amanda Ambrose and pianist Les McCann's trio were booked simultaneously for a week at the Living Room.

**MIAMI:** Drummer Dave Akins' Miami-based trio successfully completed a tour of the Playboy Club circuit as well as a stand at Basin Street East in New York City. The trio is completed by Reggie Moore, piano, and Hank Haynie, bass . . . Former Count Basie drummer Sonny Payne's trio was a recent feature at the Elk's Club in Ft. Lauderdale. Tenorist Pee Wee Ellis is the newest member of the group . . . Outside of tenorist Charlie Austin's "new thing" improvisations at the Hampton House, Florida's style of avant-garde jazz is heard only at the Shoremeade Hotel in Miami Beach. Composer-pianist Ron Miller, tenorist Chet Washington, bassist Walter Bernard, and drummer Les Haber make up the quartet called We Three Plus 1 that plays at the hotel . . . Vocalist Phyllis Branch was featured at the Playboy Club late in June . . . The trio co-led by twins Billy (piano) and Bobby (drums) Ott plays weekends at Mother's. Bassist Don Kaufmann is the nonrelative . . . Former Dinah Washington bassist Jimmy Glover has been featured with trumpeter-tenorist Ira Sullivan's quartet, which has been playing at the Opus #1.

**NEW ORLEANS:** Pianist Ronnie Kole is the new music director of trumpeter Al Hirt's club. Kole's trio, including bassist Everett Link and drummer Dickie Taylor, will be the house band. Kole will also book name acts, jazz and nonjazz, during Hirt's absence. Rumors are circulating that Hirt's *Fanfare* television show has been approved by CBS officials and is a shoo-in for a 39-week season

**LOOK OUT MR. TRUMPETER!!**

OOPS!  
Well, we'll have to admit that high notes are worth getting up-in-the-air about . . . but this is the HARD way to hit a double high C. Why not do it the EASY way? Don't let high notes get the drop on you. Order your music book now!!

**"DOUBLE HIGH C IN 37 WEEKS"**  
This '25.00 Value only \$9.95

Mail Check or Money Order to:  
**HIGH NOTE STUDIOS, INC.**  
P.O. BOX 428  
HOLLYWOOD, CALIF. 90028  
Post Paid - No C.O.D.

**Zyn**

**The NEW Sound in Cymbals**

From PREMIER Dealers throughout the world

Percussion Center of America

**FRANKS DRUM SHOP, inc.**

Maurie Lishon

Everything in percussion instruments, accessories, and literature at all times.

226 S. Wabash Ave., Chicago, Ill. 60604  
4th floor HARRISON 7-8440 — Wabash 2-1300

next fall . . . A recent meeting of the Press Club featured an all-jazz program, including ragtime pianist Stan Mendelson and drummer Freddie King, the St. Charles Avenue Stompers, and the South Market Street Jazz Band of San Diego.

**LAS VEGAS:** Trumpeter Henry (Hot Lips) Levine has a group at the Tropicana Hotel that includes Bob Reisinger, trombone; Howie Phillips, tenor saxophone; Jack Taylor, piano; Dede Lucido, bass; and Sal LaPerche, drums . . . Recovered from a recent ear operation, trumpeter Allan Ware is now fronting a group at the Hacienda Hotel . . . Tenor saxophonist Paul Dino's combo has been held over indefinitely at the Nevada Club. Guitarist Dan Bradley is featured with the group . . . Veteran trombonist Johnny LaMonte has joined Jan Garber's band and will be featured with the Dixieland group within the band.

**LOS ANGELES:** Melodyland, in Anaheim, really lived up to its name when singer Ella Fitzgerald headlined a successful week there with Nelson Riddle's band and the trios of pianist Tommy Flanagan and organist Wild Bill Davis. Riddle's pickup band included Pete and Conte Candoli, the first time in years the brother trumpeters soloed in the same big band—on a special Riddle arrangement of *Fascinating Rhythm* . . . Film and television scores are keeping composers busy here. Neal Hefti will compose and conduct the score for the new Jerry Lewis starrer, *Boeing, Boeing*. Quincy Jones has been signed to write the music for *Slender Thread* starring Sidney Poitier. Andre Previn, who just finished writing the score for *Inside Daisy Clover*, is about to begin on a Paul Newman film, *The Moving Target*. Lalo Schiffrin has been signed by Universal to score *Blindfold*. For television, Nelson Riddle is working on *Wackiest Ship in the Army*; Van Alexander on the score for *Hazel*; Dave Grusin is scoring *Gidget*; and Frank DeVol is writing for *Camp Runamuck* . . . On the starring end, singer Tony Bennett will be seen in *The Oscar*; it's his first straight acting gig, and for it he has the unlikely monicker of Hymie Kelley. Appearing before TV cameras will be singer Mel Torme, signed for a *Lucy* show segment titled *Music World*. Composer-instrumentalist Benny Carter has been signed to record special music for a segment of *Run for Your Life* called *Don't Count on Tomorrow*. He'll also act in it. Appearing with Carter will be vocalist Irma Curry . . . Singer Ethel Ennis and the Jack Wilson Trio (Leroy Vinnegar, bass, and Milt Turner, drums) opened at the Scene in Hollywood. They followed reed man Paul Horn, who is preparing for a South American tour in September.

**SAN FRANCISCO:** Pianist Bill Evans, who decided to rest in this area rather than return to New York after his recent collapse, attributed to malnutrition, was booked by the Jazz Workshop for a two-week stay in early July . . . Joe Bushkin, who has moved from Belvedere, Calif., to Hawaii, was booked for two

weeks at Basin Street West early in July on a bill co-starring singer Anita O'Day. The pianist's associates were to be drummer Jo Jones and bassist Vernon Alley . . . Teo Macero of Columbia records was here from New York to record Woody Herman's band during its three nights at Basin Street West. The band has a new bassist, Tony Leonardi, of Syracuse, N.Y., who replaced Chuck Andrus a week before the S.F. gig . . . The Mastersounds, who reorganized early this year, have decided to call it quits again. Drummer Benny Barth went with guitarist Eddie Duran's house combo at the hungry i, and vibist-pianist Buddy Montgomery formed a trio. Pianist Richie Crabtree is playing casuals, and bassist Monk Montgomery went to Los Angeles.

**WESTERN EUROPE:** Tenorist Dexter Gordon, who recently returned to the Continent from the United States, did not appear at a student concert in Oslo, Norway, as had been scheduled, but opened in early June at the Montmartre Club in Copenhagen. Taking his place at the Oslo concert were the quintet of Jan Johanssen and pianist Egil Kapstad . . . American tenorist Nathan Davis was one of the featured artists at the Norwegian jazz festival held at Kongsberg June 24-27 . . . Heard in recent months in the Geneva, Switzerland, Blue Note club were French guitarist Rene Thomas, who was backed by Swiss drummer Jose Bourguignon and South African bassist Johnny Dyahi, who had been with Chris MacGregor's Blue Notes; and a combo led by American vibist Walt Dickerson that featured bassist Mike Taylor and drummer Edgar Bateman. Also making appearances in Switzerland were the Swingle Singers . . . The quintet of vibraharpist-flutist Gunter Hampel is completing a month's engagement at the Blue Note in Paris. The German avant-garde group includes trumpeter Manfred Schoof, pianist Alexander von Schlippenbach, bassist Buschi Niebergall, and drummer Pierre Courbois . . . In June one Paris club folded, but two new ones opened. The Blues Bar, which during the last two years has featured a host of American blues men, closed when the building in which it was located was sold. The new owners, however, opened a jazz room in the building's 13th-century cellar. The name of the club is Jazzland and features tenorist Johnny Griffin's quartet. The other new club is the Quatre Vents—like Jazzland, located on the Left Bank—and currently stars pianist-vocalist Blossom Dearie.

**RECORD NOTES:** Mercury, stimulated by the recent sales success of its Limelight jazz line, announced the reactivation of the firm's old Emarcy series. Mercury stated that new jazz artists would be signed for the subsidiary, which also will release albums recorded by European affiliates featuring both American and foreign jazzmen, and that items from the old Emarcy and Keynote catalogs would be reissued. The Emarcy albums are to be sold for \$1 less than Limelight sets; a&r director Jack Tracy is readying at least six albums for the new-old jazz subsidiary.



# WHERE & WHEN

The following is a listing of where and when jazz performers are appearing. The listing is subject to change without notice. Send information to **Down Beat**, 205 W. Monroe, Chicago, Ill. 60606, six weeks prior to cover date.

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

## NEW YORK

Ali Baba: Louis Metcalfe, Jimmy Neely, tfn.  
Au Go Go: Oscar Brown Jr. to 9/5.  
Baby Grand: Big Nick Nicholas, hb.  
Basie's: Willie Bobo to 7/31.  
Blue Spruce Inn (Roslyn): Henry (Red) Allen to 7/31.  
Charlie Bates': Stan Levine, Sun.  
Chuck's Composite: Dick Garcia, Sy Johnson, Jack Six, tfn.  
Clifton Tap Room (Clifton, N.J.): Modern Jazz Trio, tfn. Guest stars, Mon.  
Concerto West: Jesse Wilks, hb.  
Coronet (Brooklyn): Shirley Scott-Stanley Turrentine to 8/1.  
Counterpoint (West Orange, N.J.): John Gamba, hb. Sessions, Sun.  
Eddie Condon's: Eddie Condon, Max Kaminsky, tfn.  
Embers West: name jazz groups, Joel Saye, hb.  
Five Spot: Roland Kirk to 8/1.  
Gaslight Club: Clarence Hutchenrider, Charlie Queener, George Wettling, Mike Shiffer, tfn.  
Half Note: Max Roach to 8/1.  
Hickory House: Mitchell-Ruff, Eddie Thompson. Himself: Norman Lester, tfn.  
L'Intrigue: Ronnie Ball, Sonny Dallas, Nancy Steele, tfn. Guest stars, Sun.  
Leaves: Joe Thomas, Bob LaGuardia, Tue., Thur., Sat. Smith Street Society Jazz Band, Wed., Fri., Sun.  
Luigi II: Sol Yaged, John Bunch, tfn.  
Metropole: Mongo Santamaria to 7/31.  
Museum of Modern Art: Roy Eldridge, 7/29.  
Jaki Byard, 8/5. Milt Jackson, 8/12.  
New Colony Lounge: Howard Reynolds, tfn.  
Open End: Scott Murray, Wolfgang Knittel, Gary Newman, Eddie Caccavelli, tfn.  
Page Three: Sheila Jordan, Mon., Tue.  
Playboy Club: Milt Sealy, Vin Strong, Ross Tompkins, Harold Francis, Walter Norris, tfn.  
Jimmy Ryan's: Wild Bill Davison, Cliff Jackson, Zutty Singleton, Tony Parenti, Marshall Brown, tfn.  
Slug's: name jazz groups.  
Toast: Jack Brooks, Dick Carter, Effie, tfn.  
Tobin's: Lee Blair, Jimmy Greene, tfn.  
Tower East: Don Payne, tfn.  
Village Gate: Herbie Mann, Odetta to 8/15.  
Dizzy Gillespie, Charlie Mingus, 8/17-9/30.

## CLEVELAND

Brothers: Bill Gidney, wknds.  
Cedar Gardens: Ray Banks-Nat Fitzgerald, Thur.-Sat.  
Club 100: Winston Walls, tfn. Sessions, Sat. afternoon.  
Cucamonga: Joe Alessandro, tfn. Johnny Trush, Sat.  
Esquire: Eddie Baccus-Jack Spratt, tfn.  
Fagan's Beacon House: River Rats, Wed., wknds.  
Harvey's Hideaway: George Peters, tfn.  
Impala: Bud LaBianca-Manhattans, wknds.  
Kinsman Grill: Chester High, wknds.  
LaRue: Charlie Beckel-Bill Strangs, tfn.  
Leo's Casino: Cannonball Adderley, 7/29-8/1.  
Lucky Bar: Jose Harper, wknds.  
Musicarnival: Stan Kenton, 8/15. Lionel Hampton, 8/29.  
Monticello: Herb Summers-George Quittner, wknds.  
Moulin Rouge: Dick Trotter, Betty Robertson.  
La Porte Rouge: Wayne Quarles-Spencer Thompson, wknds.  
Punch & Judy: Labert Ellis, tfn.  
Sahara Motel: Buddy Griebel, hb. Al Serafini, wknds.  
Shakey's Pizza: various ragtime groups, tfn.  
Squeeze Room: Eddie Myers, wknds. Lanny Scott, Sun., Wed.  
Stouffer's Tack Room: Eddie Ryan-Bill Bandy.  
Tangiers: Jazz Clique, wknds.  
Theatrical Grill: Bob McKee, Nancy Ray, hb. Keith Phillips, 8/2-14.  
Thunderbird: Sammy Dee, hb. Par 3, wknds.  
Vanguard: Mark IV, tfn.

## DETROIT AND MICHIGAN

Baker's Keyboard: Oscar Peterson to 7/31.  
Black Lantern (Saginaw): Paul Vanston, tfn.  
Cafe Gourmet: Dorothy Ashby, tfn.  
Caucus Club: Howard Lucas, tfn.  
Chit Chat: Don Davis, tfn.  
Charade: Carmen McRae to 8/5. Four Freshmen, 8/6-22. Johnny Griffith, Allegros, hbs.  
Checker Bar-B-Q: Ronnie Phillips, afterhours, Mon.-Thur. Mel Ball, afterhours, Fri.-Sat.

Danish Inn (Farmington): Pat Flowers, tfn.  
Dream Bar: Willie Metcalfe, Jewel Diamond, tfn.  
Drome Bar: Richard (Groove) Holmes to 8/1.  
Frolic: Norman Dillard, tfn.  
1/2 Pint's: Keith Vreeland, wknds.  
Hobby Bar: Sessions, Tue. Ben Jones, wknds.  
LaSalle (Saginaw): Arnie Kane, tfn.  
Mitchell's Keynote: Lawrence Vaughn, tfn.  
Momo's: Jack Brokensha, tfn.  
Odom's Cave: Bill Hyde-Norris Patterson, wknds.  
Office Lounge (Flint): Oscar Osborn, tfn.  
Paige's: George Bohanon-Ronnie Fields, wknds.  
Playboy Club: Vince Mance, Matt Michaels, hbs.  
Sabo Club (Ann Arbor): Ron Brooks, sessions, Sat. afternoon.  
Sax Club: Charles Rowland, tfn.  
S-Quire: Ray Letendre, tfn.  
Surfside Club: Tom Saunders, Wed., Fri., Sat.  
Town Bar (Ann Arbor): Ron Brooks, tfn.  
Unstable Theater: afterhours sessions, wknds.  
Detroit Jazz Quintet, hb.  
Woods Club (Jackson): concerts afterhours, Sat.

## CHICAGO

Big John's: Paul Butterfield, tfn.  
Hungry Eye: Three Souls, tfn.  
Jazz. Ltd.: Bill Reinhardt, tfn. Art Hodes, Thur.  
London House: Oscar Peterson to 8/22.  
McCormick Place: Stan Kenton, Four Freshmen, June Christy, 8/8.  
Midas Touch: Judy Roberts, tfn.  
Mister Kelly's: Larry Novak, John Frigo, hbs.  
Moroccan Village: Frank Shea, Joe Killian, tfn.  
Old Town Gate: Franz Jackson, wknds.  
Playboy: Harold Harris, George Gaffney, Willie Pickens, Joe Iaco, hbs.  
Plugged Nickel: Miles Davis, 7/27-8/8.  
Soldier Field: Down Beat Jazz Festival, 8-13/15.  
Velvet Swing: Dukes of Dixieland, Eddy Davis.

## MILWAUKEE

Black Knight Lounge: Dick Ruedebusch, tfn.  
Ciro's: Bob Erickson, Fri.-Sat.  
Column's Room: Lou Lalli, tfn.  
Dimitri's: Frank Vlasis, Thur.-Sun.  
English Room: Tom Marth, Fri.-Sat.  
Green Living Room: Will Green, tfn.  
Holiday House: Lionel Hampton to 7/31. Gene Krupa, 10/18-25. Louis Jordan, 10/29-11/6.  
Music Box: Bev Dean, wknds.  
New Flame: Loretta Whyte, Fri.-Sat.  
Pappy's: Ron Goldschmidt to 9/4.  
The Ma's: Tom Marth, Wed., Thur., Sun. Four Star Quartet, Fri.-Sat.  
Tumblebrook Country Club: Zig Millonzi, tfn.  
Wisconsin State Fair: Al Hirt, 8/13-17.

## INDIANAPOLIS

Barrington Lounge: Jimmy Coe, tfn. Sessions, Thur.  
Carrousel: Tom Hensley, 8/2-tfn.  
Embers: Jonah Jones, 8/2-7. Marian-Jimmy McPartland, 8/23-9/4.  
Embers Lounge: Claude Jones to 7/31.  
Marott Hotel Patio: Vic Knight's Dixielanders, wknds.  
19th Hole: Paula Rhyne, Tue.-Sat.  
Pink Poodle: Count Fisher, tfn.  
38th St. Bar: Naptown Strugglers, wknds.

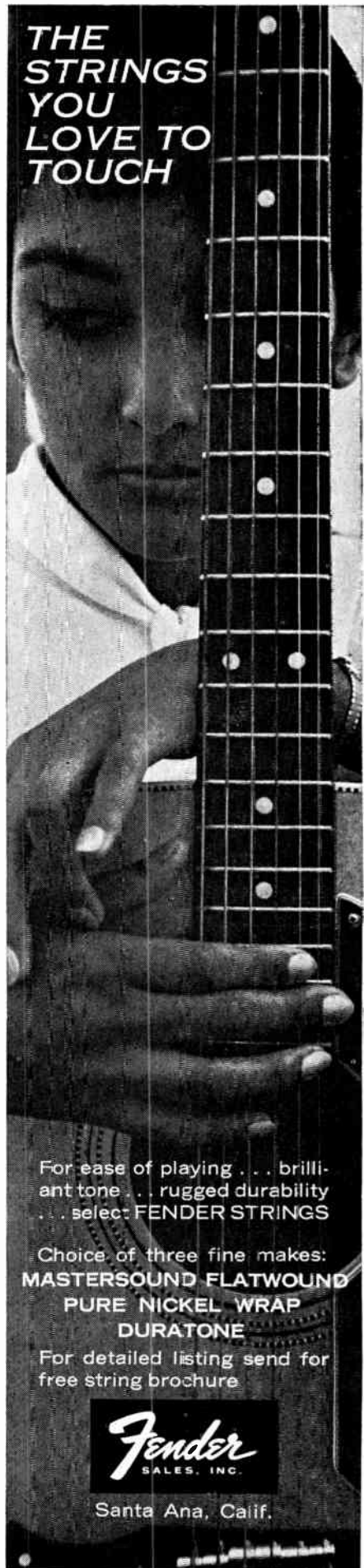
## CINCINNATI

The Apartment: Prince Organ Combo, tfn.  
The Blind Lemon: Collins-Prather Duo, Thur.-Fri.  
Bonneville: Chris Brown, Fri.-Sat.  
Herbie's Bar: Jim Wright, Mon.-Sat.  
The Living Room: Dee Felice, Amanda Ambrose, tfn.  
Mahogany Hall: Ed Moss, tfn.  
Playboy Club: Dave Engle, hb. Woody Evans, tfn.  
The Whisper Room: Ray Selder, Mon.-Sat.

## BALTIMORE

Bamboo Lounge: Jimmy McKnight, tfn.  
Burgundy Room: Charlie Pace, tfn.  
Club Casino: Winfield Parker, tfn.  
Colonial House: Dixie Alley Cats, Peg Kern, tfn.  
Green Derby: Monty Poulson, tfn.  
Judges: The Progressions, tfn.  
Le Coq D'Or: Donald Criss, tfn.  
Living Room: Harry Steiert, tfn.

# THE STRINGS YOU LOVE TO TOUCH



For ease of playing . . . brilliant tone . . . rugged durability . . . select FENDER STRINGS

Choice of three fine makes:  
**MASTERSOUND FLATWOUND**  
**PURE NICKEL WRAP**  
**DURATONE**

For detailed listing send for free string brochure

**Fender**  
SALES, INC.

Santa Ana, Calif.

Marticks: Brad Wines, tfn.  
Moe's: Claude Crawford, tfn.  
North End: Lou Donaldson to 8/1.  
Playboy: Ted Hawk, tfn.  
Sweeney's: The Profiles, tfn.

## MIAMI AND FLORIDA

Bon Fire: Myrtle Jones, tfn.  
Harbour Towers: Big Six Trio, tfn.  
Hayes Lounge (Jacksonville): Bill Davis, tfn.  
Michael's Airport Lounge (Key West): Davy Lee, tfn.  
Mother's: Ott Brothers, Fri.-Sat.  
Opus #1: various groups, Thur.-Sun.  
South Seas Yacht: Matty Cortese, tfn.

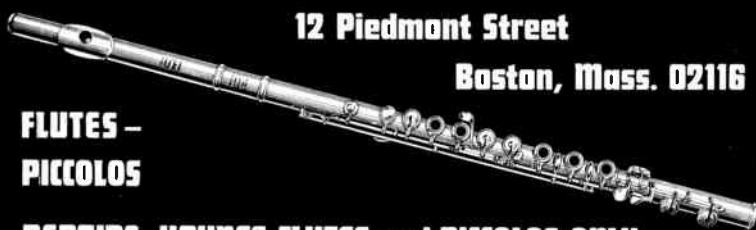
## NEW ORLEANS

Al Hirt's: Cab Calloway, 8/9-27. Ronnie Kole, hb.  
Dixieland Hall: various traditional groups.  
Famous Door: Mike Lala, Jan Allison, Santo Pecora, tfn.  
French Quarter Inn: Murphy Campo to 7/31.  
Pete Fountain, 8/2-tfn.  
Golliwog: Armand Hug, tfn.  
Haven: Ed Frank, wknds.  
Outrigger: Stan Mendelson, tfn.  
Paddock Lounge: Thomas Jefferson, Snookum Russell, tfn. Marvin Kimball, Wed.  
Playboy: Al Belletto, Dave West, Phil Reudy.  
Preservation Hall: various traditional groups.

## LOS ANGELES

Ad Lib: Ben DiTosti, hb.  
Anaheim Chariot Room: Teddy Buckner, tfn.  
Beverly Cavern: Hal Peppie, Fri.-Sat.  
Beverly Hilton: Calvin Jackson, Al McKibbin, tfn.  
Blinky's (Garden Grove): Southside Jazz Band, wknds.  
Caravan (Redondo Beach) South Bay Jazz Band, Fri.  
Carriage House (Burbank): Jimmie Rowles, Sun.-Mon.  
Coronet Room: sessions, Sun.  
Disneyland (Anaheim): Harry James to 7/31.  
Duke Ellington, 8/6-14. Young Men from New Orleans, Firehouse Five +2, tfn.  
Gaslight Club: George Shearing, 8/2-7. Duke Ellington, 8/17.  
Glendora Palms (Glendora): Johnny Catron, wknds.  
Hermosa Inn (Hermosa Beach): French Quarter Jazz Band, wknds.  
Holiday Inn (Montclair): Society for the Preservation of Dixieland Jazz, tfn.  
Hot Toddy's (Glendale): Hot Toddy's Dixieland Band, Fri.-Sat.  
Leapin' Liz's: El Dorado Jazz Band, Fri.-Sat.  
Great Society Jazz Band, Wed., Thur., Sun.  
Lighthouse (Hermosa Beach): Three Sounds to 8/1. Howard Rumsey, 8/16-19. Quartet Tres Bien, 8/20-29.  
Living Room: Claude Maxwell, Sun.  
Parisian Room: Perri Lee, Wayne Robinson, tfn.  
Playboy Club: Joe Parnello, Sid Bulkin, Kellie Green, hbs.  
Red Chimney (Silver Lake): Pete Jolly, Thur.-Sat.  
Reuben E. Lee (Newport Beach): Ray Bauduc, Jackie Coon, Wed.-Sat.  
Royal Tahitian (Ontario): Sarah Vaughan, 8/10-15. Louis Armstrong, 8/27-9/2.  
Rumbleseat (Hermosa Beach): Good Time Levee Stompers, Fri.-Sat.  
Salvick (Anaheim): Jazz Greats, Sat.  
Setting Sun: Los Angeles Jazz Sextet, tfn.  
San Francisco Club (Garden Grove): Ed Loring, tfn.  
Shakey's: Nappy Lamare, Carlo Duncan, tfn.  
Shelly's Manne-Hole: Horace Silver to 8/1. Art Blakey, 8/3-8. Charlie Byrd, 8/10-22. Shelly Manne, wknds. Sonny Criss, Mon.  
Straw Hat (Garden Grove): The Unquenchables, Thur.-Sat.  
Ward's Jazzville (San Diego): Cannonball Adderley, 8/6-7.

**Wm. S. HAYNES CO.**  
12 Piedmont Street  
Boston, Mass. 02116



**FLUTES -  
PICCOLOS**

**REPAIRS - HAYNES FLUTES and PICCOLOS ONLY**

n.Y. Branch: **Wm. S. HAYNES CO.**  
157 West 57th Street, New York, N.Y. 10019

*The tone heard 'round the world*

## Classified Ads

**55¢ PER WORD—MINIMUM CHARGE \$8.25**  
DEADLINE: 30 days prior to  
"on sale" date of issue.  
Remittance must accompany copy  
Count Name, Address, City and State

## MISCELLANEOUS

30,000 PROFESSIONAL COMEDY LINES! MONTHLY  
TOPICAL GAG SERVICE. FREE CATALOG. ORBEN  
PUBLICATIONS, 3536 DANIEL, BALDWIN, N.Y.

MARIMBAS, VIBE & XYLOPHONE KEYBOARDS. Tuned  
& Refinished by MUSSEY Master Crafts-  
men. For quotation write: Mussey, Inc.,  
8947 Fairview Ave., Brookfield, Illinois.  
Leading Mfg. of mallet instruments.

## RECORDS & TAPES

FAST RELIABLE JAZZ record service—many rare  
items—foreign orders welcome—send for  
FREE LP sale list. MODERN MUSIC, Box  
4935—4930 DELMAR, ST. LOUIS 8, MO.

DONATE JAZZ LP's FOR FREE DISTRIBUTION BE-  
HIND IRON CURTAIN. JAZZ-LIFT, BOX 980, BAT-  
TLE CREEK, MICHIGAN.

CAN'T KEEP FROM CRYING—LP of topical blues  
on death of J. F. Kennedy (by Big Joe,  
O. Spann, etc.) \$3.98 postpaid. Write for  
FREE Catalog. TESTAMENT RECORDS,  
P.O. Box 1813, Chicago, Illinois 60690.

BLUES FANS: For the rarely-heard sound of  
authentic deep country Mississippi blues,  
don't miss Big Joe Williams' exciting BACK  
TO THE COUNTRY. Album contains more  
than 50 min. of real country blues, with  
Jimmy Brown's wild blues fiddle and  
Willie Lee Harris' old-styled country har-  
monica. This important new blues LP is  
available from TESTAMENT RECORDS,  
P.O. Box 1813, Chicago, Ill. 60690, for only  
\$4.98 postpaid.

## IF YOU PLAY GUITAR

ASK YOUR DEALER FOR

**LA BELLA  
HI-FI 670**

• For Acoustic and Electric Guitars.  
• 2 guages, light and Standard.  
FLAT WIRE WOUND • STAINLESS  
POLISHED • Amazingly Long Life

**E. & O. MARI, INC.** 38-01  
23 rd Ave Long Island City 5, N. Y.

Stanley Spector writes—

"Does practical experience begin immediately after  
you have learned to read four-four time, play a  
couple of rudiments, execute six independent 'licks,'  
and have a general idea as to how the polka and  
the cha-cha are played? Does practical experience  
begin when you somehow maneuver your way onto  
a bandstand and hope that you might accidentally  
get an insight into how to play? Does practical  
experience begin when you mount the bandstand  
with fear in your heart and doubts in your mind  
about your real performing abilities, and yet force  
your attentions upon musicians who are in the  
major leagues? In brief, does practical experience  
begin by forcing your natural aptitude, mind, emo-  
tions, and ego up to and beyond the breaking point  
in hopes that some kind of magic will result that  
may reward that agonizing compulsion to play the  
drums in public?" Some drummers have found new  
ideas as to the meaning of "practical experience"  
in their study of "METHOD JAZZ DRUMMING at the

**STANLEY SPECTOR SCHOOL OF DRUMMING**

1697 Broadway, Cor. 53rd St.  
New York, New York YU 9-4294  
306 Stuart St. Dept. 118  
Boston, Mass. HU 2-1468

WHAT IS METHOD JAZZ DRUMMING ALL ABOUT?  
For further information about our recorded Home  
Study Course, write to the Boston address.  
\*Method Jazz Drumming—trade mark

## SAN FRANCISCO

Basin Street West: Earl Grant to 8/1. George  
Shearing, 8/8-15. Duke Ellington, 8/18-28.  
Jonah Jones, 9/1-14. Dizzy Gillespie, 9/22-  
10/4.  
Both/And: John Handy, tfn.  
Claremont Hotel (Oakland): Wilbert Barranco,  
hb.  
Earthquake McGoon's: Turk Murphy, Clancy  
Hayes, tfn.  
El Matador: Charlie Byrd to 7/31.  
Gold Nugget (Oakland): Stan Kenton alumni,  
Fri.-Sat.  
hungry i: Eddie Duran, hb.  
Jazz Workshop: Art Blakey to 8/1. Horace  
Silver, 8/3-8. Cannonball Adderley, 8/10-29.  
Parker's Soulville: Dewey Redmon, afterhours.  
Pier 23: Burt Bales, Bill Ericson, tfn.  
Trident (Sausalito): Don Scaletta to 8/15.

## TORONTO

Cellar: Norm Amadio, wknds.  
Chez Paree: Sir Charles Thompson, tfn.  
Colonial: Buck Clayton to 7/31. Earle Warren,  
8/2-14. Billy Maxted, 8/16-28.  
Golden Nugget: Don Ewell, tfn.  
Penny Farthing: Jim McHarg, tfn.  
Town Tavern: Sonny Stitt to 8/7. Jon Hend-  
ricks, 8/9-21. Zoot Sims-Al Cohn, 8/23-9/4.

## PARIS

Blue Note: Kenny Clarke, Jimmy Woode, Jimmy  
Gourley, Jean Louis Chantemps, tfn.  
Cameleon: Jean Luc Ponty, George Gruntz, Guy  
Pederson, Daniel Humair, tfn.  
Caveau de la Huchette: Maxim Saury, tfn.  
Caveau de la Montagne: Riverside Jazz Babies,  
New Orleans Ambassadors, tfn.  
Chat Qui Peche: Ted Curson, Gato Barbieri, tfn.  
Cigale: Benny Waters, Jacques Butler, tfn.  
Jazzland: Johnny Griffin, tfn.  
Kentucky Club: New Orleans Dippers, tfn.  
Mars Club: Stuart de Silva, tfn.  
Slow Club: Marc Lafferiere, Claude Luter, tfn.  
Trois Maillets: Mae Mercer, Dominique Chanson.  
Quatre Vents: Blossom Dearie, tfn.



# Down Beat Jazz Festival

In Festival Park,  
Soldier Field, Chicago, Illinois  
August 13, 14, 15

JIM MAZZUCHI PHOTO

## August 13 Friday evening, 8 p.m.

Dave Brubeck Quartet  
Miles Davis Quintet  
Stan Getz Quartet  
Newport Jazz Festival All-Stars,  
featuring Ruby Braff, Bud Freeman,  
Pee Wee Russell, and George Wein  
Earl Hines  
Gary McFarland and the Down Beat  
Jazz Festival Orchestra

## August 14 Saturday evening, 8 p.m.

Count Basie Orchestra  
Dizzy Gillespie Quintet  
Jimmy Smith Trio  
Carmen McRae and the  
Norman Simmons Trio  
Muddy Waters and His Blues Band  
Gary McFarland and the Down Beat  
Jazz Festival Orchestra

## August 15 Sunday evening, 8 p.m.

John Coltrane Quartet  
Woody Herman Band  
Gerry Mulligan  
Roy Eldridge  
Thelonious Monk Quartet  
Joe Williams  
Gary McFarland and the Down Beat  
Festival Orchestra

## August 14 Saturday afternoon, 2 p.m.

**The Evolution of Chicago-style jazz:**  
Big Joe Williams  
Muddy Waters, Otis Spann,  
and James Cotten  
The Original Salty Dogs  
Franz Jackson Original Jass All-Stars  
Earl Hines solo recital  
Austin High Gang reunion band,  
with Bud Freeman, Art Hodes,  
Jim Lanigan, Jimmy McPartland,  
Floyd O'Brien, Pee Wee Russell,  
and George Wettling

## August 15 Sunday afternoon, 2 p.m.

**Bird and Beyond:**  
Sandy Mosse and the Pieces of Eight  
Bunky Green Quintet  
Joe Daley Trio  
Joe Diorio Quartet  
Cecil Taylor Group

**Ticket Prices:** Evening Performances—\$3.50, 4.50, 5.00, 5.50 (all seats reserved)

Afternoon Performances—all seats \$2.00

For mail order tickets, write **Down Beat Jazz Festival**, 205 W. Monroe St., Chicago, Ill. 60606

# Greatness: seven close-ups



**These are Verve's winners in Down Beat's 12th Annual International Jazz Critics Poll:**

*Arranger:* GIL EVANS (The Individualism of Gil Evans V/V6-8555; Guitar Forms, with Kenny Burrell V/V6-8612)

*Male Singer:* LOUIS ARMSTRONG (Louis Under The Stars V/V6-4012; The Best of Louis Armstrong V/V6-8595)

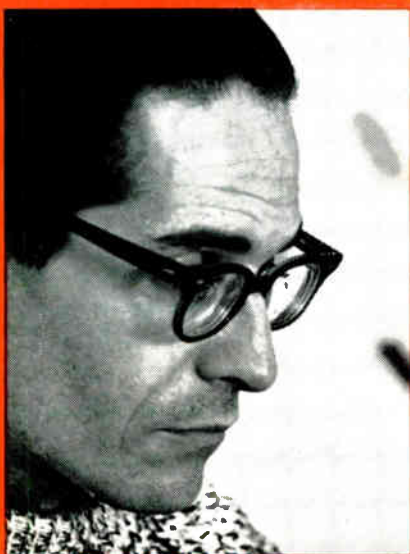
*Female Singer:* ELLA FITZGERALD (Ella at Juan-Les-Pins V-4065; Ella Fitzgerald Sings The Johnny Mercer Song Book V/V6-4067)

*Piano:* BILL EVANS (Trio '65 V/V6-8613; Trio '64 V/V6-8578)

*Alto Sax:* JOHNNY HODGES (Joe's Blues, with Wild Bill Davis V/V6-8617; Blue Rabbit V/V6-8599)

*Vibes:* MILT JACKSON (Ray Brown/Milt Jackson V/V6-8615; Much In Common V/V6-8580)

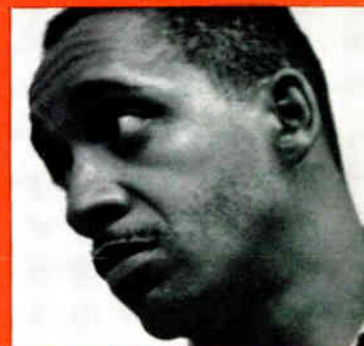
*Organ:* JIMMY SMITH (Monster V/V6-8618; Organ Grinder Swing V/V6-8628)



BILL



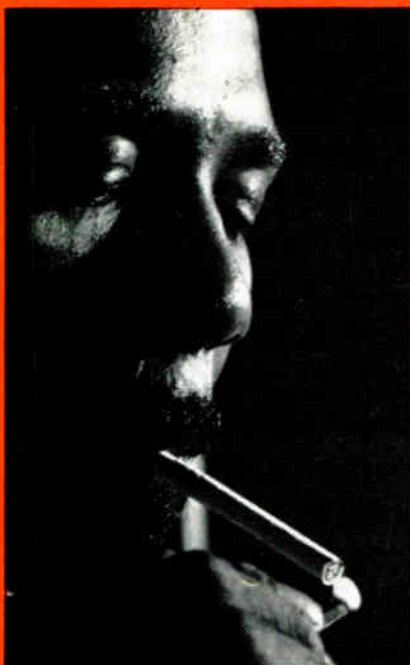
ELLA



MILT



LOUIS



JIMMY



JOHNNY



GIL