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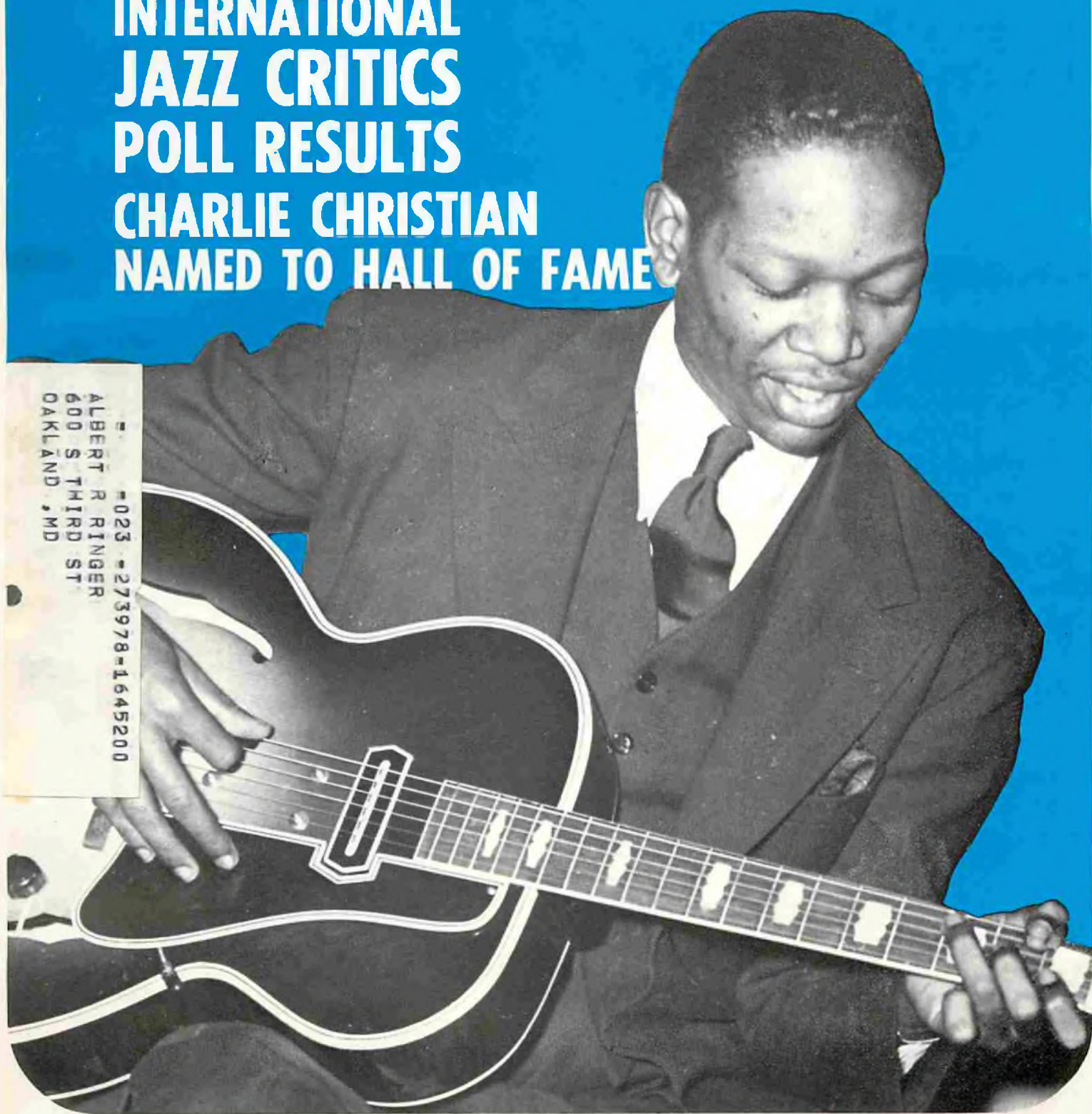
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JAZZ CRITICS  
POLL RESULTS

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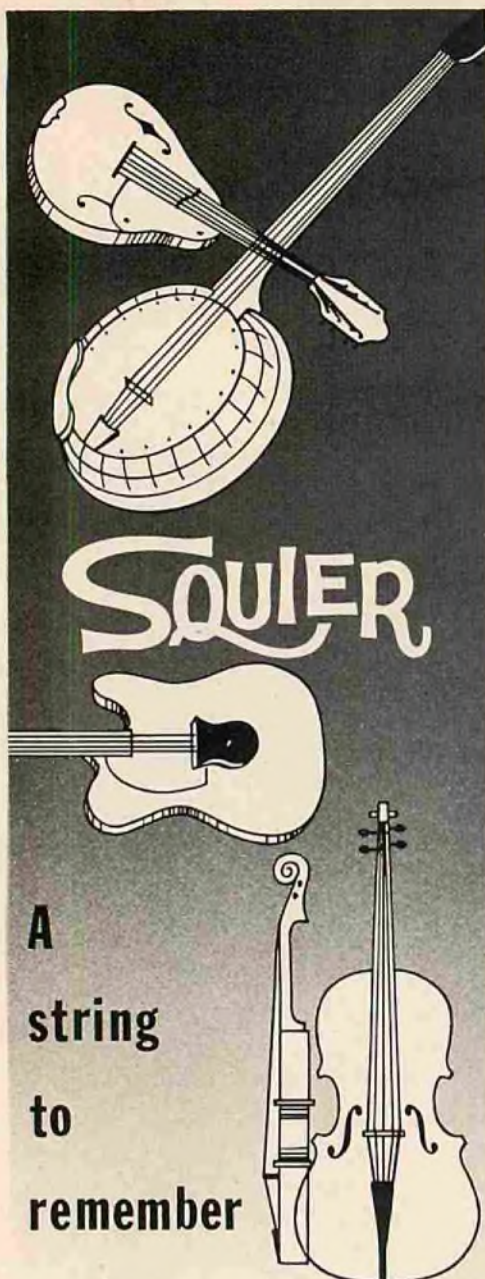
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August 25, 1966

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# down beat

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## education in jazz

—by Dave Brubeck

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## CHORDS & DISCORDS

A Forum For Readers

### Toms And Tomming, Cont.

This is a letter of my very highest praise for the article *Toms and Tomming* by Brooks Johnson (*DB*, June 16). Johnson has crystallized into words a very high percentage of my own feelings and thoughts. He is a straightforward, extremely perceptive, penetrating (but intelligible) thinker and writer.

This article is too pregnant with important ideas to do it the injustice of quoting isolated statements from it here. It absolutely must be read in its entirety by all players and listeners of the avant-garde. We musicians, and definitely our listeners, need knowledgeable and clear thinkers like Brooks Johnson.

Valdo Williams  
New York City

Brooks Johnson's article, with its brickbats for black musicians who proudly hone and play their blackness and bouquets for their artificially inseminated white imitators who also hone and play their (i.e., the black musicians') blackness, shoots holes all through the old maxim "it takes one to know one."

It is painfully obvious that it is Assistant Massuh Brooks Johnson, with his theoretical "just another human being" nonsense, *not* Sun Ra, who is "tomming."

Benjamin W. O'Nealos  
New York City

### Guitar Issue Improved

Allow me to congratulate you on an improved annual guitar issue (*DB*, July 14). I especially flipped over Dan Morgenstern's article on Kenny Burrell and Russ Wilson's on Bola Sete.

Willie Moody Redd  
Aliquippa, Pa.

### Credit Where Due

In the article *Kessel '66* by Harvey Siders (*DB*, July 14), there was one incorrect statement in an otherwise informative article. I refer to the paragraph which says, "His new approach can be heard on a recent in-person recording released by Emerald, a West Coast label owned by rock-and-roll tycoon, Phil Spector."

Emerald is owned by Barney Kessel, who produces the sessions. Philles records, a division of Phil Spector Productions, takes care of the details in manufacturing and distributing the label under the terms of a contract with Emerald.

Spector is a great admirer of Barney Kessel, a close personal friend, and uses him on sessions whenever possible, and I know that he would want to give credit where it is due.

Robert D. Kirstein  
Philles Records  
Los Angeles

### Rawls Done An Injustice?

I have been an avid reader of *Down*

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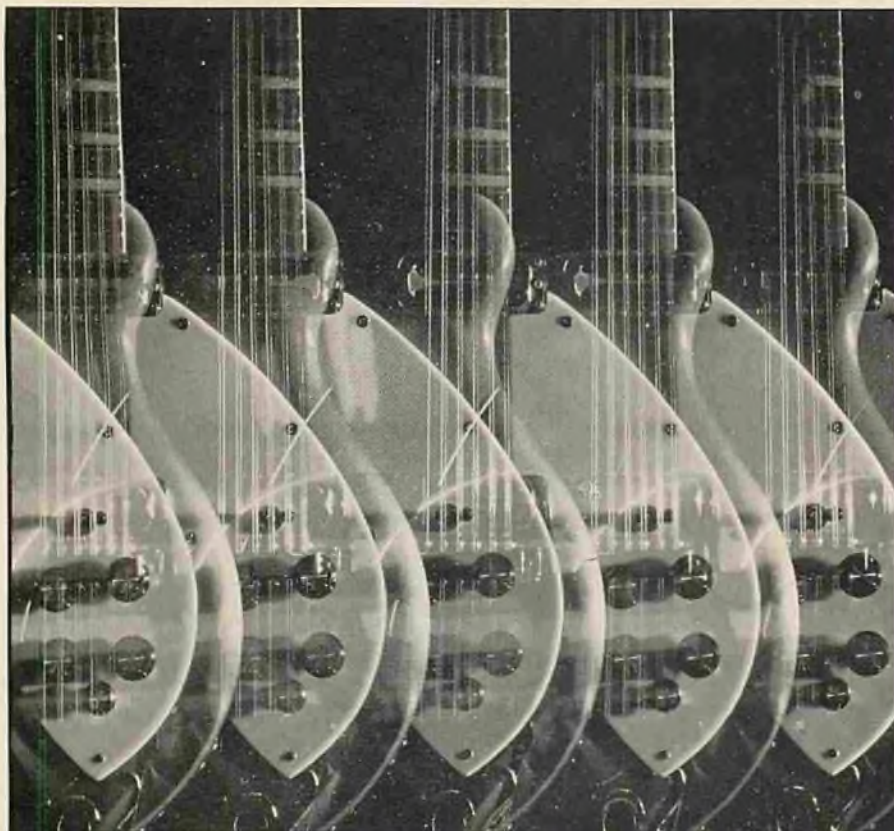


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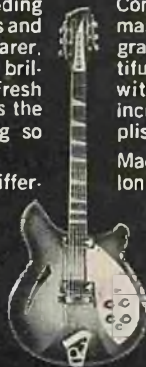


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*Beat* for many years, and although I have had some minor differences of opinion, I have never felt compelled to voice them until now. However, these have been brought to a head by Barbara Gardner's review of the *Lou Rawls Live LP* (*DB*, July 14).

It seems that a jazz reviewer feels an obligation to show great insights into an artist and his performance. Nothing can be taken for granted, and naive readers must be shown all the subtle features of an album, even if such features don't exist. Miss Gardner's review epitomizes this, and, in addition, she has done Rawls a great injustice.

Rawls has already shown that he is an artist of major stature; his style is completely his own, and most important, he has the ability to communicate this, even to those who aren't "hep" to the jazz idiom.

Every time I seem to be treated as a reader completely ignorant of the jazz scene, I feel somewhat insulted. Also, in this case, I am shocked when a performance as fine as that of Lou Rawls doesn't receive the credit it deserves, which is considerable.

Barry Glassman  
Indianapolis, Ind.

### Confused By Coltrane

I have been listening to John Coltrane's version of *My Favorite Things* and also to his latest album, *Ascension*. In response to a reader's letter that appeared recently (*DB*, June 16) saying, "Coltrane wouldn't be Coltrane if he didn't continue to explore," what are we looking at—the music itself or the man?

The beauty achieved in *My Favorite Things* simply is not to be found in *Ascension*. If one says *Ascension* is beautiful because of its freedom, then one equates beauty in terms of freedom and not musical value. I think of Coltrane in terms of beauty, but I cannot see him in his new music.

Tom Schnabel  
Los Angeles

### Careless Love

The new music is love—modern love. As machines complicate life more than ever, people are genuinely communicating with each other less than ever. This music, with its strength, tells of the failure.

Ron Taormina  
South San Francisco, Calif.

### 'Bone Challenges Needed

Thank you greatly for your arrangement reviews, *From the Top*. Please try to run the column more regularly.

Regarding the June 30 column where Fr. Wiskirchen mentions the trombones as "notoriously the weak section in the stage band," unfortunately I must agree with him. As a trombone player I feel that today's stage band writers are not challenging the trombone section enough. The really swinging solos are given to the more "versatile" trumpet. I believe there should be a drastic change.

Mark Stitham  
Dover-Foxcroft, Maine



# Congratulations Harry Carney

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## Playboy Clubs Add Big Bands To Bunnies

"For years they've been calling for a contrast in entertainment in the various rooms," said Joe Parnello, music director of the Hollywood Playboy Club. "They've thought of the twist and other gimmicks, but me—I've been pushing bands. Let's get the big bands in here."

Parnello pushed enough and got a two-week stand for vibraharpist Terry Gibbs' 17-piece band in the Hollywood hutch. And on the previous night at Playboy's San Francisco club, Maynard Ferguson and his band opened for two weeks. If all goes well in the West Coast sanctuaries from reality, these bands and others will begin a tour of the Playboy circuit, a lucrative, long-term itinerary that would keep them splitting hares in 15 U.S. cities and London.

Parnello, who fronts one of the house trios at the Hollywood club, envisions "fairly steady employment for big bands, 16 to 20 weeks at a time if Ferguson and Gibbs work out the right way."

Three other bands will follow if the Playboy brass in Chicago flash the green light. "I've already contacted Gerald Wilson, Buddy Rich, and Si Zentner," Parnello said, "so at this point I'm keeping my fingers crossed."

Gibbs and his men uncrossed theirs to blast out an impressive debut, encouraged by the introduction and sitting-in of pianist-entertainer Steve Allen. Boasting a book that seems dominated by Bill Holman arrangements, the Gibbs band enjoyed an SRO audience opening night.

## Final Bar

Irving (Pinky) Vidacovich, 61, New Orleans clarinetist and local-color humorist, died in the Crescent City July 5. In the 1920s Vidacovich was leader of the New Orleans Owls, one of the city's most popular jazz and dance groups. As music director of the daily two-hour *Dawn Busters* program in the '30s and '40s, Vidacovich won fame for his mastery of the unique Cajun-French dialect spoken in the southwestern part of Louisiana.

He was well established as a regional humorist and songwriter when Ray McKinley recorded his witty *Arizay* in the late '40s. Vidacovich wrote special material for Al Hirt's *Fanfare* television show last year shortly after recording an LP of Cajun humor and songs.

Jazz writer and enthusiast Ahmad Basheer died of a cerebral hemorrhage at his home in New York City July 11, his 38th birthday. A close friend and onetime roommate of the late Charlie Parker, Basheer devoted his life to helping jazz musicians and supporting the music. In

recent months he had been conducting jazz programs over WBAI-FM. Among the mourners at his funeral were saxophonists Sonny Rollins and Yusef Lateef.

## The Sound Of The Lion

When The Lion is on hand, one can expect the unexpected. He always has been a master at changing the mood and direction of a piece of music. He always has been a master of the Harlem stride-piano school and, as an elder statesman, still is able to hold his own against all comers.

A confrontation of Willie (The Lion)



THE LION  
Congenial cutting in Toronto

Smith and Don Ewell, a highly respected interpreter of Jelly Roll Morton and Fats Waller, took place in a Toronto television studio recently. The meeting developed along congenial lines. They played for, rather than against, each other.

In no sense could it really be described as a contest. To begin with, their styles are quite different. Smith's subtle and adroit harmonic ideas more than once beautifully underlaid some of Ewell's ideas.

Considering that they never had played together before, the empathy was remarkable. Their joint endeavors on *Keepin' Out of Mischief Now* and *Ain't Misbehavin'* were particularly successful. The audience at the taping session was cheated of a possibly climactic version of *Liza*, a perennial virtuoso piece, when the producer called a halt because the tape supply had run out. By the time they got rolling again, the tune had gone from the performers' minds.

This was a spontaneous taping. More than two hours of music was recorded, to be edited down to a single 30-minute segment for the Canadian Broadcasting Corp.'s *Festival*. A whole program alone could be built around the solo selections Smith played.

He was in particularly good form, giving understated renditions of his own favor-

ites—*Relaxin'* and *Echoes of Spring*. His treatment of *Sophisticated Lady* and *Solitude* was particularly fine and revealed the almost romantic flavor of much of his music. There is a pervasive spread to Smith's music—an expansiveness—that allows him plenty of time to develop ideas.

Ewell's playing, in contrast, is much more direct. He is a superlative interpreter of traditional-jazz piano. He succeeds in drawing out the essential qualities of the music he loves.

If anyone overshadowed the studio that day, it was Fats Waller, a shadow that lingered as Ewell closed the musical part of the proceedings with two Waller compositions, *Honey Hush* and *Handful of Keys*.

## The Poet And The Majorcan Jazz Scene

To a few—very few—Majorcans, jazz is something special. One of these is the distinguished English poet, Robert Graves.

Jazz is not important to the rest of the inhabitants of Majorca, the largest of the 16 Balearic islands in the Mediterranean, 150 miles east of Spain's Costa Brava. The natives do not understand the music and get more excited about the activities in the jai-alai fronton or the bullfight arena.

Even Majorca's enormous tourist population, including more than 30,000 Americans each year, couldn't care less. They prefer the gypsy bands with flamenco dancers or the folk music ensembles from nearby Ibiza Island—a beatnik haven—or just plain dance music.

Poet Graves, also known as a novelist (*I, Claudius* and *Claudius the God*), critic (the autobiographical *Goodbye to All That*), and authority on mythology, has lived in Deya, 18 miles inland from the island's capital, Palma, since 1929, when Gertrude Stein suggested to him that Majorca was the proper setting for his work.

Since 1932 he has resided in a two-story ranch house. Among his possessions is a superb record collection.

Music emanating from the Graves villa became something visitors expected—that is, if they got to the area before 10 p.m., when the town fathers turned off the electricity as a conservation measure.

One woman recalled the pleasure of ending the arduous bus trip from Palma (taken at 10 miles an hour around hairpin turns to the mountain valley where Deya nestles) to Miles Davis' version of *There's a Boat Dat's Leaving Soon for New York* from the trumpeter's *Porgy and Bess* album.

Graves, who makes it a point to drop in at the Village Vanguard on his infrequent trips to New York City, has checked out the Majorca jazz picture by helping finance his son-in-law, drummer Ramon



Ferron, in the Club Indigo, a Palma jazz bistro.

It was in August, 1963, that Graves and Ferron opened the large, pleasant club. The address still is 7 Corp Mari el Terreno, Palma de Mallorca, Spain. The house group, a trio, was led by Ferron, who had been doing some Cuban drumming at Brusela's Bar in Palma.

He was a young, handsome musician engaged to Lucia Graves, one of the poet's beautiful daughters. Ferron wanted to play jazz, and Graves wanted to hear it. (Graves also took great pleasure in occasionally spelling Ferron at the drums.) The Ramon Ferron Trio was established when pianist John Mealing and bassist Ron Rubin were hired.

The musicians and their friends had a great time while the money held out—and there was not too much of it. Graves, who in 1964 lectured to the students of New York's City College on "The Mean-



GRAVES

Poetic contemplation of jazz

ing of Mammon," observed, "I never have more than six months of subsistence in sight."

In the case of Palma's only jazz room, the policy did not change until there had been many splendid evenings of jazz. Many of the visiting and vacationing British jazz musicians either played engagements or sat in at the club. Lucia Ferron remembers that Ramon's drumming really drew out "the wild side" of Tubby Hayes, the English tenor saxophonist with a hard, searing, swinging sound.

There were other memorable evenings at the Indigo with tenor saxophonist Ronnie Scott, clarinetist Kenny Ball, bassist Tony Van Hal, pianist Ronald Langerstraad, tenorist Dick Morrissey, and the Swedish trombonist Eje Thelin.

But in May, 1965, it became necessary to take notice of the commercial side of things. Hence, Ferron organized a dance band, and as Mrs. Ferron put it, "Slowly the jazz vanished from the Indigo."

This summer, the Indigo is featuring Ramon Plus Five, a popular-oriented combo. The 71-year-old Graves is devoting his attention to the building of a cultural center, to be located next to a gallery-museum he already has helped establish near his home in Deya.

To raise the proceeds for the center, Graves gives poetry-reading parties to which the public is invited at \$1.68 a head.



# The Burton Greene Affair

Apple Cores By LeROI JONES

The quality of being is what soul is—or what a soul is. What is the quality of your being—quality here meaning what does it possess? What a being does not possess also determines the quality of the being, what its soul actually is.

Let us think of soul as *anima*, spirit (spiritus, breath), as that which carries breath, or the living wind. We are animate because we breathe. And the spirit that breathes in us—which animates us, drives us, makes the paths by which we go along our way—is the final characterization of our lives: essence/spirit, the sum of what we call being and the most elemental. There is no life without spirit. The human being cannot exist without a soul. Unless the thing be from evil-smelling, freezing caves, breathing high-valence poison gases now internalized into the argon-blue eyes.

What your spirit is, that is what you are, what you breathe, upon your fellows, your internal and elemental volition.

At the Jazz Art Music Society in Newark, N.J., a few weeks ago, pianist Burton Greene performed in a group that included Marion Brown, alto saxophone, and Pharoah Sanders, tenor saxophone.

Greene's performance, strange as it was, was not unique. Its meanings were the way the world always speaks: "Existence proves itself."

I want to list some observations I made of the existence of soul and antisoul or the spiritual and the antispiritual—how they do exist.

The Burton Greene Affair I have called it, because Greene is a white, superhip (MoDeRn) pianist whose work is and will be praised, and soon raised, when Morgenstern & Co. become his Joshuas and the walls of the banks fall down.

The music this night was rising and grew heavy, beating the walls of that place. It was a trembling music, especially that which Sanders makes, with his long, harmonics-driven line (Nazakat Ali and Salamat Ali from Pakistan can do this with their voices). Brown was rising with Pharoah; it was a mad, body-dissolving music . . . rose and stayed there . . . ecstasy of understanding then, evolution. The feeling such men make is of the consciousness of evolution, the will of the universe.

Yes, it is music that, under the best fingers, is a consciously spiritual music. That is, we mean to speak of life force and try to *become* one of the creative functions of the universe.

So Sun Ra, who knows something of the wisdom religion itself, uses this knowledge to make his music bridge to higher human principles. Sun Ra speaks

of the actual change—the actual evolution through space, not only in space-ships but also of the higher principles of humanity, the progress after the death of the body.

Pharoah Sanders is a spiritual person. He also wants to feel the East, as an Oriental man. Marion Brown understands what spiritual is, and he follows and associates with certain spiritual energies. That is, he understands it is, to a certain extent, about energy.

To be spiritual is to be in touch with the living magnetism of life-world-universe. "All you folks got rhythm!" Right! (And it is harder for a rich man to enter the kingdom of heaven, etc.). Rich meaning perverted by things, which is America, the Occident. Where the sun dies.

In the beautiful writhe of the black spirit-energy sound, the whole cellar was possessed and animated. Things flew through the air.

Greene, at one time, began to bang aimlessly at the keyboard. He was writhing, too, pushed by forces he could not use or properly assimilate. He kept running his fingers compulsively through his hair.

Finally, he stood above the piano . . . the music around him flying . . . and began to strike the piano strings with his fingers and knock on the wood of the instrument. He got a drumstick to make it louder. (Greene's "style" is pointed, I would presume, in the direction of Cecil Taylor and, I would also suppose, with Taylor, the Euro-American, Tudor-Cage, Stockhausen-Wolf-Cowell-Feldman interpretations.)

But the sound he made would not do, was not where the other sound was. He beat the piano, began to slam it open and shut, slapping the front and side and top of the box. The sound would not do, would not be what the other sound was.

He sat again and doodled; he slumped his head. He ran his fingers desultorily across the keys. Pharoah and Marion still surged, they still went on, screaming us into spirit.

Burton Greene got up again. A sudden burst, as at an offending organism, he struck again at the piano . . . he beat and slammed and pummeled it (the wood). He hit it with his fist.

Finally, he sprawled on the floor under the piano shadow, knocking on the piano bottom. On his elbows he tap-tapped furiously, then subsided to a soft flap, bap-bap, then to silence; he slumped to quiet his head under his arm and the shadow of the piano.

Pharoah and Marion were still blowing. The beautiful sound went on and on.



## Potpourri

After several years' absence, jazz returns to New York City's Randall's Island Aug. 13 with a mammoth one-nighter billed as the New York Jazz Festival. Produced by Philadelphia's **Teddy Powell**, the lineup includes trumpeter **Dizzy Gillespie's** quintet, saxophonist **Hank Crawford's** band, organists **Jimmy Smith** and **Richard (Groove) Holmes** and their groups, **Mongo Santamaria's** Latin-jazz band, saxophonist **Sonny Stitt**, singers **Gloria Lynne**, **Arthur Prysock**, and **Lou Rawls**, and comic **Redd Foxx**.

A recent concert on the plaza of the new Los Angeles County Art Museum featured **Ornette Coleman's** trio in the altoist's first Los Angeles appearance in six years. Coleman was resplendent in white suit, black jersey, and shoes with fancy bows on them. Adding his Ben Franklin shades to this ensemble, it was somehow ludicrous for a museum official, in trying to spare Coleman from a host of admirers, to say, "He'd like to remain as incognito as possible."

Jazz Interactions, now presenting sessions each Sunday afternoon at New York's Top of the Gate, has initiated a weekly series of jazz competitions for young, unknown musicians held each Friday night at the List Institute, 43 W. 39th St. Winning groups will be presented at the Sunday sessions after a monthly playoff, which will be judged by a panel of professional musicians that includes trumpeters **Howard McGhee** and **Joe Newman**, pianists **Marian McPartland** and **Billy Taylor**, saxophonists **Frank Foster**, **Jerome Richardson**, and **Phil Woods**, and drummer-educator **Clem DeRosa**.

## Strictly Ad Lib

**NEW YORK:** The Jazzmobile concerts began July 7 with a performance on 125th St. attended by Mayor **John V. Lindsay** and featuring an all-star big band led by pianist **Billy Taylor**. The band plays again Aug. 15. The Jazzmobile schedule is: tenor saxophonist **Joe Henderson's** sextet Aug. 16, pianist **McCoy Tyner's** quintet Aug. 17, trombonist **Slide Hampton's** big band Aug. 18, trumpeter **Dizzy Gillespie** Aug. 19, flugelhornist **Art Farmer** Aug. 24, pianist **Barry Harris's** quintet Aug. 26, and trumpeter **Clark Terry** Aug. 30. (For locations of these events, call 765-2747 or TE 1-1000.) . . . The outdoor music festival in Central Park (DB, July 28) has attracted such crowds that an extra concert has had to be scheduled almost nightly, although 4,200 persons can be accommodated at each performance . . . The Playboy Club has added a Friday "Jazz 'n' Cocktails" session, 5:30-7:30 p.m., to its schedule. Trombonist **Kai Winding's** quartet is featured . . . The Apollo Theater presented a big blues show in July starring singers **Aretha Franklin**, **Esther Phillips** (formerly **Little Esther**), and **Junior Parker**, singer-guitarists **John**

**Lee Hooker** and **T-Bone Walker**, and organist **Richard (Groove) Holmes** . . . Trumpeter **Joe Thomas** filled in for **Max Kaminsky** at **Jimmy Ryan's** last month . . . Cornetist **Jimmy McPartland** has joined the band at **Eddie Condon's** . . . Altoist **John Tchicni** has returned to his native Denmark and will stay for six or seven months . . . Blues singer-pianist **Fats Domino** makes one of his rare New York night-club appearances at the Village Gate Aug. 11-14. On Aug. 16 a triple bill headlining the quintets of **Dizzy Gillespie** and pianist **Horace Silver**, plus singer **Carmen McRae**, begins a three-week run at the club. Upstairs, vibraharpist **Dave Pike** and pianist **Bobby Timmons** continue their long stand . . . Singer **Betty Carter** began an extended return engagement at the Five Spot in mid-July. She is accompanied by tenor saxophonist **Joe Henderson**, pianist **John Hicks**, bassist **Walter Booker**, and drummer **Freddie Waits** . . . Henderson also did a week at **Slug's** in early August, following reed man **Yusef Lateef**, trumpeter **Blue Mitchell** (with **Junior Cook**, tenor saxophone; **Cedar Walton**, piano; **Gene Taylor**, bass; **Mickey Roker**, drums), and the trio of organist **Shirley Scott** and tenor saxophonist **Stanley Turrentine** . . . Tenor saxophonist **Tony Gray** did two weeks at the Tomahawk Room in Roslyn July 22 to Aug. 6 . . . Trumpeter **Bill Dixon's** quintet and dancer **Judith Dunn** gave two recitals at Judson Memorial Church last month.

**CHICAGO:** Pianist **Erroll Garner** opened a two-week engagement at the London House on July 12. He was accompanied by bassist **Eddie Calhoun** and drummer **Kelly Martin**. House pianist **Eddie Higgins** took the two weeks off—as he has each time Garner has played the club during Higgins' long tenure there. Garner was followed on July 25 by the Quartette Tres Bien, in for two weeks . . . At **Joe Segal's** July 11 session at Mother Blues, a polemic menu of music was offered when elements of altoist **Roscoe Mitchell's** sextet, plus additions, layed sheets of sound around the walls. In addition to regular Mitchellites bassist **Leonard Jones** and trumpeters **Maurice McIntyre** and **Lester Bowie**, there were **Reggie Willis**, bass; **Peter Posen**, guitar; **Leroy Jenkins**, violin; and **Thurmond Barker**, drums. The house group at the Wells St. club consisted of altoist **Bunky Green** and pianist **John Young's** trio. Promoter Segal is preparing for his annual **Charlie Parker** memorial concert Aug. 28-29. He is hoping to use either **Sonny Rollins**, **Jackie McLean**, or **Freddie Hubbard**—whoever is available. A host of local stalwarts, including bassist **Wilbur Ware**, pianist **Jody Christian**, altoist **Bunky Green**, and drummer **Wilbur Campbell**, will be on hand . . . Singer **Jauria Moore** is appearing weekends with the **Dave Cathwood Quartet** at the Four Horsemen . . . The Playboy Club has begun "Jazz 'n' Cocktails" every Friday from 5:30 to 7:30 p.m. Various groups are featured . . . The Artistic Heritage Ensemble, directed by cornetist **Philip Cohran**, began a series of Tuesday con-

certs at the Harper Theater July 19 . . . Jazz in suburbia is a frequent occurrence this summer, with **Skokie's Old Orchard** shopping center bearing most of the goodies; the **Count Basie Band** came in for a one-nighter July 11 and was followed by **Woody Herman** on July 18 and **Stan Getz** on July 25. The **Dukes of Dixieland** played there Aug. 8. (The Dukes also filled in at **Ray Colomb's** last month when pianist **Carmen Cavallero** canceled his engagement because of his father's death.) At the Oak Brook shopping center, the "Music on the Mall" series featured the **Ink Spots** July 13 and the **Dukes of Dixieland** Aug. 10 . . . While in town with the Getz quartet at Old Orchard, drummer **Roy Haynes** doubled the same night at the Mother Blues session . . . Pianist-arranger **Eddie Baker** has left the **Milt Trenier-Micki Lynn** group. He is writing a jazz ballet and directing a Wednesday night jazz lab at the Beverly Palos Music Club . . . The Association for the Advancement of Creative Musicians' last concert in a summer series featured **Richard Abrams's** septet at Lincoln Center. Members of the group included **Vergil Pumphrey**, alto saxophone; **Maurice McIntyre**, tenor saxophone; **Abrams**, clarinet, flute, piano; **Charles Clarke** and **Leonard Jones**, basses; **Wilbur Campbell**, drums; **Phillard Williams**, conga drum and miniature marimba . . . Composer-pianist **Bill Muthien's Chicago Improvisatory Players** played at Second City July 18. It was the quartet's third concert at the theater.

**LOS ANGELES:** Singer **Ella Fitzgerald** and **Duke Ellington** will be at the Greek Theater for a week's stand, beginning Sept. 19. Preceding them at the theater is singer **Nancy Wilson**, who is due for a six-night engagement, Aug. 22-27 . . . The Hollywood Bowl was the site of recent concert by singer **Sarah Vaughan**, the **Stan Getz Quartet**, the **John Handy Quintet**, and the **Jimmy Smith Trio**. The event was produced by **George Wein** with pianist **Billy Taylor** handling the on-the-scene arrangements. The next evening, the Bowl featured pianist **George Shearing** and his quintet . . . Disneyland will be swinging for the rest of the summer with the **Firehouse Five + 2**, the **Young Men from New Orleans**, and the **Clara Ward Singers** . . . KNBC-TV did a knowledgeable short feature on trumpeter **Don Ellis** and his **Hindustani Jazz Sextet**, with **Ellis** and tabla player **Hari Har Rao** explaining and demonstrating the blending of Eastern and Western rhythms . . . KABC-TV interviewed the Rev. **Malcolm Boyd**, the cleric who recites from his collection of contemporary prayers—*Are You Running with Me, Jesus?*—over a jazz background . . . Altoist **Sonny Criss's** quartet (**Gildo Mahones**, piano; **Ike Isaacs**, bass; and **Jimmy Smith**, drums) appeared on education-television Channel 28 in a highly cerebral broadcast that did everything from satirize current events to present folk singers. If response is favorable, the program, *Side Scene*, could become a weekly feature. Criss and the group provided themes and musical transition, plus enjoying its own featured

(Continued on page 51)



Of the 56 critics voting in the 14th annual **Down Beat** International Jazz Critics Poll, 25 are from Europe, one from Argentina, and one from Canada. The European critics' votes brought about victories for Rene Thomas, among guitarists, and violinist Jean-Luc Ponty, among miscellaneous-instrument players, in the poll's second division, Talent Deserving of Wider Recognition.

This in itself is not unusual—Albert Mangelsdorff, who lives in Germany, won last year's award for trombonist deserving wider recognition. But Mangelsdorff's work—on recordings—was fairly well known among U.S. critics before he won the poll. The same is not true in Thomas' and Ponty's cases. Thomas can be heard on few records issued in the United States, and Ponty can be heard on none, though he has several issued in Europe.

The influence of the European critics also can be seen in Earl Hines' winning the piano category of the poll's first division (Established Talent) and in Ted Curson's being named most deserving trumpeter—both men played extensively in Europe during the last 12 months.

In the poll's second division, the power of the New York-based critics is evident in the victory of the big band

co-led by Thad Jones and Mel Lewis. With the exception of its appearance at last month's Newport Jazz Festival, the Jones-Lewis band has not been heard outside New York City—and the poll closed before Newport.

Neither the New Yorkers nor the Europeans, however, agreed enough among themselves to elect a vocal group deserving wider recognition. As was the case in last year's poll, there were so few votes cast in this category that it was declared no contest.

The scarcity of new talent among male and female singers, clarinetists, and baritone saxophonists is reflected in the number of votes cast in those TDWR categories. (Those who have won in this second division during the last five years were ineligible this year.)

The critics were allowed to make three choices in each category; the first choice received three points; the second, two; and the third, one—except in the Hall of Fame and Records of the Year categories, in which each person or record named received one point. In the poll's results, beginning on this page, no musician or record receiving fewer than five points is listed.

How each critic voted begins on page 20.

## INTERNATIONAL JAZZ CRITICS POLL



### record of the year

- |                               |    |                          |
|-------------------------------|----|--------------------------|
| At the Golden Circle, Vol. 1  | 13 | Ornette Coleman          |
| E.S.P.                        | 12 | Miles Davis              |
| Ascension                     | 7  | John Coltrane            |
| Concert in the Virgin Islands | 5  | Duke Ellington           |
| Live!                         | 5  | Jaki Byard               |
| Stride Right                  | 5  | Johnny Hodges-Earl Hines |

### hall of fame

- |    |                    |
|----|--------------------|
| 15 | Charlie Christian  |
| 12 | Jack Teagarden     |
| 11 | Bessie Smith       |
| 9  | Fats Waller        |
| 8  | Fletcher Henderson |
| 8  | Django Reinhardt   |
| 7  | Sidney Bechet      |
| 7  | Clifford Brown     |
| 7  | King Oliver        |
| 5  | Roy Eldridge       |

### reissue of the year

- |                                 |    |   |
|---------------------------------|----|---|
| Golden Years, Vol. II           | 22 | Billie Holiday                                    |
| Ellington Era, 1927-40, Vol. II | 21 | Duke Ellington                                    |
| Classic Tenors                  | 13 | Coleman Hawkins-Lester Young                      |
| Jumpin' Punkins                 | 12 | Duke Ellington                                    |
| Pres at His Very Best           | 7  | Lester Young                                      |
| Count Basie In Kansas City      | 7  | Bennie Moten                                      |
| Paris Concert                   | 6  | Gerry Mulligan                                    |
| Jazz Immortals                  | 5  | Charlie Christian-Dizzy Gillespie-Thelonious Monk |





1. Ellington; 2. Davis; 3. Evans; 4. Johnson; 5. Hodges; 6. Coltrane; 7. Carney; 8. Russell; 9. Kirk.

### band

- 139 Duke Ellington
- 81 Woody Herman
- 53 Count Basie
- 24 Gerald Wilson
- 10 Gil Evans

### combo

- 78 Miles Davis
- 32 John Coltrane
- 30 Ornette Coleman
- 25 Modern Jazz Quartet
- 19 Dizzy Gillespie
- 19 Thelonious Monk
- 14 Bill Evans
- 14 Horace Silver
- 14 Clark Terry-
- Bob Brookmeyer
- 10 Oscar Peterson
- 9 Stan Getz
- 7 John Handy
- 5 Louis Armstrong
- 5 Charles Mingus

### composer

- 117 Duke Ellington
- 35 Ornette Coleman
- 31 Thelonious Monk
- 17 Charles Mingus
- 14 Lalo Schifrin
- 13 Billy Strayhorn
- 10 George Russell
- 8 Gil Evans
- 8 Horace Silver
- 7 Carla Bley
- 6 Clare Fischer
- 6 John Lewis

### arranger

- 79 Gil Evans
- 72 Duke Ellington
- 33 Oliver Nelson
- 23 Billy Strayhorn
- 14 Gerald Wilson
- 10 Benny Carter
- 9 Gary McFarland
- 9 George Russell
- 8 Clare Fischer
- 7 Nat Pierce
- 6 Quincy Jones

### trumpet

- 88 Miles Davis
- 82 Dizzy Gillespie
- 38 Clark Terry
- 25 Freddie Hubbard
- 15 Art Farmer
- 11 Louis Armstrong
- 10 Buck Clayton
- 9 Don Cherry
- 7 Roy Eldridge
- 7 Carmell Jones
- 6 Thad Jones
- 5 Henry (Red) Allen
- 5 Don Ellis

### trombone

- 99 J. J. Johnson
- 45 Bob Brookmeyer
- 30 Grachan Moncur III
- 30 Roswell Rudd
- 26 Vic Dickenson
- 21 Lawrence Brown
- 18 Albert Mangelsdorff
- 14 Dickie Wells
- 7 Al Grey
- 6 Bennie Green
- 5 Jimmy Knepper

### alto saxophone

- 80 Johnny Hodges
- 64 Ornette Coleman
- 32 Jackie McLean
- 26 Cannonball Adderley
- 22 Phil Woods
- 17 James Moody
- 16 Charlie Mariano
- 13 Lee Konitz
- 12 Benny Carter
- 12 Sonny Stitt
- 11 Paul Desmond
- 9 John Handy

### tenor saxophone

- 74 John Coltrane
- 56 Sonny Rollins
- 48 Stan Getz
- 25 Ben Webster
- 19 Archie Shepp
- 18 Coleman Hawkins
- 14 Booker Ervin
- 10 Paul Gonsalves
- 10 Dexter Gordon
- 9 Zoot Sims
- 5 Albert Ayler

### baritone saxophone

- 106 Harry Carney
- 104 Gerry Mulligan
- 42 Pepper Adams
- 19 Cecil Payne
- 12 Charles Davis
- 9 Sahib Shihab
- 5 Jerome Richardson





10. Jackson; 11. Hines; 12. Smith; 13. Montgomery; 14. Mingus; 15. E. Jones; 16. Armstrong; 17. Fitzgerald; 18. Double Six.

## clarinet

- 91 Pee Wee Russell
- 41 Buddy DeFranco
- 26 Jimmy Hamilton
- 24 Jimmy Giuffre
- 21 Tony Scott
- 18 Benny Goodman
- 17 Edmond Hall
- 9 Phil Woods
- 8 Rolf Kuhn
- 6 Buster Bailey

## misc. instrument

- 77 Roland Kirk, MS
- 47 John Coltrane, SS
- 40 Stuff Smith, VI
- 23 Yusef Lateef, Ob
- 20 Lucky Thompson, SS
- 19 Steve Lacy, SS
- 13 Jean Thielemans, Hc
- 9 Ray Nance, VI
- 6 Buddy DeFranco, BC
- 6 Mike White, VI
- 5 Julius Watkins, Fr

Legend: MS—mellophone, stretch; SS—soprano saxophone; VI—violin; Ob—oboe; Hc—harmonica; BC—bass clarinet; Fr—French horn

## flute

- 78 Roland Kirk
- 74 James Moody
- 52 Yusef Lateef
- 32 Frank Wess
- 18 Herbie Mann
- 10 Paul Horn
- 10 Charles Lloyd
- 5 Jerome Richardson
- 5 Jeremy Steig
- 5 Leo Wright

## vibes

- 86 Milt Jackson
- 68 Bobby Hutcherson
- 51 Lionel Hampton
- 33 Gary Burton
- 15 Terry Gibbs
- 9 Walt Dickerson
- 7 Dave Pike
- 7 Cal Tjader

## piano

- 65 Earl Hines
- 59 Bill Evans
- 40 Oscar Peterson
- 23 Thelonious Monk
- 16 Cecil Taylor
- 15 Jaki Byard
- 13 Erroll Garner
- 12 Herbie Hancock
- 12 Andrew Hill
- 9 Phineas Newborn
- 8 Don Friedman
- 8 McCoy Tyner
- 6 Duke Ellington
- 6 Teddy Wilson
- 5 Lennie Tristano

## organ

- 71 Jimmy Smith
- 42 Shirley Scott
- 17 Wild Bill Davis
- 15 Don Patterson
- 12 Jack McDuff
- 11 Count Basie
- 11 Richard Holmes
- 8 Freddie Roach
- 7 Clare Fischer

## guitar

- 84 Wes Montgomery
- 67 Jim Hall
- 59 Kenny Burrell
- 24 Gabor Szabo
- 17 Joe Pass
- 17 Attila Zoller
- 10 Grant Green
- 7 Charlie Byrd

## bass

- 81 Charles Mingus
- 50 Ray Brown
- 50 Richard Davis
- 39 Ron Carter
- 19 Gary Peacock
- 16 Steve Swallow
- 11 Milt Hinton
- 10 David Izenzon
- 9 George Duvivier
- 7 Art Davis
- 7 Jimmy Garrison
- 6 Charlie Haden
- 6 Red Mitchell

## drums

- 88 Elvin Jones
- 65 Tony Williams
- 23 Buddy Rich
- 22 Max Roach
- 17 Roy Haynes
- 11 Art Blakey
- 10 Jo Jones
- 9 Joe Morello
- 8 Alan Dawson
- 8 Shelly Manne
- 6 Kenny Clarke
- 5 Jimmy Crawford
- 5 Charles Moffett
- 5 Sam Woodyard

## male singer

- 60 Louis Armstrong
- 47 Ray Charles
- 29 Jimmy Witherspoon
- 25 Jimmy Rushing
- 22 Joe Williams
- 19 Frank Sinatra
- 16 Lightnin' Hopkins
- 16 Joe Turner
- 10 Mel Torme
- 9 Muddy Waters
- 8 Johnny Hartman
- 5 Mose Allison
- 5 Jon Hendricks

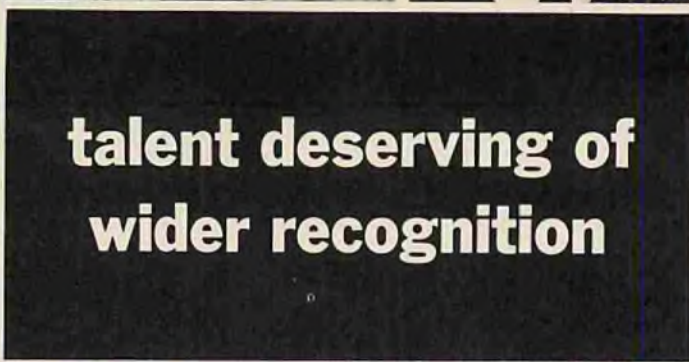
## female singer

- 82 Ella Fitzgerald
- 55 Sarah Vaughan
- 46 Carmen McRae
- 23 Anita O'Day
- 20 Sheila Jordan
- 18 Peggy Lee
- 11 Abbey Lincoln
- 6 Nancy Wilson
- 5 Betty Carter
- 5 Ethel Ennis

## vocal group

- 56 Double Six of Paris
- 30 Swingle Singers
- 19 Staple Singers
- 11 Jackie Cain-Roy Kral
- 8 Supremes
- 5 Gospelaires
- 5 Hi-Lo's
- 5 Sonny Terry-Brownie McGhee





1. T. Jones; 2. Lewis; 3. Zeitlin; 4. Bley; 5. Levitt; 6. Curson; 7. Cooper; 8. Tchicai; 9. Handy.

## band

- 41 Thad Jones-Mel Lewis
- 21 Kenny Clarke-Francy Boland
- 15 Sun Ra
- 10 Rod Levitt
- 9 Gil Fuller
- 9 Oliver Nelson
- 5 Gustav Brom
- 5 Frank Foster
- 5 Max Greger
- 5 Karel Krautgartner

## combo

- 23 Denny Zeitlin
- 18 Archie Shepp
- 15 Albert Mangelsdorff
- 12 Albert Ayler
- 12 John Handy
- 11 Charles Lloyd
- 11 New York Art Quartet
- 11 Martial Solal
- 10 Rod Levitt
- 9 Alex Welsh
- 8 Jaki Byard
- 8 Muddy Waters
- 7 Jazz Crusaders
- 6 Horace Silver
- 6 Cecil Taylor
- 5 Byron Allen
- 5 Don Friedman-Attila Zoller

## composer

- 20 Carla Bley
- 19 Randy Weston
- 15 Andrew Hill
- 13 Cecil Taylor
- 12 Herbie Hancock
- 11 Archie Shepp
- 8 Charles Lloyd
- 7 Pavel Blatny

- 7 Rod Levitt
- 7 Sun Ra
- 6 Oliver Nelson
- 6 Wayne Shorter
- 5 Gil Fuller
- 5 Giorgio Gaslini
- 5 Grachan Moncur III
- 5 Lalo Schiffrin

## arranger

- 33 Rod Levitt
- 13 Gil Fuller
- 12 Thad Jones
- 11 Francy Boland
- 10 Bill Holman
- 10 Nat Pierce
- 10 Lalo Schiffrin
- 8 J. J. Johnson
- 7 Archie Shepp
- 6 Sun Ra
- 5 Frank Foster
- 5 Tom McIntosh
- 5 Roswell Rudd
- 5 Wayne Shorter

## trumpet

- 34 Ted Curson
- 21 Kenny Dorham
- 15 Dusko Goykovic
- 15 Woody Shaw
- 13 Henry (Red) Allen
- 10 Alan Shorter
- 9 Clark Terry
- 9 Charles Tolliver
- 7 Bill Coleman
- 7 Thad Jones
- 7 Ray Nance
- 7 Manfred Schoof
- 7 Richard Williams
- 6 Doc Cheatham
- 5 Donald Ayler

## trombone

- 21 Buster Cooper
- 14 Garnett Brown
- 13 Al Grey
- 11 Wayne Henderson
- 9 Erich Kleinschuster
- 8 Lawrence Brown
- 8 Phil Wilson
- 8 Eddie Bert
- 7 Bennie Green
- 5 Bob Brookmeyer
- 5 Frank Rosolino
- 5 Eje Thelin

## alto saxophone

- 27 John Handy
- 27 John Tchicai
- 21 Lee Konitz
- 19 Frank Strozier
- 16 Charles McPherson
- 15 James Moody
- 13 Byron Allen
- 10 Zbigniew Namyslowski
- 9 James Spaulding
- 9 Bruce Turner
- 8 Art Pepper
- 7 Marion Brown
- 6 Paul Desmond
- 6 Russell Procope
- 6 Charles Tyler
- 5 Bunky Green
- 5 Anthony Ortega

## tenor saxophone

- 29 Charles Lloyd
- 25 Albert Ayler
- 24 Joe Henderson
- 14 Lucky Thompson
- 13 Paul Gonsalves
- 13 Pharaoh Sanders
- 12 Nathan Davis

- 11 Sam Rivers
- 10 Joe Farrell
- 9 Harold Land
- 7 Don Byas
- 7 Zoot Sims
- 6 Jimmy Heath
- 6 James Moody
- 5 Bill Barron
- 5 Booker Ervin
- 5 Budd Johnson
- 5 Buddy Tate

## baritone saxophone

- 17 Ronnie Cuber
- 14 Gene Allen
- 12 Johnny Barnes
- 11 Charlie Fowlkes
- 11 Jack Nimitz
- 9 Bill Hood
- 8 Ronnie Ross
- 8 John Surman
- 7 Frank Hittner
- 7 Les Rout
- 6 Pepper Adams
- 6 Nick Brignola
- 6 Pat Patrick
- 5 Roland Kirk

## clarinet

- 13 Edmond Hall
- 10 Perry Robinson
- 9 Albert Nicholas
- 9 Sammy Rimington
- 8 Darnell Howard
- 7 Russell Procope
- 6 Tony Scott
- 5 Kenny Davern
- 5 Marshall Royal





10. Lloyd; 11. Cuber; 12. Hall; 13. Ponty; 14. Ayers; 15. Byard; 16. Young; 17. Thomas; 18. Davis; 19. Murray; 20. Rawls; 21. Sloane.

### misc. instrument

- 34 Jean-Luc Ponty, VI
- 19 Ray Nance, VI
- 17 Mike White, VI
- 14 Lucky Thompson, SS
- 9 Steve Lacy, SS
- 6 Svend Asmussen, VI
- 6 Bob Wilber, SS
- 6 Sun Ra, Bm
- 5 Buddy DeFranco, BC
- 5 Don Rendell, SS
- 5 Jean Thielemans, Hc
- 5 Little Walter, Hc
- 5 Julius Watkins, Fr

Legend: VI—violin; SS—soprano saxophone; Bm—bass marimba; BC—bass clarinet; Hc—harmonica; Fr.—French horn

### flute

- 26 Charles Lloyd
- 22 Eric Dixon
- 15 Hubert Laws
- 15 Jeremy Steig
- 8 Joe Farrell
- 7 Bud Shank
- 6 Buddy Collette
- 6 Sahib Shihab
- 5 Emil Mangelsdorff
- 5 Jerome Richardson

### vibes

- 27 Roy Ayers
- 17 Tommy Vig
- 15 Karlhans Berger
- 11 Gary McFarland
- 9 Tubby Hayes
- 8 Alan Dawson

### piano

- 40 Jaki Byard
- 32 Herbie Hancock
- 29 Roger Kellaway
- 21 Paul Bley
- 19 Martial Solal
- 17 Tommy Flanagan
- 17 Denny Zeitlin
- 9 Hank Jones
- 6 Clare Fischer
- 5 Dollar Brand
- 5 Stan Tracey

### organ

- 29 Larry Young
- 21 Don Patterson
- 12 Lou Bennett
- 10 Ingfried Hoffmann
- 10 Sir Charles Thompson
- 9 Clare Fischer
- 6 Richard Holmes
- 6 Eddie Louiss
- 6 Jack McDuff
- 5 Shirley Scott

### guitar

- 24 Rene Thomas
- 21 Jimmy Raney
- 13 Freddie Green
- 10 George Benson
- 8 Ray Crawford
- 8 Chuck Wayne
- 6 Barry Galbraith
- 6 Jerry Hahn
- 5 Dennis Budimir
- 5 Kenny Burrell
- 5 Buddy Guy
- 5 Bill Harris
- 5 Lonnie Johnson
- 5 Howard Roberts

### bass

- 43 Richard Davis
- 38 David Izenzon
- 24 Niels-Henning Orsted Pedersen
- 17 Eddie Gomez
- 17 Albert Stinson
- 6 Keter Betts
- 6 Ray Brown
- 6 Jimmy Garrison
- 6 Henry Grimes
- 6 Chuck Israels
- 6 Cecil McBee
- 5 Roman Dylag
- 5 Maceo Gilchrist
- 5 John Lamb
- 5 Miroslav Vitous
- 5 Butch Warren

### drums

- 25 Sonny Murray
- 17 Milford Graves
- 17 Grady Tate
- 15 Charles Moffett
- 13 Billy Higgins
- 12 Joe Chambers
- 10 Daniel Humair
- 9 Oliver Jackson
- 9 Ronnie Zito
- 8 Louie Bellson
- 8 Connie Kay
- 7 Jake Hanna
- 7 Phil Seamen
- 5 Frank Butler
- 5 Andrew Cyrille
- 5 Sonny Payne
- 5 Ben Riley

### male singer

- 15 Lou Rawls
- 10 Mose Allison
- 9 Bill Henderson
- 8 John Lee Hooker
- 7 Sleepy John Estes
- 7 Jackie Paris
- 7 Otis Redding
- 6 Henry (Red) Allen
- 6 Buddy Guy
- 6 T-Bone Walker
- 5 James Brown
- 5 Earle Coleman
- 5 Joe Mooney
- 5 Junior Parker
- 5 Otis Spann
- 5 Arthur Prysock

### female singer

- 18 Carol Sloane
- 17 Lorez Alexandria
- 10 Ethel Ennis
- 9 Shirley Horn
- 8 Ruth Price
- 7 Karin Krog
- 7 Annie Ross
- 6 Vi Redd
- 6 Irene Reid
- 5 Betty Carter
- 5 Rita Reys
- 5 Nina Simone
- 5 Dionne Warwick



## 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 made no other choices. Except in Hall of Fame and Records of the Year, first choice in each category equals three points, second two points, third one point. In Hall of Fame and Records of the Year, the critics were allowed to list three choices, each worth one point. Talent Deserving of Wider Recognition choices, if any, are listed in parentheses. In some cases, critics did not vote in every category.

### JOSEPH BALCERAK

Editor, *Jazz Monthly*, Poland

**Band:** Herman, Ellington, Maynard Ferguson. **Combo:** Peterson, Monk, Gillespie. **Composer:** Ellington, John Coltrane, Monk. **Arranger:** Evans, Q. Jones, Roswell Rudd. **Trumpet:** Davis, Armstrong, Gillespie. **Trombone:** Brookmeyer, Johnson, Rudd. **Alto:** McLean, Hodges, Coleman. **Tenor:** Coltrane, Webster, Getz. **Baritone:** Carney, Mulligan, Ronnie Ross. **Clarinet:** Russell, Woody Herman, Goodman. **Misc. Instrument:** Coltrane, Nance, Kirk. **Flute:** Lateef, Lloyd, Kirk. **Vibes:** Hampton, Jackson, Hutcherson. **Piano:** Peterson, Hines, Evans. **Organ:** Smith, Basie, McDuff. **Guitar:** Montgomery, Hall, Burrell. **Bass:** Mingus, Carter, Brown. **Drums:** Morello, Blakey, Roach. **Male Singer:** Armstrong, Williams, Sammy Davis Jr. **Female Singer:** Fitzgerald, Wilson, Ernestine Anderson. **Vocal Group:** Swingle Singers, Double Six, Staple Singers. **Hall of Fame:** Reinhardt, Brown, Ella Fitzgerald. **Record of the Year:** Earl Hines, *Spontaneous Explorations*; Woody Herman, *Recorded Live*; Miles Davis, *My Funny Valentine*. **Reissue of the Year:** Bunk Johnson, *A Legend*; Christian/Gillespie/Monk, *Jazz Immortals*; Benny Goodman, *B.G., The Small Groups*.

Sorry that I could not give a complete list because of the fact that we do not have so wide a selection to choose from here. Maybe in the near future—after the moon has been reached by (jazz) man.

### ALAN BATES

Contributor, *Down Beat*

**Band:** Ellington, Wilson, Herman (Sun Ra, Jones-Lewis). **Combo:** Coleman, Davis, Coltrane (Ayler, Sun Ra, John Tchicai). **Composer:** Ellington, Coleman, Mingus (Sun Ra, Dollar Brand, Ted Curson). **Arranger:** Ellington, Gerald Wilson, Evans (Sun Ra, Eric Dixon, Foster). **Trumpet:** Gillespie, Hubbard, Davis (Howard McGhee, Dorham, Buck Clayton). **Trombone:** Moncur, Rudd, Johnson. **Alto:** Coleman, McLean, Stitt (Tchicai). **Tenor:** Coltrane, Ayler, Ervin (Johnny Griffin, Dewey Redman, Sanders). **Baritone:** Carney, Adams, Davis. **Clarinet:** Hall, Russell, Albert Nicholas. **Misc. Instrument:** Coltrane, Kirk, Watkins

(Ponty). **Flute:** Moody, Kirk, Sahib Shihab (Lloyd). **Vibes:** Hutcherson, Dickerson, Hampton. **Piano:** Hines, Hill, Ellington (Dollar Brand, Kenny Drew, Keith Jarrett). **Organ:** Scott, McDuff, Basie (Patterson). **Guitar:** Montgomery, Burrell, Jimmy Raney (Thomas). **Bass:** Brown, Mingus, Carter (Izenzon, Orsted Pedersen). **Drums:** Rich, Williams, Moffett (Murray, Graves). **Male Singer:** Hopkins, Charles. **Female Singer:** Vaughan, O'Day, Fitzgerald. **Vocal Group:** Swingle Singers, Double Six. **Hall of Fame:** Bud Powell, Brown, Bechet. **Record of the Year:** Coleman, *At the Golden Circle*; *The New Wave in Jazz*; Albert Ayler, *Spirits*. **Reissue of the Year:** Charlie Parker, *Bird Symbols*; *Django and His American Friends*; *King Oliver's Dixie Syncopaters*.

Avant-garde took a big step forward this year—at least in Europe. There were a great number of records released, and there was extensive coverage in the jazz press. Ornette's trio made a tremendous impact everywhere they appeared—individually and collectively.

### JOACHIM E. BERENDT

Editor, *Jazz Calendar*; SWF Radio-TV, Germany; Contributor, *Down Beat*

**Band:** Ellington, Herman, George Russell (George Russell, Clarke-Boland, Kurt Edelhagen). **Combo:** Coleman, George Russell, Gillespie (Mangelsdorff, New York Art Quartet, Shepp). **Composer:** Ellington, Coleman, Russell (Bley, Blatney, Komeda). **Arranger:** Ellington, George Russell, Nelson (Levitt, Jaromir Hnlicka, Boland). **Trumpet:** Gillespie, Hubbard, Cherry (Curson, Dorham, Schoof). **Trombone:** Johnson, Mangelsdorff, Brown (Ake Persson, Raoulzinho, Thelin). **Alto:** McLean, Hodges, Coleman (Handy, Tchicai, Namyslawski). **Tenor:** Coltrane, Getz, Shepp (Davis, Sanders, Henderson). **Baritone:** Carney, Shihab, Mulligan (Allen, Rout, Fowlkes). **Clarinet:** DeFranco, Kuhn, Scott (Nicholas, Emil Mangelsdorff). **Misc. Instrument:** Kirk, Coltrane, Smith (Ponty); Charles Lloyd, soprano saxophone; Thielemans). **Flute:** Kirk, Lateef, Richardson (Steig, Mangelsdorff). **Vibes:** Jackson, Hutcherson, Dickerson (Berger). **Piano:** Hines, Taylor, Evans (Byard, Bley, Giorgio Gaslini). **Organ:** Larry Young, McDuff, Scott (Bennett, Hoffman). **Guitar:** Baden Powell, Montgomery, Hall (Thomas, T-Bone Walker, Crawford). **Bass:** Izenzon, Haden, A. Davis (Izenzon, Jimmy Woode, Orsted Pedersen). **Drums:** E. Jones, Williams, Blakey (Murray, Moffett, Chambers). **Male Singer:** Armstrong, Turner, Hopkins (Spann, Estes, Hooker). **Female Singer:** Fitzgerald, Jordan, Lincoln (Ross, Reys, Krog). **Vocal Group:** Double Six, Terry-McGhee, Dorothy Norwood Singers (Terry-McGhee, D. Norwood Singers, Original Five Blind Boys of Mississippi). **Hall of Fame:** Smith, Henderson, Oliver. **Record of the Year:** Coleman, *At the Golden Circle*; Coltrane, *Ascension*; Kenny Burrell, *Guitar Forms*. **Reissue of the Year:** Holiday, *Golden Years*; Woody Herman, *The First Herd at Carnegie Hall*; Ellington Era, Vol. II.

Pavel Blatney is a great Third Stream composer from Czechoslovakia. Komeda, from Poland, is Europe's most original

film composer. Hnlicka is the main arranger for the Czech Gustav Brom Band. Manfred Schoof is the first original trumpet soloist we have in Germany. Raoulzinho is a wonderful trombonist from Brazil. Rolf Kuhn is the only free clarinet player I know of. Albert Mangelsdorff's brother, Emil, has a beautiful, full flute sound. Ponty is the modern Stuff Smith.

### DAVE BITTAN

Contributor, *Down Beat*, *Variety*

**Band:** Ellington, Herman, Basie (Nelson, Gary McFarland, Jones-Lewis). **Combo:** MJQ, Davis, Silver (Hank Crawford, Levitt, Bernard Peiffer). **Composer:** Ellington, Monk, Lewis (Jimmy Heath, Fuller). **Arranger:** Evans, Nelson, Wilson (T. Jones, Levitt, Johnny Dankworth). **Trumpet:** Gillespie, Terry, Davis (Nat Adderley, Williams, Blue Mitchell). **Trombone:** Johnson, Grey, Mangelsdorff (Cleveland, Bill Watrous). **Alto:** Hodges, Stitt, Woods (Moody, Konitz). **Tenor:** Sonny Stitt, Webster, Getz (Heath, Moody, Farrell). **Baritone:** Adams, Mulligan, Carney (Ross). **Clarinet:** DeFranco, Russell, Bill Smith (Davern, Peanut Hucko). **Misc. Instrument:** Kirk; Rufus Harley, bagpipe; Dorothy Ashby, harp (Nance). **Flute:** Moody, Kirk, Richardson (Laws). **Vibes:** Jackson, Hampton, Burton (Johnnie Coates Jr., Vig, Hayes). **Piano:** Evans, Peterson, Hancock (Bernard Peiffer, Johnnie Coates Jr., Flanagan). **Organ:** Patterson, Smith, Scott (Holmes, McDuff, Thompson). **Guitar:** Burrell, Montgomery, Hall (Harris). **Bass:** R. Davis, Swallow, Peacock (Lamb, Art Davis, Grimes). **Drums:** Rich, E. Jones, Williams (Riley, Tate, Dick Berk). **Male Singer:** Williams, Hartman, Torme (Rawls, Joe Mooney). **Female Singer:** McKrae, Vaughan, Fitzgerald (Horn). **Hall of Fame:** Teagarden, Henderson. **Record of the Year:** Hodges-Hines, *Stride Right*; Gerald Wilson, *On Stage*; Rod Levitt, *Insight*. **Reissue of the Year:** Mulligan, *Paris Concert*; Holiday, *Golden Years*; Christian/Gillespie/Monk, *Jazz Immortals*.

A great year for pianists: Earl Hines is back, and Frenchman Bernard Peiffer, leading a new trio, is on his way. And it is great to see veterans like Rich, Stitt, and Moody playing so well.

### TAYLOR CASTELL

Publisher, *Sounds & Fury*

**Band:** Herman, Wilson, Evans (Fuller, Jones-Lewis). **Combo:** Davis. **Composer:** John Lennon-Paul McCartney, Antonio Carlos Jobim. **Arranger:** Evans. **Trumpet:** Hubbard, Carmell Jones, Davis (Jimmy Owen). **Trombone:** Mangelsdorff, Levitt, Rudd. **Alto:** Coleman, Moody, Konitz (McPherson). **Tenor:** Ervin, Joe Henderson, Shepp (Bill Barron, Lloyd). **Baritone:** Roland Kirk, Davis. **Misc. Instrument:** Kirk, Thompson. **Flute:** Kirk, Lloyd, Lateef. **Vibes:** Jackson, Hutcherson. **Piano:** Hill, Friedman, Evans (Lamont Johnson, Ran Blake, Byard). **Guitar:** Burrell, Hall, Zoller. **Bass:** R. Davis, Peacock, Swallow. **Drums:** Williams, Rich, Roach (Zito). **Male Singer:** Charles, Witherspoon, Allison. **Female Singer:** Morgana King, Carter, Jordan. **Vocal Group:** Rolling Stones, Supremes, Beatles. **Record of the Year:** *The New Wave in*



Jazz; Roland Kirk, *Rip, Rig, and Panic*; Beatles, *Rubber Soul*. **Reissue of the Year:** Holiday, *Golden Years*; Hawkins-Young, *Classic Tenors*.

Obviously, I am not a critic; I'm a listener—and there is a difference. I may be one of the few listeners ever invited to vote in the Critics Poll. It may not be a bad idea to throw in a listener every once in a while just to keep the poll interesting.

#### STANLEY DANCE

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

**Band:** Ellington, Basic, Herman (Jones-Lewis). **Combo:** Earl Hines, Armstrong, Buddy Tate (Waters, Saints & Sinners, Sir Charles Thompson). **Composer:** Ellington, Strayhorn, Johnny Dankworth (Johnny Hodges, Wild Bill Davis, Weston). **Arranger:** Ellington, Strayhorn, Carter (Johnny Dankworth, Pierce, Eric Dixon). **Trumpet:** Armstrong, Eldridge, Buck Clayton (Cheatham, Al Aarons, Money Johnson). **Trombone:** Wells, Dickenson, Brown (Grey, Quentin Jackson, Bill Hughes). **Alto:** Hodges, Carter, Willie Smith (Procope, Bobby Plater, Howard Johnson). **Tenor:** Hawkins, Gonsalves, Buddy Tate (Eddie [Lockjaw] Davis, Johnson, Eric Dixon). **Baritone:** Carney, Heywood Henry, Jerome Richardson (Fowlkes, Adams, Allen). **Clarinet:** Bailey, Hamilton, Russell Procope (Royal, Howard, Bob Wilber). **Misc. Instrument:** Smith, Nance, Thompson (Little Walter; Wilber; Willie Ruff, French horn). **Flute:** Wess, Richardson, Moody (Dixon). **Vibes:** Hampton. **Piano:** Hines, Ellington, Count Basie (Jones, Roger Ramirez, Otis Spann). **Organ:** Davis, Milt Buckner, Smith (Thompson, Roger Ramirez, Lonnie Smith). **Guitar:** Burrell, T-Bone Walker, Montgomery (Benson, Dicky Thompson, Bernard Addison). **Bass:** Hinton, Duvivier, Brown (R. Davis, Joe Benjamin, Red Callender). **Drums:** Crawford, Woodyard, J. Jones (Panama Francis, Jackson, Gus Johnson). **Male Singer:** Armstrong, Rushing, Turner (Walker, Memphis Slim, Hooker). **Female Singer:** Fitzgerald (Reid, Clea Bradford, Annette Sanders). **Vocal Group:** Staple Singers (Ed Kalehoff Choir). **Hall of Fame:** Johnny Hodges, Bechet, Chick Webb. **Record of the Year:** Stuff Smith, *Swingin' Stuff*; Ellington, *Will the Big Bands Ever Come Back?*; Hodges-Hines, *Stride Right*. **Reissue of the Year:** Ellington Era, Vol II; Hawkins-Young, *Classic Tenors*; Ellington, *Jumpin' Punks*.

Among abiding favorites not heard in the last year, live or on new records, were Helen Humes and Ben Webster. The other records that impressed me were Al Grey's *Shades of Grey*, Burrell's *Guitar Forms*, Dankworth's *Zodiac Variations*, and several more by the triumvirate of Hines, Hodges, and Ellington.

#### DON DeMICHEAL

Editor, *Down Beat*

**Band:** Ellington, Herman, Basic (Chicago Jazz Ensemble, Berklee School, Indiana University Jazz Band). **Combo:** MJQ, Davis, Coltrane (Waters, Zeitlin, Handy). **Composer:** Ellington, Monk, Strayhorn (Bley, Hancock, Shepp). **Arranger:** Evans,

Ellington, McFarland (Johnson, Schiffrin). **Trumpet:** Davis, Farmer, Gillespie (Dorham, Cootie Williams, Jimmy Owen). **Trombone:** Johnson, Dickenson, Brookmeyer (Floyd O'Brien, Dickie Wells, Green). **Alto:** Hodges, Stitt, Adderley (Roscoe Mitchell, Green, Handy). **Tenor:** Webster, Coltrane, Getz (Sanders, Al Cohn, Bud Freeman). **Baritone:** Mulligan, Adams, Carney (Cuber). **Clarinet:** Russell, Goodman, DeFranco (Hall, Frank Chace, Rimington). **Misc. Instrument:** Coltrane, Kirk, Smith (Nance, Ponty, Howard Johnson, tuba). **Flute:** Wess, Moody, Lateef. **Vibes:** Jackson, Hampton, Red Norvo. **Piano:** Evans, Monk, Peterson (Hancock, Kellaway, Zeitlin). **Organ:** Smith, Scott (Patterson). **Guitar:** Hall, Burrell, Szabo (Raney, Joe Diorio, Quentin Jackson). **Bass:** Brown, R. Davis, Sam Jones (Gomez, R. Davis, Cleveland Eaton). **Drums:** Rich, E. Jones, Haynes (Bellson, Marshall Thompson, Bob Cousins). **Male Singer:** Armstrong, Charles, Bill Henderson (Allison, Big Joe Williams, Estes). **Female Singer:** McRae, Jordan (Esther Marrow, Horn). **Hall of Fame:** Teagarden, Christian, Jimmy Blanton. **Record of the Year:** Kenny Burrell, *Guitar Forms*; Art Hodes, *Plain Ol' Blues*; Sonny Rollins, *On Impulse*. **Reissue of the Year:** Young, *Pres at His Very Best*; Holiday, *Golden Years*; Hawkins-Young, *Classic Tenors*.

#### LUBOMIR DORUZKA

Editor, *Melodie*, Czechoslovakia

**Band:** Ellington, Herman, Basic (Clarke-Boland, Brom, Krautgartner). **Combo:** Davis, Coltrane, Terry-Brookmeyer (Zeitlin, Mangelsdorff, Flavio Ambrosetti). **Composer:** Schiffrin, Ellington, Mingus (George Russell, Blatny, Jaromir Hnlicka). **Arranger:** Nelson, Q. Jones, Wilson (Hans Salomon, Boland, Kamil Hala). **Trumpet:** Davis, Gillespie, Terry (Bill Chase, Franco Ambrosetti). **Trombone:** Johnson, Brookmeyer, Mangelsdorff (Kleinschuster, Rudolf Josel, Jiggs Whigham). **Alto:** Coleman, Adderley, Hodges (Namyslowski, Flavio Ambrosetti, Derek Humble). **Tenor:** Coltrane, Shepp, Webster (Davis, Karl Drewo, Michal Urbaniak). **Baritone:** Mulligan, Carney, Adams. **Clarinet:** DeFranco, Scott, Giuffre. **Misc. Instrument:** Kirk, Coltrane, Smith (Lacy, Ponty). **Flute:** Kirk, Moody, Mann (Shihab). **Vibes:** Jackson, Hutcherson, Burton (Berger). **Piano:** Peterson, Tyner, Denny Zeitlin (Giorgio Gaslini, Friedrich Pauer, Jan Hammer Jr.). **Organ:** Smith, Scott, Fischer (Bennett). **Guitar:** Montgomery, Burrell, Zoller (Pierre Cavalli). **Bass:** Mingus, Brown, Izenzon (Roman Dylag, Vitous, Jiri Mraz). **Drums:** E. Jones, Williams, Roach (Humair, Pierre Favre, Manfred Josel). **Male Singer:** Charles, Williams, Witherspoon. **Female Singer:** Fitzgerald, Vaughan, O'Day (Reys, Krog). **Vocal Group:** Double Six, Lambert-Hendricks-Bavan, Four Freshmen. **Hall of Fame:** Ornette Coleman, Gerry Mulligan, Charles Mingus. **Record of the Year:** Coleman, *At the Golden Circle*; Davis, *E.S.P.*; Dizzy Gillespie, *The New Continent*.

Having practically no possibility to get acquainted with the work of young American nonrecording musicians, I thought it

would be only fair to concentrate on European jazzmen in the Deserving Wider Recognition category. Their development I can follow more systematically, and they, again, are not much known to American critics and listeners.

#### GILBERT M. ERSKINE

Contributor, *Down Beat*

**Band:** Basic, Ellington, Herman (Orchestra USA, Berklee School, Miljenko Prohaska). **Combo:** MJQ, Getz, Davis (Levitt, Mangelsdorff, Handy). **Composer:** Ellington, Oliver Nelson, Randy Weston (Moncur, Lloyd, Gary McFarland). **Arranger:** Nelson, McFarland, Lalo Schiffrin (Levitt, Fuller, Pierce). **Trumpet:** Davis, Gillespie, Carmell Jones (Bobby Hackett, Harold Baker, Allen). **Trombone:** Johnson, Moncur, Green (Benny Morton, Henderson, Lou McGarity). **Alto:** Hodges, Desmond, Adderley (Konitz, Tchicai, Handy). **Tenor:** Getz, Webster, Charles Lloyd (Lucky Thompson, Bud Freeman, Eddie Miller). **Baritone:** Mulligan, Carney, Adams (Barnes, Hittner, Rout). **Clarinet:** Russell, Hall, Giuffre (Rimington, Johnny Barnes, Yoshimasa Kasai). **Misc. Instrument:** Kirk, Lateef, Smith (Thompson; Watkins; Stephane Grappelly, violin). **Flute:** Kirk, Moody, Lateef (Lloyd, Richardson, Paul Horn). **Vibes:** Jackson, Hutcherson, Red Norvo (Vig, McFarland, Tyree Glenn). **Piano:** Wilson, Mary Lou Williams, Clare Fischer (Stan Wrighisman, Zeitlin, Fred Crane). **Organ:** Smith, Basic, Thompson (Scott, Holmes, Fischer). **Guitar:** Montgomery, Hall, Pass (F. Green, Raney, Wayne). **Bass:** Carter, R. Davis, Duvivier (Izenzon, McBee, Bob Haggart). **Drums:** Williams, Haynes, Rich (Kansas Fields, Hanna, Ed Blackwell). **Male Singer:** Armstrong, Hopkins, Turner (Hooker, Allison, Estes). **Female Singer:** Fitzgerald, McRae, Lee (Lee Wiley, Alexandria, Nancy Harrow). **Hall of Fame:** Teagarden, Reinhardt, Waller. **Record of the Year:** Davis, *E.S.P.*; Dizzy Gillespie, *The New Continent*; Carmel Jones, *Jay Hawk Talk*. **Reissue of the Year:** Ellington Era, Vol. II; Coleman Hawkins and the *Trumpet Kings*; Young, *Pres at His Very Best*.

#### LEONARD FEATHER

Contributing Editor, *Down Beat*; Author, *Encyclopedia of Jazz*

**Band:** Ellington, Wilson, Herman (North Texas State Lab Band, NORAD Commanders, Olympic College Stage Band). **Combo:** MJQ, Getz, Gillespie (Paul Horn, Zeitlin, Jazz Crusaders). **Composer:** Ellington, Strayhorn, Benny Golson (Nelson, Clare Fischer, Schiffrin). **Arranger:** Ellington, Strayhorn, Evans (Johnson, Bill Holman, Charlie Mariano). **Trumpet:** Gillespie, Terry, Davis (Jay Thomas, Freddie Hill, Marv Stamm). **Trombone:** Johnson, Brookmeyer, Brown (Henderson, Cooper, Henry Southall). **Alto:** Carter, Hodges, Adderley (Handy, Moody, Paul Horn). **Tenor:** Gonsalves, Getz, Eddie (Lockjaw) Davis (Land, Andy McGhee, Eric Dixon). **Baritone:** Carney, Mulligan, Bill Hood (Hood, Nimitz, Al Johnson). **Clarinet:** DeFranco, Goodman.

(Continued on page 38)





IT WAS EARLY IN THE SUMMER OF 1939 that Mary Lou Williams told me of a young guitar player who had come up from Texas and settled in Oklahoma City. Her enthusiasm was so contagious that I decided to stop off in that city on my way to California, where I was to supervise the first recording sessions Benny Goodman was making under his new Columbia contract.

Getting to Oklahoma by air in the 1930s was about a 20-hour trip from New York, including a five-hour wait in Chicago, another in St. Louis, and stops too numerous to mention. Although I had written Charlie about my visit, I didn't expect to see him until I got to the Ritz Cafe, where he was working three nights a week for \$2.50 a night.

Staggering out of the plane, beat and airsick, I looked around for a cab, but I was set upon by six guys in a wonderful and decrepit Buick. The entire band was there to escort me first to the hotel and then to the Ritz, and I already sensed that I was in for an overwhelming experience.

The only electric guitarist I ever had heard was Floyd Smith in the Andy Kirk Band. He had amplified a Hawaiian guitar with ghastly results: slides and whines and an uncontrollable tremolo. Since he was a great rhythm p'ayer, I had assumed that this was the only way to electrify the instrument.

Charlie, of course, had put a pickup on a regular Spanish guitar and hooked it up to a primitive amp and a 12-inch speaker. He used amplification sparingly when playing rhythm but turned it up for his solos, which were as exciting improvisations as I had ever heard on any instrument, let alone the guitar. He was carrying on his shoulders a pretty sad combo, including his brother and some other Texans, but the contrast between the never-ending inspiration of Charlie and the mere competence of the others was the most startling I had ever heard.

Before an hour had passed, I was determined to place Charlie with Benny Goodman, primarily as a spark for the depleted Goodman quartet.

There was a way to get him to Los Angeles without it costing Benny a dime. The weekly Old Gold radio show

had a budget for guest artists that would more than cover round trip and union scale for Charlie's appearance on the show, and I could only hope to persuade Benny to use it for Charlie rather than a name guest.

But I also had some guilt feelings, for I would be virtually breaking up the only halfway decent group in Oklahoma City and leaving five other guys without their star attraction. They had all been looking forward to my visit and were hoping for a record contract, but I knew that Charlie deserved the widest possible audience and that he would get it with Goodman.

BEFORE GOING INTO the actual arrival of Charlie in Los Angeles, it is only fair to tell about Goodman and his various problems in the summer of 1939.

Three of his biggest stars had left him to form their own bands: Teddy Wilson, Gene Krupa, and Harry James. In addition, he had just left the powerful RCA Victor for the new and untried CBS Columbia venture, a 50-cent label in a field in which there were only two accepted prices: 75 and 35 cents. He was feeling none too secure, and his bookings were suffering ever so slightly.

To reinforce Benny's ambivalent feeling about Columbia, there was the Hollywood recording studio on Western Ave., which had long been used by the old American Record Co., an old barn with atrocious acoustics, a miserable piano, and otherwise totally inadequate equipment.

It was during one of these sessions in August, 1939, that Christian arrived in Los Angeles. Fletcher Henderson had replaced both Teddy Wilson and Jess Stacy on piano, while Lionel Hampton was trying his hand on drums, and Benny was less than happy with the results.

When Charlie arrived in the old studio, lugging his guitar and unwieldy amp, Benny was too preoccupied to pay him the slightest attention. All that he could perceive was a country bumpkin in a cowboy hat, tight, pointed shoes, and a purple shirt with matching bow tie, and he thought it unlikely that such a kid could produce any memorable music.

I couldn't even get Benny to listen to him. Finally, at the end of the session I persuaded Benny to let Charlie get



# the advent of *Charlie Christian*

by John Hammond



his instrument out, but he refused to wait for him to plug in his amp.

Goodman's band was opening that night at a new night club in Beverly Hills called the Victor Hugo, where he was to play both for dinner and supper. The plan was for him to play vapid dinner music, take a 45-minute break at 9 p.m., and resume with a set featuring the trio and quartet. Goodman was inwardly cursing MCA for the booking, because it didn't seem that the band would ever be able to stretch out in such surroundings.

With the help of my closest friend, Artie Bernstein, Goodman's bassist, I arranged to sneak Charlie in through the kitchen during the 9 o'clock break and set up his amp and speaker while Benny was having dinner and couldn't notice what was happening.

The Victor Hugo already was being difficult about the fact that there were two Negro musicians in the band, and we all knew that there might be an explosion with the addition of a third. Los Angeles was a thoroughly Jim Crow area in those days, and Negro patronage was barred even in dance halls like the Palomar, to say nothing of "exclusive" restaurants in Beverly Hills.

When Benny returned to the stand, he was stunned to see Charlie all ready to play, and I'm sure he was ready to murder me on the spot. I had taken the precaution of tipping off some of my friends in the area to be on hand for what I was sure was going to be a history-making occasion, and I was thankful that Goodman didn't order Charlie off the stand, for which he would have had a perfect right.

The first number he called was *Rose Room*, and I was petrified that Charlie wouldn't know the changes. After the opening choruses, Benny pointed to Charlie to take a solo, and the number, which ordinarily lasted three minutes stretched out to 45! Everybody got up from the tables and clustered around the bandstand, and there could be no doubt that perhaps the most spectacularly original soloist ever to play with Goodman had been launched.

The acquisition of Charlie was not without its problems. Some of Goodman's sidemen were complaining that an additional Negro would imperil the success of the band,

but the leader brushed aside the fears. Benny had not recorded with a small group for more than eight months, and he didn't know how the public would react to the strange sounds of an amplified guitar.

But his problems were solved after the first radio show to feature Charlie, who had come up with the riffs that became *Flying Home*. Having played with some great southwestern bands like Alphonse Trent and Jeter-Pillars, Charlie was perhaps the best setter of riffs in swing history. He didn't always get the credit he deserved, however, since Benny's publisher always insisted on adding Goodman and Hampton's name to his tunes, even though their contributions were minimal.

It wasn't until Benny returned to New York in October that the sextet was recorded. Benny refused to use Columbia's hopeless Hollywood studios, but the weekly radio show had been the stimulus for a considerable library of sextet pieces. Pretty soon Count Basie was to sit in on some of the best sextet sessions, which remain the most contemporary of all the BG small groups.

THE CHANGE IN HIS MODE of living had been none too good for Charlie's health. From a total weekly income of less than \$10 in Oklahoma, he was now pulling down something like \$200 a week, and it seemed that with the combination of working in the big band, jamming at joints like Minton's, and a never-ending supply of chicks, he wasn't getting enough rest.

In a few months Goodman sent Christian to his doctor in Chicago, who found that Charlie had a tubercular history that was in danger of recurring. But Charlie was unable to follow medical advice, and within a year his health broke down. After his final recording session in June, 1941, he was sent to a hospital on Staten Island, where he died March 2, 1942.

Benny was never able to get out to see him, and I'm ashamed to say that I went there only a few times, although I was in constant touch with his wonderful doctor, Sam McKinney, and his nurses. Along with Lester Young, he was the most truly creative of all the jazzmen I have encountered.





# RECORD REVIEWS

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Kenny Dorham, Barbara Gardner, Erwin Helfer, Bill Mathieu, Marian McPartland, Dan Morgenstern, Don Nelsen, Harvey Pekar, William Russo, Harvey Siders, Pete Welding, John S. Wilson, and Michael Zwerin.

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.

## Cannonball Adderley

**GREAT LOVE THEMES**—Capitol 2531: *Some-where; The Song Is You; Autumn Leaves; I Concentrate on You; This Can't Be Love; Stella by Starlight; Morning of the Carnival; The End of a Love Affair; So in Love.*

Personnel: Nat Adderley, cornet; Cannonball Adderley, alto saxophone; Joe Zawinul, piano; Herbie Lewis, bass; Roy McCurdy, drums; orchestra, Ray Ellis, conductor.

Rating: ★★½

Cannon and Nat with strings, woodwinds, whoo-hooing voices, and harp—one can almost tell what it will sound like without even listening to the record.

Nat rises above the circumstances from time to time. He leaps out of the surrounding goo and takes off—crisply on *Leaves* and with an exultant roar on *Concentrate* and *So in Love*.

Cannon, on the other hand, not only rides with the tide but, in the process, also falls into a broad, blaring style that he usually manages to avoid in a small-group setting. Like most attempts to be all things to all people, this one is not satisfying on any count. (J.S.W.)

## Louis Armstrong

**LOUIS**—Mercury 21081 and 61081: *Mame; The Circle of Your Arms; So Long, Dearie; Tin Roof Blues; I Like This Kind of Party; The Saints; Cheesecake; Tyree's Blues; Pretty Little Missy; Faith; Short but Sweet; Bye and Bye.*

Personnel: Armstrong, trumpet, vocal; Tyree Glenn or Big Chief Russell Moore, trombone; Buster Bailey or Joe Darcensbourg, clarinet; Marty Napoleon or Billy Kyle, piano; Buddy Catlett or Arvell Shaw, bass; Everett Barksdale, John Gray, or Alfred DiLerna, banjo; Danny Barcelona, drums.

Rating: ★★★★★

New albums by Armstrong are too few and far between to allow for indulgence in that favorite critical sport, nitpicking. That this very great man, after 50 years of making music, still gives of himself so unstintingly is something to be thankful for, and this album is a potent reminder of this elementary fact. A single golden note from his horn is worth a shelf-full of everyday jazz records, and there are moments on this album when he proves beyond debate that his genius continues to shine as brightly as ever.

Armstrong is a past master of the art of triumphing over any kind of material; he proves this once again, for example,

on *Party*, a piece of trivia he adorns with a brief but fabulous trumpet solo. His solo is a complete abstraction—there is no real melody to improvise on—but it is also totally melodic. Players of great repute have said less in 20 choruses than Armstrong does in a few bars here.

And with this comes that majestic sound, still unsurpassed, still up there where it takes chops to make those notes. He does it again on *Sweet*, a nice tune with a real melody (Louis has co-composer credit, along with two persons named Rosen and Puglisi). He sings this beautifully (every singer, aspiring or arrived, can still learn much about singing words and music from the creator of the art of American "popular" singing), and he blows twice: a warm, brief statement in front and a bridge, after having put the lyrics across, on which he soars and sweeps.

For *Circle*, he does much more than it deserves. He sings with great warmth, does a lovely vocal obligato to Glenn's trombone, and picks up his horn to build yet another great bridge with time and motion. His voice cracks on the held last word of the lyric ("me"); characteristically, he chuckles, and adds a half-spoken "Oh, me"—and with such nuance!

His original (more than likely improvised) blues lyrics on *Tin Roof* are both moving and droll. Bailey and Glenn add nice comments, but on this session (there are three represented in the album), Armstrong was taking it easy on the horn and so contents himself with leading the ensemble at beginning and end with relaxed authority.

On *Tyree's Blues*, from the same date, he sings the theme (an attractive simple line) in harmony with the composer's trombone, breaking into blues at the end, singing spontaneous lyrics (a brief reflection on his many travels). After a Napoleon-Bailey duet, he leads the finale on trumpet, using a burnished sound.

*Cheesecake* is a delightful bit of nonsense in which Armstrong had a hand, and he gobbles it up with undisguised relish. This is the humorous side of Louis, and those who appreciate his playing but claim to be strangers to his wit are strange indeed. This, too, is from the *Tin Roof* date, and he confines his blowing to a chorus of four-bar exchanges, one a piece with Glenn and Bailey.

Had he been in the blowing form of the *Arms, Party*, and *Sweet* session, the mood on *Tin Roof* would have been the occasion for a masterpiece. But these dates, done during brief pauses in the Armstrong All-Stars' heavy road schedule, apparently did not allow for the considerations of circumstances that should be the rule for an artist of this caliber. (Every horn player has his off days; when that happens, one postpones the date. But then, there are persons who wouldn't know the difference, or maybe wouldn't care.)

The choice of material is further indication of a lack of thoughtfulness. Several of these performances are taken from singles; *So Long* and *Mame*, both from the pen of *Hello, Dolly!* composer Jerry Herman, are obvious attempts at followups to that great hit. But hits are born, not manufactured (the reverse of *Dolly* was

originally the "plug" side). Of course, this is a general practice in the recording industry and one of the consequences of fame. But imagine what Armstrong could do with a better selection of currently popular pieces, especially ballads. *Saints*, the cute *Missy*, and *Bye* are things done before.

The supporting casts are the All-Stars at the times of recording, always with the addition of a banjo player (another *Dolly* echo, and perfectly unnecessary; only Barksdale makes a worthwhile contribution). All regulars do capable work (especially the current lineup: Glenn, Bailey, Napoleon, Catlett, and Barcelona), and there are nice arranging touches, probably contributed by the musicians themselves.

Yet, it is obvious that the time and care devoted to, say, a Barbra Streisand album production is missing. A first-class arranger (Benny Carter, for instance), a larger group, well-planned programing, adequate time for preparation, and a relaxed, non-rush recording atmosphere could make a framework for truly marvelous music from this great artist. It's about time somebody realized this and acted accordingly.

Meanwhile, Armstrong's genius, discipline, craftsmanship, and unrelenting dedication to his life's work often break through the clouds, and the sun shines. Louis has done so much for us that it is high time we ask that things should be done right for him.

The government, for instance, has recently given large grants to U.S. symphony orchestras. That is a fine gesture, but has the government ever commissioned Duke Ellington to write a work for Louis Armstrong and arranged for it to be performed under fitting circumstances? They've had at least 40 years to think it over. (D.M.)

## Chet Baker-Mariachi Brass

**HATS OFF**—World Pacific 1842 and 21842: *Happiness Is; Sure Gonna Miss Her; Bang Bang (My Baby Shot Me Down); The Phoenix Love Theme (Senza Fine); These Boots Are Made for Walkin'; On the Street Where You Live; Armen's Theme; Spanish Harlem; Chiquita Banana; When the Day Is All Done (Foxy); You, Baby; It's Too Late.*

Personnel: Baker, flugelhorn; Mariachi Brass.

Rating: no stars

This album may make a mountain of money, but as music it is a loser. A wipe-out.

Evidently, the idea was to cash in on a Tijuana Brass sound and use Baker's name to sell the package. Baker is not, in fact, the star of the album.

The flugelhornist did little more than show up at the studio and blow pretty nothings in accompaniment to some of the dullest, most formulaized ensemble music that I have heard. At times I grew faint with boredom. Surely this album must be one of the sadder moments in this fine musician's life. (D.N.)

## Ray Charles

**TOGETHER AGAIN**—ABC-Paramount 520: *Together Again; I Like to Hear It Sometime; I've Got a Tiger by the Tail; Please Forgive and Forget; I Don't Care; Next Door to the Blues; Blue Moon of Kentucky; Light out of Darkness; Maybe It's Nothing at All; All Night Long; Don't Let Her Know; Watch It, Baby.*

Personnel: Charles, Jack Halloran Singers, Raelts, vocals; unidentified band

Rating: ★★½

Charles, one of the most consistently excellent vocalists, can usually be counted



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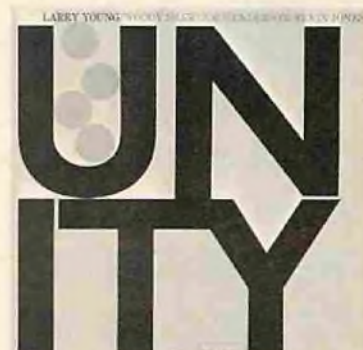
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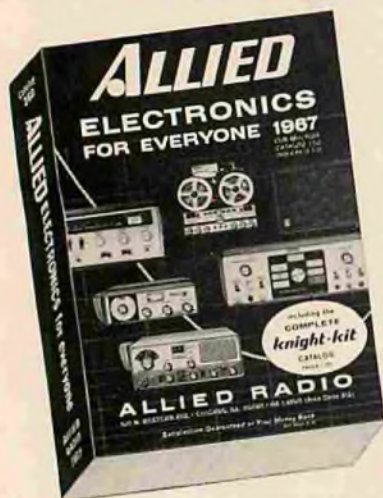
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on for a fine performance. But his albums vary in quality according to the material and arrangements used. He is not heard in ideal circumstances here.

Schmaltzy arrangements featuring strings and the Halloran Singers (*Please Forgive*) mar some tracks. A few of the tunes he's asked to perform are in the country-and-western genre, and Charles is not a hill-billy singer. He surmounts the problem by reinterpreting the songs in a rock-and-roll style, which works out well, particularly during his rousing version of *Blue Moon of Kentucky*.

Generally, the best selections are those in which Charles appears with only the wild, underappreciated Raellets. *Hear It and Next Door*, for example, are intense, building tracks in the tradition of his classic Atlantic recordings.

As mentioned, the ballad arrangements are syrupy, but this does not prevent Charles from turning in an impassioned—though restrained—version of *Darkness*.

(H.P.)

### Duke Ellington

CONCERT OF SACRED MUSIC—RCA Victor 3582: *In the Beginning God*; *Tell Me It's the Truth*; *Come Sunday* (vocal); *The Lord's Prayer*; *Come Sunday* (instrumental); *Will You Be There?*; *Ain't but the One*; *New World A-Coming*; *David Danced before the Lord with All His Might*.

Personnel: Cat Anderson, Herbie Jones, Cootie Williams, Mercer Ellington, trumpets; Lawrence Brown, Buster Cooper, Chuck Connors, Quentin Jackson, trombones; Russell Procope, Johnny Hodges, Harry Carney, Jimmy Hamilton, Paul Gonsalves, reeds; Ellington, piano; John Lamb, bass; Louie Bellson, drums; Herman McCoy Choir, Esther Marrow, Jimmy McPhail, Brock Peters, vocals; Bunny Briggs, tap dancing.

Rating: ★★★★★

Most results of that increasingly frequent ecumenical phenomenon, jazz in church, have been mixed blessings. Too often this logical wedding (is not religion a generic clement of American Negro music, and has the music of the church not traditionally come from "popular" sources?) has been accompanied by extreme self-consciousness and self-congratulatory gestures. Too often the music has not been an expression of genuine religious belief.

It took Ellington to bring stature and meaning to this dimension of contemporary music and worship. With his infallible sense of propriety, he calls his offering a "concert of sacred music," not a service. Nonetheless, in spirit and content, the music is more fitting and proper to a religious context than pieces with more ambitious titles.

In typical Ellington fashion, the concert includes specially written material and reworkings of older pieces. Because he is a working musician with a need to keep his orchestra employed, Ellington cannot afford the luxury of the lengthy seclusion required for the creation of ambitious works (no foundation has ever given him a grant for this purpose; only motion picture producers have—and their schedules are usually tightly timed).

Thus, he writes as much as he can and does wonders with the abundant existing material from a lifetime of creation. If the results are sometimes uneven, they are nevertheless remarkable; nothing touched by Ellington is without significance.

The sacred concert is a musical tapestry unified by a religious motif and the per-

sonality of Ellington. Some of the texts are traditional, literally or in terms of style; others are pure Ellington. Sometimes the music approaches the "sanctified" spirit of the root American Negro church; sometimes it is stately and grand, in the manner of West European church music. But always it is Ellington.

*In the Beginning God*, its opening six-note phrase symbolizing the first four words of the Bible, is magnificently introduced by Carney's noble baritone. The voice of Peters commandingly intones Ellington's catalog of what didn't exist before Creation; some of his metaphors may appear frivolous, but Ellington's seeming frivolity often is a cloak for high seriousness—the leavening of humor.

The second section of this piece involves the chorus and a driving ensemble, with leading roles for Gonsalves' tenor (fluid and forceful against the orchestra and in solo cadenza), Anderson's spectacular trumpet, and Bellson's dramatic drums.

*Tell Me It's the Truth* opens with Brown and Hodges in a down-home setting and features Miss Marrow's sanctified singing. This is not a polite spiritual—it's the real thing.

Miss Marrow continues with *Come Sunday*, the lovely theme from *Black, Brown, and Beige*, in the setting first done for Mahalia Jackson. The beautiful melody and first-rate lyrics make this one of the most moving and meaningful artistic expressions of many American Negroes' experiences and aspirations.

Later, *Come Sunday* is heard as an instrumental. After a striking introductory passage by the band, with echoes of two vintage Ellington pieces, the melody is incarnated by Hodges, whose sound here is truly holy.

*The Lord's Prayer*, as done by Miss Marrow and the band, becomes a new experience. Two spirituals from the 1963 *My People—Will You Be There* and *Ain't but the One*—are well sung by McPhail, though the choral writing is rather stereotyped.

The solo-piano rhapsody *New World A-Coming*, introduced in 1943 but previously only available on V-Disc, is perhaps the most unexpected element in the concert. The title, taken from the late Roi Otley's book about the future of the American Negro, originally had no religious connotations, yet the mood of the piece is fitting.

It is very well played by Ellington with his wonderful orchestral touch. If the opening and concluding theme is a bit over-romantic and flamboyant, the intermittent passages are anything but, and they redeem the piece.

The concert concludes with *David Danced with All His Might* (*Come Sunday* at a fast tempo) featuring the flying feet of tap dancer Briggs, who creates marvelously melodic patterns against a gentle backdrop of swinging rhythm (piano, clarinet, and trumpet touches, plus excellent teamwork by Lamb and Bellson), building to a rousing climax.

In the context of Ellington's total output, the sacred concert is perhaps not among his greatest works (though *Come Sunday* certainly is). It is, however, a



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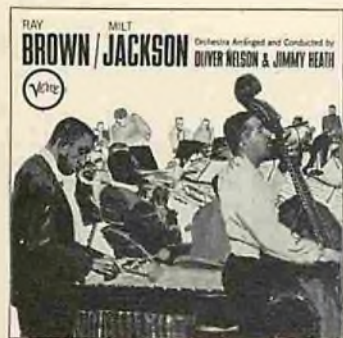
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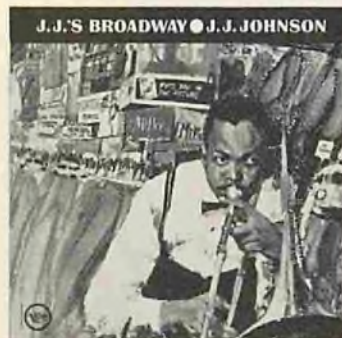
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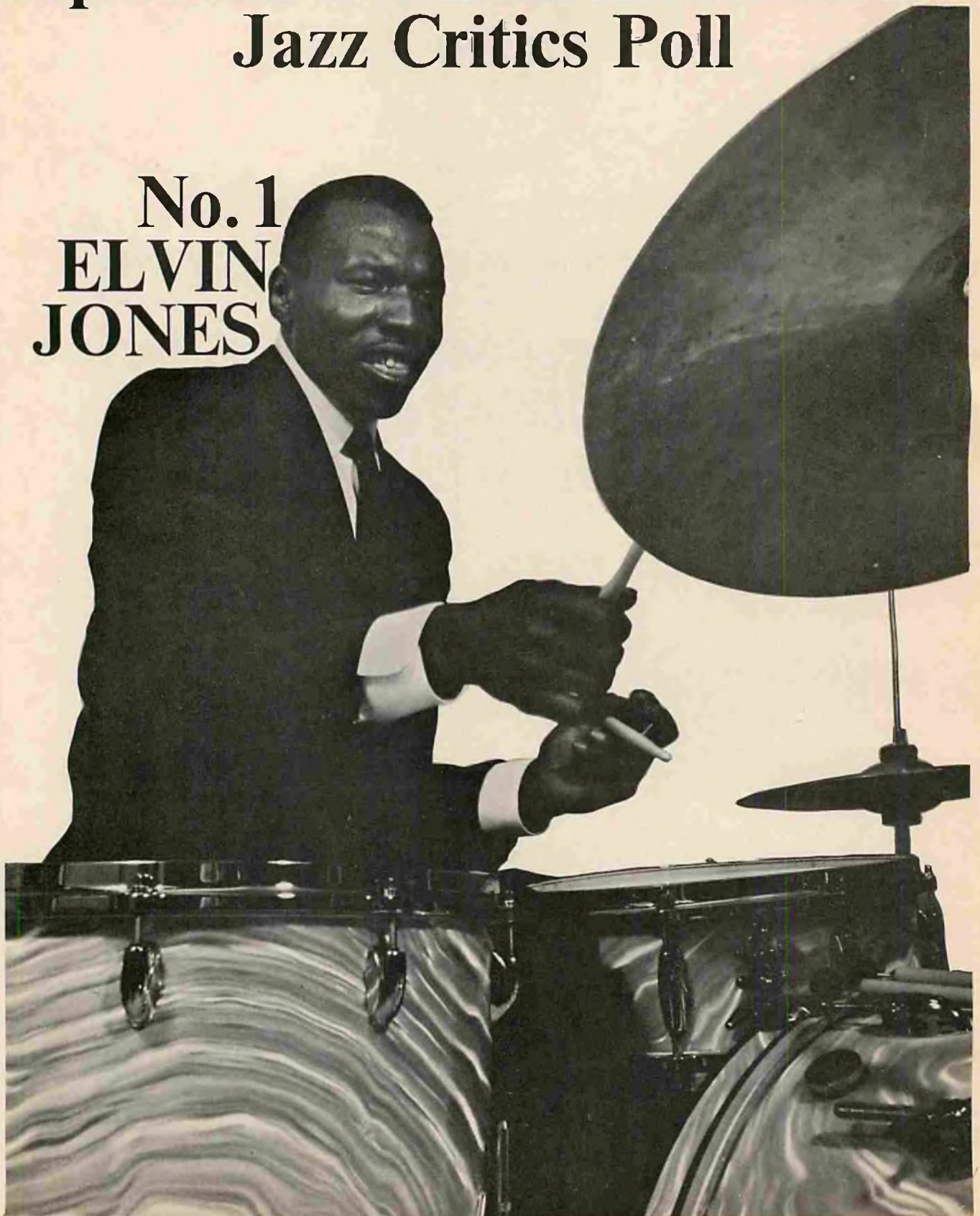


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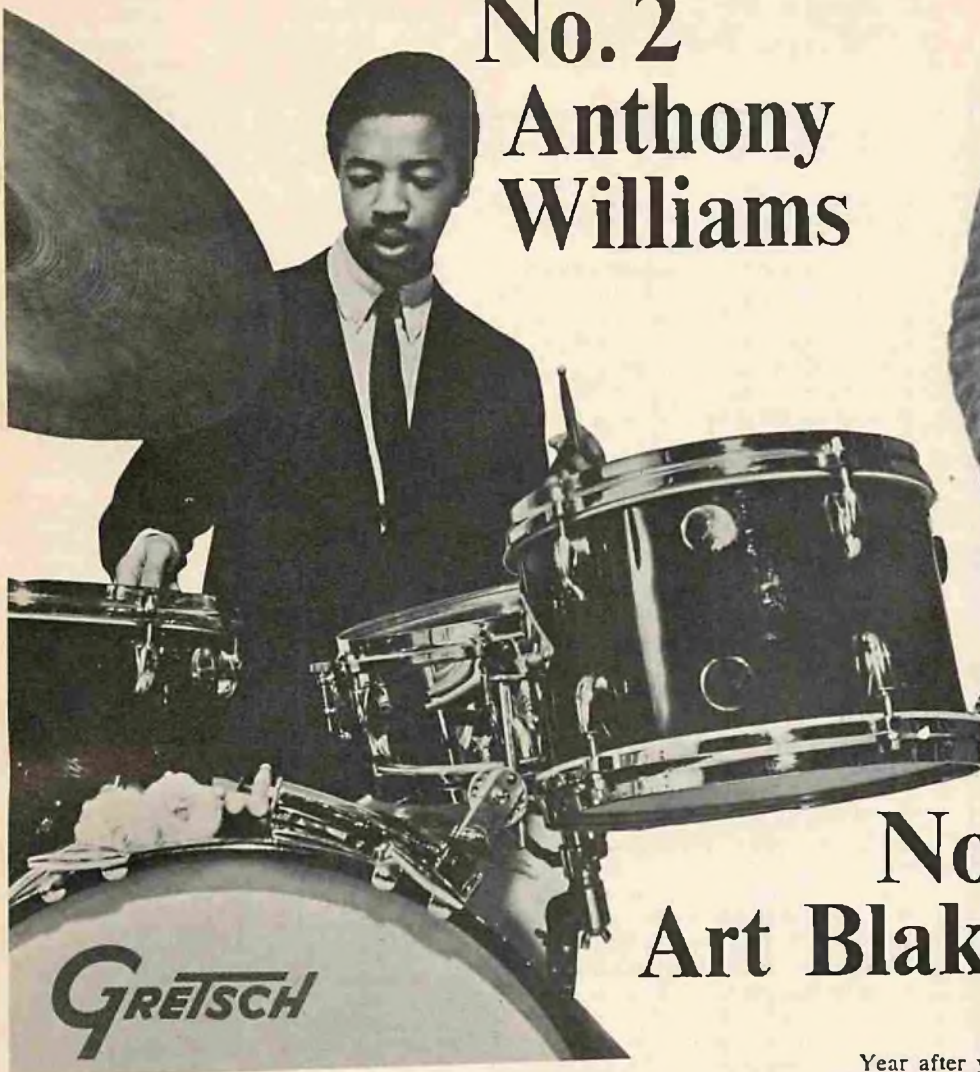
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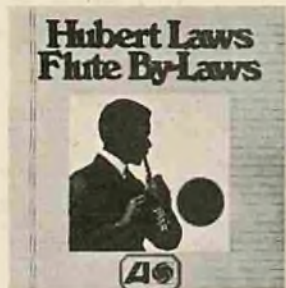
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## Booker Ervin

GROOVIN' HIGH—Prestige 7417: *The Second No. 2; Groovin' High; Bass-IX; Stella by Starlight.*

Personnel: Carmell Jones, trumpet; Ervin, tenor saxophone; Jaki Byard or Gildo Mahones, piano; Richard Davis, bass; Alan Dawson, drums.

Rating: ★★ ★

Ervin is a hard, emotional tenor saxophonist who seems almost always to play at the top of his game. His playing is vigorous, muscular, and full of harmonic density. Yet at the same time, he is not, I feel, a particularly original or even individual soloist. The bite and thrust of his playing, however, more than make up for the paucity of real invention in his improvisations. He, in fact, simply bowls one over with the brute force he generates; it is the utter urgency of his striving to which one responds rather than to any striking or imaginative content in his solos.

There is imaginative, original playing here, but it most often comes from pianist Byard and bassist Davis, both in solo and in support. What excitement the music possesses is primarily the result of the totality of the ensemble playing, by the manner in which Byard, Davis, and Dawson respond to Ervin. Often, in listening to this album, I found my attention wandering from what Ervin was playing to what was going on behind—ostensibly in support of—him. This may or may not be a valid objection to the music (which is, after all, what the participating musicians make of it rather than any theoretical judgments as to what it should or should not be), but the mere fact of the support's consistently surpassing in interest and excitement that which it is supporting is at least significant. It does, after all, represent an important shift of focus.

The most contemporary sounding piece is *Bass-IX*, a blues that has Davis soloing freely over piano and drums. Dark, ominous chords lead into a "free" segment; then they settle into tempo and Byard's solo.

The pianist, as has been noted often, is above considerations of jazz "schools" or styles, for he draws freely and intelligently on jazz tradition, mixing elements of the past with the most current idioms. On *Bass-IX* for example, a Count Basie-like single-note sequence dissolves itself into a rhythmically eccentric, swirling, free-form segment. Byard is capable of building solos of extraordinary melodic and rhythmic complexity and contrapuntal density while never discarding the basic jazz pulsation, as his powerful improvisation here demonstrates. And his accompaniment to the Ervin tenor solo that follows is no less impressive, as he punctuates it with forceful rolling figures and strikes the air with brittle clusters of notes.

Davis has a brilliant solo on *Second No. 2*; it gives the impression of accelerating and decelerating the tempo in an improvisation that says much within a limited melodic range. On this piece, Ervin acquits himself well in a long, arching

John Coltrane-like "sheets-of-sound" improvisation that is developed nicely from the theme. He alternates long, "crying" notes with rapid bursts of squiggling clusters, and his liquid tonality is appropriate.

Trumpeter Jones and pianist Mahones are heard only on *Groovin' High*, a piece that acknowledges most fully the essential post-bop orientation of the musicians on the date.

Jones' tone is somewhat niggling, but his ideas are well laid out, and he plays this updated bop style convincingly, as to the manner born. Mahones' choice of notes and his placement of them are highly interesting, reminding one just how stimulating a musician he is at his best. Ervin's use of cries, his harsh, congested tone and manner of phrasing are more of today. There is an effective use of a descending cry toward the end of his long solo.

In sum, this is a strong, exciting album by a number of players who are solidly rooted in the traditions of bop but who have also heard and responded to the winds of change blowing through today's music. The synthesis they evidence here, while scarcely of the most adventurous turn, is intelligent and forceful: all are skillful, solid players who say much within the confines of the middle ground in which they work. And the music swings hard, all the way through. (P. W.)

## Earl Hines

ONCE UPON A TIME—Impulse 9108: *Once Upon a Time; Black and Tan Fantasy; Fantastic, That's You; Cottontail; The Blues in My Flat; You Can Depend on Me; Hash Brown.*

Collective personnel: Cat Anderson, Bill Berry, Clark Terry, Ray Nance, trumpets; Lawrence Brown, Buster Cooper, trombones; Pee Wee Russell, clarinet; Johnny Hodges, Russell Procope, alto saxophones; Jimmy Hamilton, clarinet, tenor saxophone; Paul Gonsalves, Harold Ashby, tenor saxophones; Hines, piano; Richard Davis or Aaron Bell, bass; Elvin Jones or Sonny Greer, drums.

Rating: ★★ ★ 1/2

This unusual assemblage of musicians recalls some of the glittering sessions of the past.

In 1929 Coleman Hawkins, Glenn Miller, Gene Krupa, Pee Wee Russell, among others, gathered for the famous *Hello, Lola* recording with Red McKenzie, and the whirl of that encounter stings as much today as ever. Fats Waller, Dick McDonough, Bunny Berigan, George Wettling, and Tommy Dorsey sat down for a blistering *Honeysuckle Rose* and *Blues at Victor* in 1936, inspiration flashing through the players like a brush fire. In 1942 Lester Young, Nat Cole, and Red Callender made four marvelous sides for Philo. . .

This session, held in January, 1966, had all the elements of those memorable recordings, but the flames, flitting and flickerings throughout, never ignite into full blaze. The pinch and bite of Russell's clarinet in the company of past and present Duke Ellington musicians, plus Hines' fast, crisp piano figures and superb Jones drumming, should have resulted in at least one masterpiece, but the performances, dimly, fall short.

Time, which does not have Russell, features all the horn men in solo, with Hodges and Brown cutting the others. It



is a Hodges blues, with the solo choruses interrupted by a 16-bar riff, through which Jones shines.

*Black and Tan* has a parched Russell chorus in the upper register and a good Hines solo. The Ellington horns are drenched in the blues.

*Fantastic*, a beautiful tune, is given a languid treatment by Hines and clarinetist Hamilton. Gonsalves and Hines have chase choruses on *Cottontail* but fail to generate much excitement.

*My Flat*, the best track, is based on the 1938 Benny Goodman Quartet version. The tempo is slower, and Ray Nance's vocal is gruff and as moving as Lionel Hampton's on the original. Goodman had copied some Johnny Dodds phrases for his closing chorus, and here Russell seems to paraphrase Goodman, blue and intense. Hines follows Russell with his best playing in the album. The pianist's roots go back to Harlem stride, and he shows them here, showering notes like pearls. Anderson takes the band out with some tasteful, driving, middle-register horn.

On *Depend On Me*, composed by Hines in 1931, Hamilton turns in a booting tenor solo, and things get moving with Nance and Anderson blowing chase choruses. Russell is sprightly and squeaking. Hines is surprisingly subdued and lacking in invention.

Greer and Bell are the rhythm section on *Hash Brown*, and it swings from the first note. The solos build in intensity: Hines and Gonsalves are nondescript; Russell is slashing; then Hodges speaks with unbelievable beauty, with Hines, Bell, and Greer in fine support.

The odds favored this album. It was recorded during one of New York's recurring misfortunes (the transit strike), and perhaps the confusion of the day robbed us of a great album. (G.M.E.)

#### Freddie Hubbard

THE NIGHT OF THE COOKERS, VOL. II—Blue Note 4208: *Jodo*; *Breaking Point*.

Personnel: Hubbard, Lee Morgan, trumpets; James Spaulding, alto saxophone, flute; Harold Mabern, piano; Larry Ridley, bass; Pete LaRoca, drums; Big Black, conga.

Rating: ★★

After 16 bars of cymbal and a questionable entrance by alto-and-trumpet ensemble, Freddie solos, displaying his Man at Work sign from the very beginning. He does not pace himself at the outset as most (at least some) soloists do for greater contrast down the course of the solo—round the bend, exit, and bow out. Instead, he starts to pour on the explosives, high-octave energy and ideas, which create a live and combustible flow of 20th-century improvisation with abundant physical output, aggressiveness, and harmonic intelligence.

He is followed by Spaulding's alto—loose, alert, and aligned—and next by the open sound of Mabern's piano, which is then supplanted by chief navigator and section mate LaRoca's fiery drums. Big Black, the most outstanding new arrival on conga drum, and one of the most creative in jazz, comes in next. His drum itself doesn't have as much music in it as those of Chano Pozo, Mongo Santamaria, Twow of Haiti, or Carlos (Palato) Val-

dez, but Big Black is something else.

LaRoca sets the band up for an exit chorus, and it goes out with a screeching finish to *Jodo*.

*Breaking Point*, in a calypso setting, has Hubbard soloing first and then Spaulding. Next comes Mr. Lee Morgan, of *Side-winder* fame, and Mabern. The amount of time spent on this one really brings me to the breaking point.

Hubbard is excellent, but the album is tired. (K.D.)

#### Harry James

THE BALLADS AND THE BEAT—Dot 3669 and 25669: *Malaguena Salerosa*; *Going out of My Head*; *The "In" Crowd*; *Trumpet Toast*; *Cubano Chant*; *I Never Knew*; *I Can Dream*; *Can't I?*; *Girl Talk*; *Andalucia*; *Willow*, *Weep for Me*.

Personnel: James, trumpet; Buddy Rich, drums; Don Bagley, Bob Harrington, Jack Pleis, Rob Turk, arrangers; others unidentified.

Rating: ★★½

Sounding dated need not be a sin. But playing poorly while looking back is unforgivable. Yet this juxtaposition of ballads and more rhythmic pieces—a motley collection of vintage James—can't be all bad. It has a few redeeming moments: James' tone (*Willow*) remains big and beautiful; his band's trumpet section (*Trumpet Toast*) is still the most exciting in the business; Rich's drumming (*Cubano Chant*) also earns the label of "most exciting in the business"; and the smooth, Basie-like *Girl Talk* by itself nearly makes the whole album worthwhile.

As for the rest, it sounds like an attempt to appeal to two large elements: saccharine nostalgia for the senior set and self-conscious rock-and-roll for the teensters' union. If the rock of *Crowd* is aimed at the latter group, it will fall on deaf ears; the big beat is forced—almost awkward. *I Never Knew* and *I Can Dream* are bland arrangements that were considered innocuous even in the '40s. (H.S.)

#### Andrew McPherson

ANDREW McPHERSON AT SMEDLEY'S—Squalor 101: *Delilah*; *Downtown*; *Wade in the Water*; *John Brown's Body*; *Dinky's Blues*; *When You're Smiling*.

Personnel: Dinky Morris, soprano and tenor saxophones; Robert Hechler, vibraharp; Wallace Burton, piano; Wilbur Green, bass; McPherson, drums; James Harriston, Latin percussion.

Rating: ★★

The participants on this date are competent Chicago musicians who have not, for one reason or another, achieved a national reputation. A relaxed atmosphere characterizes the session; unfortunately, it's almost too relaxed.

Morris, whose tenor style is reminiscent of Sonny Stitt's, has talent, but it's difficult to determine how much on the basis of this record. On both soprano and tenor, his lines are simple and nicely resolved, but he takes no chances, loping along easily but employing common-property ideas.

Hechler, the other major soloist, plays less conservatively than Morris, but he is certainly not daring. His playing is relaxed, melodically attractive, and has good continuity.

Burton takes a cliché-ridden solo on *Brown's Body*, but his boppish opening on *Dinky's Blues* is fairly good.

The work of the rhythm section is unobtrusive but rather sodden. (H.P.)

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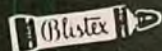
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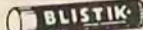
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### Les McCann

LIVE AT SHELLY'S MANNE-HOLE—Lime-  
light 6036 and 86036: *She Broke My Heart; I'll  
Be on Home; All Alone; My Friends; I Could  
Have Danced All Night; That Was the Freak  
That Was; Young and Foolish; How's Your  
Mother?*

Personnel: Les McCann, piano, vocal; Victor  
Gaskin, bass; Paul Humphrey, drums.

Rating: ★ ★ ★

This is the standard McCann—polished,  
glib, often-lively but essentially anonymous  
piano with down-home bounce, some oc-  
casional forthright swing, and a couple of  
dips into the ballad bag.

McCann quite often has bassist Gaskin  
out front as a melodic focus, much as  
Ahmad Jamal once used Israel Crosby—  
which is only proper since a lot of what  
McCann plays comes fairly directly from  
Jamal.

McCann sings one piece, *All Alone*, in  
a dark, rough-edged voice. He has a  
tendency to overplay his slow chorus, but  
he rises to an effectively belting delivery  
when the tempo picks up. These are slick,  
undisturbing performances that can serve  
as fine musical wallpaper. (J.S.W.)

### Dave Pike

JAZZ FOR THE JET SET—Atlantic 1457:  
*Blind Man, Blind Man; Jet Set; Sunny; When  
I'm Gone; You've Got Your Troubles; Sweet  
Tater Pie; Just Say Goodbye; Devillette.*

Personnel: Clark Terry, Martin Sheller, Melvin  
Lastie, trumpets; Pike, marimba; Herbie Han-  
cock, organ; Billy Butler, guitar; Bob Cranshaw  
or Jimmy Lewis, bass; Grady Tate or Bruno  
Carr, drums.

Rating: ★ ★ ½

Pike is in some ways an extraordinary  
musician, but this dumpting evidently was  
too much for him to swallow comfortably.  
The music isn't particularly bad, but it's  
not particularly good either. It just sort of  
lies there, not caring.

The album showcases Pike, but there  
are frequent trumpet forays by Terry and  
one each by Lastie and Sheller.

My main criticism is that there is little  
variety in the supporting ensemble writing;  
it is, for the most part, one-dimensional,  
colorless, plodding. It soon becomes weary-  
ing, monotonous, creating much the same  
effect as, say, the Tijuana Brass does after  
a while.

Pike himself seems hampered by this  
type of arrangement, and no wonder—  
such backing is hardly inspiring. His using  
marimba may have been dictated by com-  
mercial reasons—publicity value of an  
unusual instrument for jazz, etc.—but  
Pike does not permit it to sound gim-  
micky.

He fits it neatly into the over-all sound  
and handles the mallets with ease and  
dexterity. The instrument does lack some  
of the depth and resonance of Pike's vibra-  
harp, which might have helped here if  
only to add more color.

Bright spots are the trumpet outings,  
most of which Terry carries off with typi-  
cal Terryan aplomb. (D.N.)

### Archie Shepp

ON THIS NIGHT—Impulse 97: *The Mac Man;  
In a Sentimental Mood; Gingerbread Boy; On  
This Night; The Original Mr. Sonny Boy Wil-  
liams; The Pickaninny.*

Personnel: Shepp, tenor saxophone, piano;  
Bobby Hutcherson, vibraharp; Henry Grimes or  
Barre Phillips or David Izenzon, bass; Rashid  
Ali or Joe Chambers or J. C. Moses, drums; Ed  
Blackwell, rhythm logs.

Rating: see below

Shepp and Albert Ayler may be the

most important tenor men to come to the  
fore since Sonny Rollins and John Col-  
trane.

Unlike, say, Charlie Parker, Shepp is  
not the creator of a new system of play-  
ing. What he has done is amalgamate  
ideas from a variety of sources (Ben  
Webster, Rollins, Coltrane, Ornette Cole-  
man) into an extremely rich and interest-  
ing style. Webster's influence appears in  
his warm, dark sonority and in his use of  
growls and rasps, which I think he em-  
ploys much more tastefully than the older  
saxophonist. (It may be that Shepp was  
influenced by Webster through Lockjaw  
Davis.) Shepp sometimes accents and  
fragments his lines like Rollins, though  
his work has apparently grown less Rol-  
linesque of late. And Ornette Coleman's  
ideas have obviously impressed him.

One of the most striking elements of  
Shepp's work—its variety—is in evidence  
on *Mac Man*. The piece is intended to be  
a portrait of a lady-killer, and composer  
Shepp tried to "convey . . . that feeling  
of free-flowing sensuality projected by the  
mac man." The performance is loaded  
with contrast, having both violently agi-  
tated and restrained lyrical sections. Shepp  
is superb throughout, whether ripping off  
frantic multinode lines or playing pastoral  
phrases containing delicate, flutelike high  
notes.

His *Sentimental Mood* work has a lush-  
Websterish quality. At a few points, he  
gets a bit too romantic, but, in general,  
his improvisation is satisfying. (Incident-  
ally, I would recommend this rather easy-  
to-follow performance to Shepp's detrac-  
tors; they may be pleasantly surprised by  
the lyricism of his playing.)

The major portion of *Gingerbread* is  
taken at a frenetic clip. Shepp's work is  
forceful but not as imaginative as usual  
and is sloppily constructed.

Shepp's *On This Night* begins with a  
song (or poem set to music) ably per-  
formed by Christine Spencer and dedi-  
cated to W. E. B. DuBois. The intensity  
of Shepp's desire for revolutionary change  
expressed here is diluted by the banality  
of his lyrics ("Now is the time for all  
men to stand/rise up, you starved and toil-  
ing masses"), which sound like a parody  
of bad leftist writing of the '30s. Noble  
sentiments alone don't necessarily make  
good poetry.

Shepp contributes savage, meaty tenor  
improvisation on this track and also turns  
in competent piano work, playing in a  
dissonant, percussive manner.

On *Mr. Sonny Boy* his tenor improvisa-  
tion is again violent. It occurs to me when  
listening to some of his extremely com-  
plex passages that he may be absorbing  
Ayler's technique of overwhelming the  
listener with the blinding speed of his  
playing.

He is relatively economical on *Pickan-  
ninny*. He digs into the beat with Rollins-  
like rhythmic figures, but his work is not  
well developed; it meanders.

Shepp's sidemen perform very well.  
Hutcherson, certainly one of the outstand-  
ing contemporary vibists, solos with clari-  
ty, grace, and impeccable taste on *Mac  
Man* and *Gingerbread*. The variety of



textures and colors he creates as an accompanist adds considerably to the album's interest. So does Blackwell's rhythm-log work on *Mac Man* and *Mr. Sonny Boy*. (Shepp describes the African instrument as "a sort of glandular xylophone," somewhere between a percussion and melody instrument.) All of the bass playing is fine.

If I graded each track and figured an average for the album it would probably come to around four stars. Despite its unevenness, however, the LP is more interesting and historically valuable than the majority of records accorded four stars in this magazine. Therefore, no rating. (H.P.)

### Frank Sinatra

**STRANGERS IN THE NIGHT**—Reprise 1017: *Strangers in the Night; Summer Wind; All or Nothing at All; Call Me; You're Driving Me Crazy; On a Clear Day; My Baby Just Cares for Me; Downtown; Yes Sir, That's My Baby; The Most Beautiful Girl in the World.*

Personnel: unidentified orchestra; Nelson Riddle, conductor; Sinatra, vocals.

Rating: ★★½

**MOONLIGHT SINATRA**—Reprise 1018: *Moonlight Becomes You; Moon Song; Moonlight Serenade; Reaching for the Moon; I Wish on the Moon; Oh, You Crazy Moon; The Moon Got in My Eyes; Moonlight Mood; Moon Love; The Moon Was Yellow.*

Personnel: unidentified orchestra; Riddle, conductor; Sinatra, vocals.

Rating: ★★★

The reasons why Sinatra remains in the enviable position he now enjoys are demonstrated in this pair of LPs: an inherent jazz feeling, a looseness of phrasing and a sense of vocal humor that allow him to swing confidently, a respect for lyrics, and the ability to convey all shades of romance from sweet to bittersweet, making him the ideal interpreter of love songs.

Unquestionably, Sinatra at 50 still has what it takes to project both extremes of vocalizing. And the same must be said for Riddle's versatility in underscoring each mood.

Thanks to Riddle's pulsating backgrounds, Sinatra maintains a polite groove throughout the *Strangers in the Night* album, with the exception of that title abortion (which is the only non-Riddle arrangement.)

The other tunes are a delight to hear. *Summer Wind* sounds like *Danke Schoen*, but fortunately Sinatra doesn't conjure up Wayne Newton. *All or Nothing at All* provides an excellent yardstick to measure Sinatra's growth since he first recorded this more than two decades ago. It's also a good means to examine Riddle's method of extracting excitement: building with sustained strings while a mischievous bass trombone runs loose beneath them.

*Call Me* and *On a Clear Day* become provocative, enhanced by use of a playful organ. *Downtown*—with Sinatra threatening to retch almost every time he utters the title—shows the singer at his put-on best. The *Strangers* album is a happy and free-wheeling affair.

*Moonlight Sinatra*, however, is all sensitivity and restrained passion and, despite the preponderance of lunar lyrics, never gets sticky or mushy.

Most effective are *Moonlight Mood*, *Moon Was Yellow*, *Reaching For*, and *Moonlight Serenade* (with Riddle's tastefully reharmonized reference to the old

Glenn Miller arrangement). If you can avoid *Moon Got in My Eyes*, do so; it's the only tune unworthy of inclusion in this collection. The very opening, *Moonlight Becomes You*, reveals an effective Sinatra device: it begins with the release. There's something about starting in the middle that becomes Sinatra. (H.S.)

### Art Van Damme

WITH ART VAN DAMME IN SAN FRANCISCO—German Saba 15073: *That Old Black Magic; Parla Nova; Runnin' Wild; Here's That Rainy Day; Tonga; Robbins' Nest; Topsy; Amoureux; Tangerine; Soon It's Gonna Rain; Ode to Cleavage; Playing Around with the Blues.*

Personnel: Van Damme, accordion; John Rae, vibraharp, timbales; Paul Miller, guitar; John Mosher, bass; John Markham, drums.

Rating: ★★½

The accordion hasn't had an illustrious career in jazz. In fact, it is not a very illustrious instrument; the very mention of it conjures up images of rustic weddings, urban bar mitzvahs, and Major Bowes.

Nevertheless, in the hands of a good, imaginative musician even this instrument can become a vehicle for worthwhile music. And Leon Sash, Angelo DiPippo, Matt Matthews, Cornell Smelser, and Charles Mangante notwithstanding, Van Damme is exhibit "A" for this argument.

Somehow, Van Damme manages to make the accordion sound and feel unlike one's preconceptions. His touch is light and exceptionally agile; he uses the keyboard as would a pianist (or perhaps more fittingly, a jazz organist). He never becomes maudlin or vulgar, and he has speed, imagination, and the mind of a genuine improviser.

Van Damme has made many albums, mostly with the same instrumentation as this. His groups have been tight and well organized, producing pleasant, listenable music with frequent glimpses of more than that. But rarely has he allowed himself to stretch out, really to build a solo statement, and to give the listener more than a quick sample of his jazz abilities.

Happily, he departs somewhat from these precedents on this record.

Playing with a San Francisco pickup group—reputable musicians all—Van Damme performs a well-balanced program of old and new tunes, with frequently impressive results.

He can play a pretty ballad (*Rainy Day*), swing an old standard (*Runnin'*), do the bossa nova (*Parla*), or take a good recent ballad (*Soon*) and turn it into an interesting instrumental vehicle. He does all this with consistently good taste.

But it is when he digs in that he becomes more than merely pleasant and interesting. He does this especially on *Nest*, the album's longest track, and on his own, whimsically titled *Cleavage*, a minor-key line on which he builds and moves without interruptions. He almost gets into something on *Blues*, but this track is too short and has glimpses of other soloists.

This is sufficient, however, to foster speculation as to how Van Damme might do in a jazz context that would afford him the stimulation of other soloists of his own caliber. It would be interesting to hear. Meanwhile, for definitive proof that the accordion can be made to swing and sound musical, try *Cleavage*. (D.M.)

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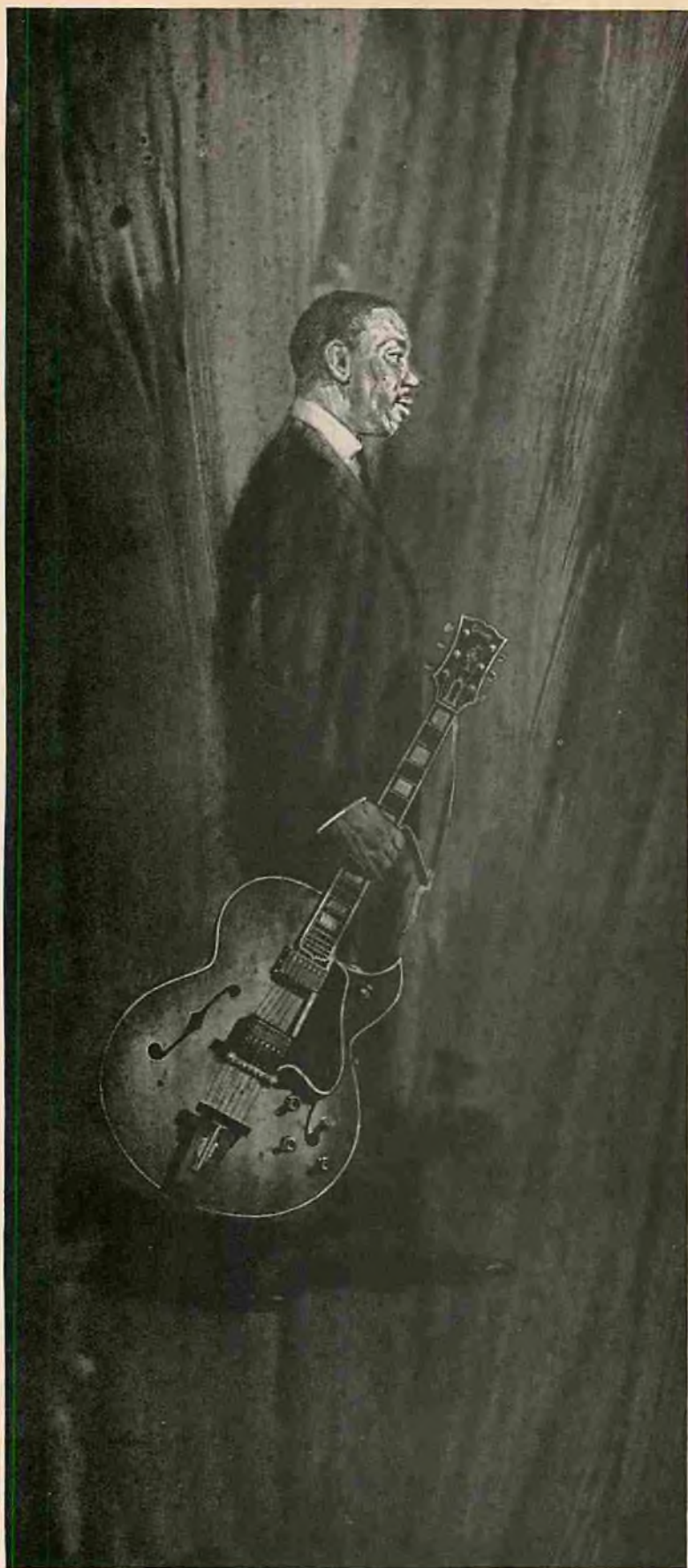
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## Wes Montgomery

"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



Bill Russo, as is so often remarked when an artist is being accorded an introduction, does not need one. A distinguished man of notes, words, and letters, he was the writer of a series of enlightening technical pieces in *Down Beat* in the early 1950s, during his Stan Kenton years. Recently, despite the demands on his time imposed by composing, arranging, and leading an orchestra, he rejoined *Down Beat* as a record reviewer.

The first Russo test produced such eloquent results that it had to be split into two installments (*DB*, July 27 and Aug. 10, 1955). Another interview took place for the issue dated March 6, 1958.

Russo was given no information about the records played. The first record, by the way, is an East Coast recording, composed by a Yugoslav writer-friend of John Lewis.



1. Orchestra U.S.A. *Concerto No. 2* (from *Sonorities*, Columbia). Jerome Richardson, alto saxophone; Joe Newman, Thad Jones, trumpets; Dick Katz, piano; Miljenko Prohaska, composer; John Lewis, music director.

I thought it was worthwhile doing; I thought it should have been done. In the first section, the composition was rather simple, and the improvisation was fairly free. I did like the use of material in the composition by the soloists in the first section. The collective improvisation, I thought, was not as interesting as that which Tristano and his people used to do nor as interesting as some of the things I've heard by Mingus.

I thought there were some problems of stylistic continuity throughout the work. I felt that there was a certain inconsistency of idiom, and occasionally you'd hear some large chords followed by some rather traditional five- and six-note chords.

On the other hand, I must admit that some of the stylistic incongruities that are very apparent and upsetting for us today tend to disappear over the years . . . so perhaps what I'm saying is more than simply style; I think the thread of the work wasn't as continuous as one would like to see.

I thought the strings were used very well on the whole and used well jazzistically in the first section. The flutes were used badly, in that inane way that jazz writers use flutes nowadays—too low and too high, not quite audible and perked up by the microphones, not sounding like they fit in.

In many respects it sounded to me like something the Kenton orchestra might have done. As a matter of fact, it had a West Coast quality to it.

The thing that I thought was most unfortunate about the record, though I guess this is unavoidable, is that it sounded like it was being sight-read. Or it sounded as if it hadn't been played for a long period of time, which is, of course, true of most recorded orchestral music today, and is a terrific impediment to us as listeners.

They don't give us a chance to find out what the work is really supposed to be, because relationships just don't manifest themselves until the musicians really know the music, know what note goes to what note, and how one phrase connects to another.

The second section might make one think that it had been done by someone who had done dramatic writing of some

sort, film writing—by which I don't mean to condemn it.

I wasn't too interested in the alto solo, not because it was too far out, but because it didn't seem to move itself forward. It didn't seem to be going any place.

I felt that the three-against-two rhythm in the second section was very attractive.

I felt that the whole problem of putting together the piece was especially apparent in this section, but this is a problem that the work invites, because it uses improvisation very freely and very continuously. This places a burden on the improviser that he is not always capable of taking or willing to assume. . . .

I noticed an extensive use of cumulative orchestrational compositional devices—that is, one player starting a figure, then a figure being added to it—layers and layers and layers, which I thought was interesting, and since it's a technique which I have given up, I would tend, perhaps, to be too critical.

The piano solo, which I assume was in the third section, I was very impressed by—a really beautifully thought-out solo—and the saxophone unison which follows it was extraordinarily well played and, I thought, nicely constructed. As a matter of fact, I felt the orchestral playing throughout the whole record was of a very high level and suffered only from the ad hoc setup.

I don't have the slightest idea who it could be. I'd give it four stars.

2. J. J. Johnson. *El Camino Real* (from *The Dynamic Sound of J. J. with Big Band*, RCA Victor). Johnson, trombone, composer, arranger.

I was surprised that the brass section, indisputably made up of good players, didn't play together very well, either in chamber-music sense or in a Duke Ellington sense. I was surprised at the number of mistakes on the record; I suspect it's an East Coast brass section.

The releases of the chords by the brass section had, I think, two faults: first of all, they were ungraduated—in other words, they cut off abruptly, mechanically; and second, they were insufficiently uniform; they didn't cut off together.

One thing that surprised me a lot—I've noticed this frequently—is that simple figures like a dotted quarter and an eighth tied over into the next bar are being played repeatedly different ways by the brass section; in other words, they had one figure, a fairly simple jazz figuration, and half of them play it one way, a third play

it another way, and the remaining . . . 12th? . . . yet another, and they persist in playing it these three or four different ways, even though the figures occur a lot.

I found the trombone as a solo instrument somewhat boring, though he was a fine trombonist, partly because what he played, some written and some improvised, seemed to center about the same tones too often, and I feel that the trombone accompanied by the brass instruments tends to tire the ear rather easily; at least, my ear became tired.

It's a reasonably well-worked-out idea—good craft behind it—and I'd give it three stars.

3. Stan Kenton. *Prelude to Act III of Lohengrin* (from *S. K. Plays Wagner*, Capitol). Kenton, arranger.

The usual objection to this sort of piece—I think it must be Stan Kenton's *Wagner* album—is that there's too much echo with the high brass, that it's really classical music, that it's Byzantine and excessively symmetrical, that it doesn't swing . . . and that's all!

Everybody is using high brass these days. Stan can hardly be faulted for doing what even the pure do. There was excessive echo, and I think it spoiled the brass sound by making it melt together rather than be heard clearly.

As for its being classical, I couldn't care less. I think I'm becoming freer and freer of those classifications. I just like to see whether the thing makes any sense or whether it doesn't. As for its being Byzantine and excessively symmetrical, there's nothing wrong with this, really.

Lastly, as far as swing is concerned, I really am very concerned about swing. By swing, I mean that particular sort of swing for which Count Basie was famous, although here I think I should point out that rhythmically, the record is very exciting. The percussion did some extraordinarily interesting things.

Now, to discuss a couple of other elements, I thought there were some unforgivable clams in the trombone playing, just unforgivable, and I thought that, although I'm prepared to judge the piece by itself rather than as it exists in relationship to Wagner, perhaps Stan hadn't made the work enough his own, hadn't—as Shakespeare did with Plutarch, or was it Holingshead?—hadn't sufficiently taken the material and made it into his own personality, that he had simply reset it rather than remade it. Three stars.





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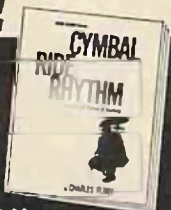
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Pittsburgh's Fourth of July weekend started out with a bang but ended with a whimper at the third annual Pittsburgh Jazz Festival July 2-4.

As a consequence, a three-night total of approximately 15,000 persons (against 17,000 in 1965) had mixed emotions about calling the first outdoor Pittsburgh Jazz Festival at the Golden Triangle's Point Park an unqualified success.

On the plus side was a superb evening of songs by Ella Fitzgerald July 2, well-behaved and responsive audiences who seemed oblivious to near-90 degree temperatures, and well-trained volunteers of the Catholic Young Organization, co-sponsors of the event with the American Wind Symphony, who proved to Pittsburgh city and police officials that outdoor jazz concerts can be conducted with dignity and decorum.

Negative features were the unfavorable comparisons in performance and number of performers to the star-studded programs produced the two previous years in the air-conditioned Civic Arena. Although Dizzy Gillespie, Stan Getz, and Dave Brubeck turned in creditable performances, all had appeared and performed more excitingly in the two previous years. Lackluster emceeing by local disc jockeys and television personalities also proved a drawback.

The new setting—Allegheny Wharf adjacent to the area where the Allegheny and Monongahela form the Ohio River—offered novelty, an outdoor public-address system that worked admirably, and a floating barge that kept the entertainers separated from the audience by about 30 feet of water.

Such an unusual and festive atmosphere seemed to bode well for the nearly 6,000 first-nighters who filed to the hard-backed chairs and cement sidings along the wharf. From 8:50 until 10:40 p.m., they heard 26 songs by Miss Fitzgerald accompanied by pianist Jimmy Jones, bassist Jim Hughart, and drummer Ed Thigpen.

Miss Fitzgerald was in fine voice and responded to the crowd's appreciation. On *Yesterdays* she interpolated some new lyrics ("bug went in my mouth") without missing a beat. On *How Long Has This Been Going On?*, she gave the words "I feel like I could melt," a humorous emphasis that prompted in the perspiring audience a mood that she could do no wrong. She didn't, trotting out some of her showstoppers: *Mack the Knife*, *How High the Moon*, and *Lullaby of Birdland*.

Her delightful balance of scat and ballads awed the packed humanity, and the waterfront echoed with loud applause after each number. Her work on *Misty*, *Let's Do It*, and *These Foolish Things* was especially swinging.

Sunday night's audiences received no such thrills. The show got off on the wrong foot as American Wind Symphony conductor, Robert Boudreau, began the opening remarks. They were interrupted

by the sound of a jazz combo emanating from one of the riverboats passing by. It was the trombone of Pittsburgh leader Harold Betters, who had appeared on previous festival programs. The timing seemed rather tasteless, but as one wag in the audience put it later, "The Betters jazz on the river was the best I heard all night."

The first part of the Sunday program included some original numbers composed for the festival. The first was Bill Holman's homastic *Festival Prologue*. Although there was a symphonic flavor to it, there also was a reflection of the work he once did with the Woody Herman Band.

Unfortunately, the American Wind Symphony couldn't get the big-band sound, and there was only a smattering of applause for the number. The next AWS try was the low spot of the festival. It had Gillespie as soloist on a J. J. Johnson original called *Poem for Brass*, which the symphony didn't understand and the trumpeter didn't dig. But Gillespie later got out of his strait jacket into a tailor-made original by Oliver Nelson and blew some exciting passages on Nelson's *Study in 5/4*.

Although Boudreau is to be commended for keeping his symphony's role in the jazz idiom, he did not have the personnel to make the experiment either entertaining or musically sound.

The Dave Brubeck Quartet did little to add to the disappointing performances of Sunday. Paul Desmond's alto solo on *Tangerine* saved the set, which had only one departure from the Brubeck format, an original composition called *Forty Days*, with biblical and church-service connotations.

For a bit of saving grace that night, Gillespie, not to be dismissed with his earlier efforts, joined the Brubeck quartet for some stimulating blues and a screeching, crowd-pleasing finale of *Take the A Train*.

The Fourth of July promised better fare, but Nina Simone seemed strangely apprehensive about the crowd along the wharf. Instead of warming up to them as Miss Fitzgerald had, she seemed distant and distrustful as she went through her repertoire. She was building real excitement, however, when she stopped suddenly after only five numbers.

The Getz quartet wound up the jazz portion of the festival with a bit of fireworks prior to an actual display.

The leader did one of his better ballad renditions, *A Nightingale Sang in Berkeley Square*, which was helped considerably by the vibraharp of Gary Burton. Bassist Steve Swallow was featured, along with Getz, on *Morning of the Carnival*. The *Shadow of Your Smile* was an opportunity to hear good brush work by Roy Haynes, followed by Getz' show-stopper of last year, *When the World Was Young*. *Desafinado* completed the set, which probably ranked close to Miss Fitzgerald's as the artistic high spot of the festival.

—Roy Kohler



A black and white photograph of two young men, likely members of a rock band, performing on stage. They are both wearing light-colored suits. The man on the left is holding a Vox electric guitar and singing into a microphone. The man on the right is also holding a Vox electric guitar and singing into a microphone. They are standing in front of a large Vox amplifier. The background is dark with some stage lighting visible.

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## HOW THEY VOTED

(Continued from page 21)

Hamilton (Bob Achilles, Royal, Barney Bigard). **Misc. Instrument:** DeFranco, Lateef, Kirk (White; Ponty; Germain Thomas, oboe). **Flute:** Lateef, Horn, Mann (Lloyd McNeil, Dixon). **Vibes:** Jackson, Terry Gibbs, Hutcherson (Ayers, Vig, Red Norvo). **Piano:** Peterson, Evans, Toshiko Mariano (Jack Wilson, Joe Sample, Mike Lang). **Organ:** Scott, Smith, Holmes (Betty Burgess, Fischer, Jack Wilson). **Guitar:** Montgomery, Pass, Johnny Smith (Jerry Hahn, John Collins, Joe Diorio). **Bass:** Mingus, Mitchell, Brown (Donald Thompson, Garrison, Israels). **Drums:** Blakey, Louie Bellson, Rich (Jerry Clark, Colin Bailey, Stix Hooper). **Male Singer:** Williams, Armstrong, Hendricks (Rawls, Prysock, Gene Clarke). **Female Singer:** Fitzgerald, McRae, Lee (Price, Jewel Brown, Clea Bradford). **Hall of Fame:** Teagarden, Jimmie Lunceford, Waller. **Record of the Year:** Roland Kirk, *Rip, Rig, and Panic*; Paul Horn, *Jazz Suite on the Mass Texts*; Fitzgerald-Ellington, *Ella at Duke's Place*. **Reissue of the Year:** Holiday: *Golden Years*; Jack Teagarden; Don Redman, *Master of the Big Band*.

Many listings are entirely arbitrary; omissions too. Basie, for instance—it was a tossup whether to include him or Herman. First-place nominees don't necessarily play "better" than second. Separate categories for composer and arrangers confuse me as much as would separation of fluegelhornists, trumpeters, and cornetists—arrangers are, ipso facto, composers.

### CHARLES FERO

Contributing Editor, *Sounds & Fury*

**Band:** Herman, Wilson, Basie (Fuller, Jones-Lewis, Max Greger). **Combo:** Davis, Charles Lloyd, Art Blakey (Friedman-Zoller, Mangelsdorff, Shepp). **Composer:** Herbie Hancock, Eddie Sauter, Silver (Levitt, Shepp, Lucky Thompson). **Arranger:** Evans, Pierce, Eddie Sauter (Levitt, Shorter, Charles Lloyd). **Trumpet:** Davis, Lee Morgan, Kenny Dorham (Allen, Goykovich, Sal Amico). **Trombone:** Mangelsdorff, Rudd, Johnson (Knepper, Wilson, Trummy Young). **Alto:** Moody, Konitz, Stitt (Vi Redd, Spaulding, Tchicai). **Tenor:** Rollins, Charles Lloyd, Ervin (Thompson, Brooks, Pee Wee Ellis). **Baritone:** Shihab, Payne (Kirk, Brignola, Jay Cameron). **Clarinet:** Goodman, Woods. **Misc. Instrument:** Thompson, Lacy, Kirk. **Flute:** Kirk, Lloyd, Moody (Jazzbo Alexander, Pee Wee Ellis, Steig). **Vibes:** Jackson, Gibbs, Hampton (Ayers). **Piano:** Newborn, Hancock, Hines (Byard, Solal, Fischer). **Organ:** Holmes, Patterson, Ray Charles (Ray Jackson, Fischer, Young). **Guitar:** Hall, Zoller, Pass (Wayne, Thomas, Steve Jordan). **Bass:** Carter, R. Davis, Swallow (Stinson, Izenzon, Major Holley). **Drums:** Williams, Dawson, Rich (Zito, Ron Jackson, Hanna). **Male Singer:** Witherspoon, Big Miller, Hopkins (Paris, Jose Feliciano, Tony Bennett). **Female Singer:** O'Day, Lee, Fitzgerald (Sloane, Marian Montgomery, Shirley Bassey). **Vocal Group:** Peter, Paul & Mary (Len & Judy Novy). **Hall of Fame:** Brown, Roy Eldridge, Fats

Navarro. **Record of the Year:** Henry (Red) Allen, *Feelin' Good*; James Moody, *Cookin' the Blues*; Art Hodes, *Plain Ol' Blues*. **Reissue of the Year:** Christian/Gillespie/Monk, *Jazz Immortals*; Miles Davis *Plays for Lovers*; Fats Waller, *Valentine Stomp*.

Explanation of some of the names that are unfamiliar: Sal Amico plays a lovely lyrical trumpet; he made a great LP with Sal Nistico—now he sells shoes in upstate New York. Pee Wee Ellis earns his daily bread with the James Brown Band, but he's one of the most technically fluent talents playing tenor. Jazzbo Alexander gets some gigs with pianist Don Pullen and is a mystical force on flute and tenor. Organist Ray Jackson is known by every musician, but he is so little known elsewhere that in a *Blindfold Test* explanation Leonard Feather thought he was a pseudonym for Wild Bill Davis. Jackson is one of the proudest musicians I've ever heard. Ronnie Zito is a natural talent. Jose Feliciano transcends any category—he's one of God's soul people.

### DANIEL FILIPACCHI

Editor, *Jazz Magazine*, France

**Band:** Ellington, Basie, Herman. **Combo:** Peterson, Getz, Monk. **Composer:** Ellington, Mingus, Monk. **Arranger:** Ellington, Gerry Mulligan. **Trumpet:** Gillespie, Terry, Davis. **Trombone:** Green, Johnson, Brookmeyer. **Alto:** Hodges, Adelerley, Woods. **Tenor:** Getz, Coltrane, Eddie (Lockjaw) Davis. **Baritone:** Carney, Mulligan, Payne. **Clarinet:** Russell. **Misc. Instrument:** Kirk. **Flute:** Kirk, Wess. **Vibes:** Hampton. **Piano:** Peterson, Monk, Garner. **Organ:** Smith, Jimmy McGriff, McDuff. **Guitar:** Montgomery, Burrell, Grant Green. **Bass:** Brown, Mingus. **Drums:** E. Jones, Kenny Clarke, Roach. **Male Singer:** Charles, Witherspoon, Eric Burdon. **Female Singer:** Fitzgerald, Vaughan, O'Day. **Hall of Fame:** Reinhardt.

### CHARLES FOX

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

**Band:** Ellington, Basie, Herman. **Combo:** Coleman, Davis, Don Cherry (New York Art Quartet, Don Rendell-Ian Carr, Mike Westbrook). **Composer:** Coleman, Bley, Hill (Shorter, Mike Westbrook, Stan Tracey). **Arranger:** Russell, Evans, Roswell Rudd (Graham Collier). **Trumpet:** Davis, Allen, Terry (Goykovich, Ian Carr, Harold Beckett). **Trombone:** Moncur, Brookmeyer, Rudd (Roy Williams, Chris Pyne). **Alto:** Coleman, Mariano, Hodges (Ray Warleigh, Tchicai, Turner). **Tenor:** Rollins, Coltrane, Shepp (Bobby Wellins, Don Rendell, Wayne Shorter). **Baritone:** Davis, Carney, Mulligan (Barnes, Surman). **Clarinet:** Russell, Giuffre, Hall. **Misc. Instrument:** Lateef, Lacy, Nance (Rendell). **Flute:** Lateef, Moody, Kirk (Harold MacNair, Johnny Scott, Ray Warleigh). **Vibes:** Hutcherson, Gibbs, Jackson (Mike Carr). **Piano:** Hines, Evans, Bley, Hancock, Tracey, Peter Leemer. **Guitar:** Hall, Montgomery, Szabo (Raney). **Bass:** Izenzon, R. Davis, Carter (Orsted Pedersen, Jeff Clyne, Johnny Dyanni). **Drums:** Williams, E.

Jones, Moffett (Tate, Seamen). **Male Singer:** Turner, Witherspoon. **Female Singer:** O'Day. **Vocal Group:** Martha & the Vandellas. **Hall of Fame:** Bechet, Oliver, Don Redman. **Record of the Year:** Coleman, *At the Golden Circle*; Davis, *E.S.P.*; Elvin Jones, *Dear John C.* **Reissue of the Year:** Hawkins-Young, *Classic Tenors*; Holiday, *Golden Years*; Ellington Era, Vol II.

### JOHN GABREE

Editor, *Sounds & Fury*; critic, *Cavalier*

**Band:** Herman, Ellington (Jones-Lewis, Levitt, Ray Charles). **Combo:** Coltrane, Terry-Brookmeyer, Monk (Handy, Jazz Crusaders, Florida Jazz Quintet). **Composer:** Ellington, Monk, Mingus (Weston, Taylor, Rod Levitt). **Arranger:** Ellington, Evans, Nelson (Rudd, Levitt, Ornette Coleman). **Trumpet:** Davis, Terry, Gillespie (Roy Eldridge, Allen, Maynard Ferguson). **Trombone:** Brookmeyer, Johnson, Dickenson (Al Hall). **Alto:** Hodges, Coleman, Woods (Green, Tchicai, Handy). **Tenor:** Coltrane, Rollins, Shepp (Ayler, Thompson, Robert Mack). **Baritone:** Richardson, Mulligan, Carney (Allen). **Clarinet:** Russell, Woods, DeFranco (Scott). **Misc. Instrument:** DeFranco, Kirk, Coltrane (Thompson, Lacy, Watkins). **Flute:** Kirk, Lateef, Moody (Laws, Steig, Richardson). **Vibes:** Gibbs, Hutcherson, Burton (McFarland, Ayers, Victor Feldman). **Piano:** Hines, Hill, Hancock (Kellaway, Byard, Bley). **Guitar:** Burrell, Montgomery, Hall (Raney). **Bass:** R. Davis, Mingus, Carter (George Duvivier, Izenzon). **Drums:** E. Jones, Dannie Richmond, Williams (Murray, Moffett). **Male Singer:** Waters, Hartman, Allison (Joe Tex, Redding, Howling Wolf). **Female Singer:** McRae, Jordan, Cleo Laine (Mama Yancey, Diana Ross, Mavis Staples). **Vocal Group:** Staple Singers, Supremes, Raelets (Four Tops, Animals, Miracles). **Hall of Fame:** Christian, Sonny Rollins, Gil Evans. **Record of the Year:** Earl Hines, *Spontaneous Explorations*; Kenny Burrell, *Guitar Forms*; Coltrane, *Ascension*. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Hawkins-Young, *Classic Tenors*; Charles Mingus, *Mingus Revisited*.

### MARK GARDNER

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

**Band:** Jef Gilson, Wilson, Herman (Jef Gilson, New Jazz Orchestra, Tubby Hayes). **Combo:** Jaki Byard, Evans, Davis (Blue Mitchell, Terry Gibbs, Zeitlin). **Composer:** Jef Gilson, Monk, Fischer (Weston, Hancock, Shorter). **Arranger:** Evans, McIntosh, Eddie Sauter (Shorter, Duke Pearson, A. K. Salim). **Trumpet:** Davis, Hubbard, Kenny Dorham (Shaw, Dupree Bolton, Gene Shaw). **Trombone:** Johnson, Green, Eddie Bert (Bert). **Alto:** Charles McPherson, Frank Strozier, Konitz (Strozier, Spaulding, Jaki Byard). **Tenor:** Ervin, Rollins, Gordon (Davis, Jean-Louis Chautemps, Rivers). **Baritone:** Payne, Adams, Davis (Jean-Louis Chautemps). **Clarinet:** Scott, Zoot Sims, Al Cohn. **Misc. Instrument:** Jean-Luc Ponty, Thompson, Lateef (Ponty; Nathan Davis,





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soprano saxophone; Joe Farrell, soprano saxophone). **Flute:** Lateef, Moody, Tubby Hayes (Tubby Hayes, Nathan Davis, Frank Strozier). **Vibes:** Tjader, Hutcherson, Pike (Dawson, Victor Feldman, Bernard Lubat). **Piano:** Byard, Evans, Barry Harris (Flanagan, Walter Bishop Jr., Hancock). **Organ:** Patterson, Scott, Smith (Patterson, Louiss, Young). **Guitar:** Burrell, Hall, Jimmy Raney (Raney, Wayne, Mundell Lowe). **Bass:** R. Davis, Carter, Chuck Israels (Orsted Pedersen, Danny Thompson, Walter Booker). **Drums:** Dawson, E. Jones, Williams (Tony Levin, Chambers, Roger Humphries). **Male Singer:** Bill Henderson, Dick Haymes, Hartman (Prysock, Babs Gonzales, Tony Bennett). **Female Singer:** Vaughan, Ennis, Ernestine Anderson (Ennis, Elaine Delmar, Joy Marshall). **Vocal Group:** Double Six, Morgan-James Duo (Morgan-James Duo). **Hall of Fame:** Bud Powell, Fats Navarro, Brown. **Record of the Year:** Jaki Byard, *Live!*; Booker Ervin, *The Space Book*; Randy Weston, *Randy! Reissue of the Year:* Bud Powell, *The Vintage Years*; Red Rodney, *Broadway; Bebop Era*.

Europe is definitely the scene now as my choices indicate. We had welcome visits from giants Ervin, Dawson, Byard, Evans, and Monk and discovered important talent like Woody Shaw, Nathan Davis, Jef Gilson, Tony Levin, and Danny Thompson in our own backyard. The Gilson big band is a magnificent organization—you'll hear a lot more about it.

#### JEAN-LOUIS GINIBRE

Editor, *Jazz Magazine*, France

**Band:** Herman, Basie, Ellington. **Combo:** Davis, Monk, Gillespie (Martial Solal, Cecil Taylor). **Composer:** Ellington, Monk, Martial Solal. **Arranger:** Evans, Ellington, Neal Hefti (Holman, Bill Potts). **Trumpet:** Gillespie, Davis, Hubbard (Art Farmer, Shaw). **Trombone:** Johnson, Green, Curtis Fuller (Rosolino). **Alto:** Adderley, Mariano, McLean (Strozier, Tchicai, Spaulding). **Tenor:** Rollins, Coltrane, Getz (Moody, Land, Teddy Edwards). **Baritone:** Adams, Mulligan, Carney (Nimitz). **Clarinet:** DeFranco, Goodman, Giuffre (Nicholas, Hall). **Misc. Instrument:** Kirk; Lacy; Stephane Grappelly, violin (Ponty). **Flute:** Moody, Kirk, Mann (Lloyd, Shank). **Vibes:** Jackson, Hampton, Burton (Earl Griffith). **Piano:** Evans, Newborn, Peterson (Solal, Hancock, Bley). **Organ:** Smith, Lou Bennett, Davis (Louiss, Patterson, Young). **Guitar:** Montgomery, Hall, Burrell (Thomas). **Bass:** Peacock, Mitchell, Brown (Israels, Gilbert Rovere). **Drums:** Haynes, E. Jones, Kenny Clarke (Butler, Zito). **Male Singer:** Charles, Sinatra, Armstrong (King Pleasure, Eddie Jefferson). **Female Singer:** Vaughan, McRae, O'Day (Redd, Alexandria, Price). **Vocal Group:** Double Six, Hi-Lo's, Cain-Kral. **Hall of Fame:** Reinhardt, Brown, Bechet. **Record of the Year:** Davis, *E.S.P.*; Bill Evans, *Trio '65*; Archie Shepp, *Fire Music*.

#### IRA GITLER

Author, *Jazz Masters of the '40s*

**Band:** Ellington, Herman, Basie (Jones-Lewis). **Combo:** Gillespie, Muddy Waters,

MJQ (Byard, Charles McPherson, Hampton Hawes-Red Mitchell). **Composer:** Ellington, Al Cohn, Jaki Byard (Jaki Byard, Weston, Tom McIntosh). **Arranger:** Ellington, Strayhorn, Thad Jones (T. Jones, Bob Brookmeyer, McIntosh). **Trumpet:** Gillespie, Eldridge, Lee Morgan (Dorham, Nance, Conte Candoli). **Trombone:** Johnson, Grey, Wells (G. Brown, Cooper, Green). **Alto:** Moody, Hodges, Woods (Konitz, McPherson, Strozier). **Tenor:** Gordon, Ervin, Hawkins (Farrell, Heath, Clifford Jordan). **Baritone:** Carney, Payne, Adams (Cuber, Budd Johnson, Kirk). **Clarinet:** Russell, Woods, DeFranco. **Misc. Instrument:** Smith, Kirk, Thompson (Nance, DeFranco, Wilber). **Flute:** Moody, Lateef, Kirk (Farrell). **Vibes:** Jackson, Hampton, Pike (Vig, Dawson). **Piano:** Hines, Monk, Evans (Byard, Flanagan, Dave Frishberg). **Organ:** (Young, Jane Jarvis). **Guitar:** Montgomery, Burrell, Grant Green (Raney, B. B. King, Slim Gaillard). **Bass:** R. Davis, Mingus, Mitchell (R. Davis, George Tucker, Izenzon). **Drums:** Roach, Manne, Dawson (Higgins, Al Heath, Frankie Dunion). **Male Singer:** Rushing, Armstrong, Waters (Coleman, Parker, Roy Eldridge). **Female Singer:** McRae, Fitzgerald, O'Day (Sloane, Price, Reid). **Hall of Fame:** Christian, Tadd Dameron, Waller. **Record of the Year:** Jaki Byard, *Live!*; Booker Ervin, *The Space Book*; Earl Hines, *Grand Reunion, Vol. II. Reissue of the Year:* Holiday, *Golden Years*; Young, *Pres at His Very Best; Ellington Era, Vol. II*.

My vote for George Tucker is not motivated by his death last October. I know we're not supposed to vote for dead musicians, but George was alive and playing during part of the "voting period," and several important albums on which he appeared were issued within the last year. Hence my vote.

#### JOHN WILLIAM HARDY

Contributor, *Down Beat*

**Band:** Ellington, Evans, Wilson (Levitt). **Combo:** Art Farmer, Davis, Evans (Zeitlin, Brasil '65). **Composer:** Fischer, Antonio Carlos Jobim, Evans (Joao Donato, Torrie Zito). **Arranger:** Fischer, Evans (Torrie Zito, Hall King). **Trumpet:** Chet Baker, Farmer, T. Jones (Gary Barone, Shaw, Conte Candoli). **Trombone:** Brookmeyer, Carl Fontana, Johnson (Gil Falco, Rosolino). **Alto:** Konitz, Anthony Ortega, Adderley (Ortega, Gary Foster). **Tenor:** Warne Marsh, Rollins, Harold Land (Jerry Coker, Rivers). **Baritone:** Mulligan, Adams, Lars Gullin (Lars Gullin). **Clarinet:** Giuffre, Scott, Woods (Woods). **Misc. Instrument:** Harry Lookofsky, violin; Red Mitchell, cello; Thompson (White; Gary Foster, recorder). **Flute:** Jeremy Steig, Shank, Kirk (Laws, Gary Foster). **Vibes:** Emil Richards, Burton, Jackson (Ayers, Lynn Blessing, Larry Bunker). **Piano:** Clare Fischer, Evans, Jimmy Rowles (Kellaway, Zeitlin, Joe Sample). **Organ:** Fischer, Oscar Peterson (Charles Kinnard). **Guitar:** Dennis Budimir, Pass, Montgomery (Budimir, Billy Bean). **Bass:** Peacock, Albert Stinson, Mitchell (Stinson, Bobby West, Gomez). **Drums:** Frank Butler, Larry Bunker, Williams (Nesbert Hooper, Bill

Goodwin, Nick Martinis). **Male Singer:** Allison, Antonio Carlos Jobim, Chet Baker (Jobim, Joao Gilberto). **Female Singer:** Blossom Dearie, Fitzgerald, Ruth Price (Astrud Gilberto, Morgana King, Maria Toledo). **Vocal Group:** Terry-McGhee. **Hall of Fame:** Lennie Tristano, Sonny Rollins, Lee Konitz. **Record of the Year:** Art Farmer, *Sing Me Softly of the Blues*; Roger Kellaway, *The Trio*; Paul Bley, *Footloose. Reissue of the Year:* Mulligan, *Paris Concert*.

#### MAX HARRISON

Contributor, *Jazz Monthly*, England

**Band:** (Sun Ra, Miljenko Prohaska). **Combo:** Coleman, Evans, Mingus (Ars Nova Chamber Jazz Ensemble, Allen, Jimmy Giuffre). **Composer:** Russell, Bley, Ellington (Taylor). **Arranger:** Evans, Carter, Wilson. **Trumpet:** Ellis, Cherry, Johnny Coles (Curson, Shorter, Chris Capers). **Trombone:** Knepper, Teddy Nance, Rudd (Bernard Pettaway, Thelin, George Bohanon). **Alto:** Coleman, Marion Brown, Byron Allen (Arthur Hatherington, Marshall Allen, Danny Davis). **Tenor:** Ayler, Rollins, Shepp (Rivers, Barron, Jim Sibthorpe). **Baritone:** Davis, Carney (Patrick, Pete McShay, Brignola). **Clarinet:** Russell, Giuffre, Sandy Brown. **Misc. Instrument:** Coltrane, Lacy, Jean-Luc Ponty (Sun Ra; Robert Cummings, bass clarinet; Ornette Coleman, violin). **Flute:** Lateef, Hubert Laws, Herb Friederickson. **Vibes:** Hutcherson, Dickerson, Jackson (Ayers, Jed Turnbull). **Piano:** Taylor, Evans, Monk (Byard, Al Haig, Bley). **Guitar:** Montgomery, Jimmy Raney, Szabo (Galbraith, Thomas). **Bass:** Mingus, A. Davis, Carter (Jim Conds, Izenzon, Gilchrist). **Drums:** E. Jones, P. J. Jones, Jo Jones (Moffett, Graves, Bob Pozar). **Male Singer:** John Lee Hooker, Hopkins, Howling Wolf. **Female Singer:** Vaughan, McRae, Alice Fields. **Hall of Fame:** Smith, Fats Navarro, Oliver. **Record of the Year:** Coleman, *At the Golden Circle*; Ars Nova Chamber Jazz Ensemble, *New Scenes for Old*; Bob James, *Explosions. Reissue of the Year:* Ellington Era, Vol. II; Bunk Johnson, *A Legend*; Christian/Gillespie/Monk, *Jazz Immortals*.

I prefer the swingers, as my ballot indicates, so making these selections was pretty easy.

#### DON HECKMAN

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

**Band:** Ellington (Sun Ra). **Combo:** Coltrane, Davis, Coleman (Taylor, Ornette Coleman, Ayler). **Composer:** Ellington, Mingus, Coleman (Taylor, Hill, Sun Ra). **Arranger:** Ellington, Strayhorn, Charles Mingus (Levitt, Hall Overton). **Trumpet:** Davis, Cherry, Farmer (Shorter, Bill Dixon, Charles Moore). **Trombone:** Wells, Rudd (G. Brown, George Bohanon). **Alto:** Coleman, Hodges, Konitz (Pepper, Brown, Allen). **Tenor:** Coltrane, Webster, Hawkins (Ayler, Gonsalves, Rivers). **Baritone:** Carney, Payne. **Clarinet:** Russell, Giuffre (Robinson). **Misc. Instrument:** Smith, Lacy (Nance, White). **Flute:** Kirk, Lateef, Lloyd. **Vibes:** Hutcherson, Jackson, Dickerson. **Piano:** Hines, Taylor, Monk (Hancock, Bob James, Steve Kuhn). **Organ:**



Smith. **Guitar:** Szabo, Burrell, Zoller (Crawford, Budimer, Benson). **Bass:** Mingus, Carter, R. Davis (R. Davis, Charlie Haden, Gomez). **Drums:** E. Jones, Williams, Billy Higgins (Murray, Cyrille, Graves). **Male Singer:** Armstrong. **Female Singer:** McRae, Jordan. **Vocal Group:** (Hal & Gwen McKinney). **Hall of Fame:** Henderson, Bechet, Christian. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; *Ellington Era, Vol. II*; *Holiday, Golden Years*.

#### MIKE HENNESSEY

Contributor, *Down Beat*, *Melody Maker*

**Band:** Ellington, Herman, Wilson (Clarke-Boland). **Combo:** Evans, Peterson, Johnny Griffin (Solal). **Composer:** Benny Golson, Johnny Mandel, Donald Byrd (Sahib Shihab). **Arranger:** Nelson, Wilson, Q. Jones. **Trumpet:** Hubbard, Gillespie, Farmer (Shaw). **Trombone:** Johnson, Dickenson, Moncur. **Alto:** Leo Wright, Adderley, Woods (Sonny Criss). **Tenor:** Coltrane, Johnny Griffin, Joe Henderson (Davis). **Baritone:** Shihab, Mulligan. **Misc. Instrument:** Kirk, Smith. **Flute:** Moody, Kirk. **Vibes:** Hampton, Jackson, Burton (Berger). **Piano:** Evans, Peterson, Tommy Flanagan (Kellaway, Fischer). **Guitar:** Montgomery, Pass, Hall. **Bass:** Brown, R. Davis, Izenzon (Orsted Pedersen). **Drums:** E. Jones, Riley, Taylor (Tate). **Male Singer:** Torme, Witherspoon. **Female Singer:** Lee, Fitzgerald, Wilson. **Vocal Group:** Double Six, Four Freshmen, Morgan-James Duo. **Hall of**

**Fame:** Erroll Garner.

#### NAT HENTOFF

Contributor, *Down Beat*, *Cosmopolitan*; Contributing Editor, *Hi-Fi/Stereo Review*

**Band:** Ellington, Basie, Herman. **Combo:** Coltrane, Coleman (Shepp, Ayler, Taylor) **Composer:** Ellington, Coleman, Mingus (Bley, Shepp, Hill). **Arranger:** Ellington, Evans. **Trumpet:** Davis, Gillespie, Farmer (Curson). **Trombone:** Rudd, Moncur, Dickenson. **Alto:** Coleman, Hodges, Woods (Allen, Tchicai). **Tenor:** Coltrane, Rollins, Webster (Ayler, Henderson). **Baritone:** Carney, Mulligan. **Clarinet:** Russell, Hall. **Misc. Instrument:** Lateef, Kirk. **Flute:** Kirk, Moody, Lateef. **Vibes:** Hutcherson, Jackson, Dickenson. **Piano:** Monk, Taylor, Hines (Bley, Hancock). **Organ:** (Young). **Guitar:** Hall, Szabo. **Bass:** Mingus, Carter, Charlie Haden (R. Davis, Garrison, Izenzon). **Drums:** Williams, E. Jones, P. J. Jones (Murray, Graves, Moffett). **Male Singer:** Charles, Armstrong, Rushing. **Female Singer:** McRae, Lincoln. **Vocal Group:** Staple Singers. **Hall of Fame:** Charlie Christian. **Record of the Year:** Coltrane, *Ascension*. **Reissue of the Year:** *Holiday, Golden Years*.

#### GEORGE HOFER

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

**Band:** Ellington, Herman, Basie (Sal Salvador, Jones-Lewis, Ray Starling). **Combo:** Coltrane, Davis, Gillespie (Randy Weston, Roy Eldridge, Mingus). **Com-**

**poser:** Ellington, Monk, Coleman (John Coltrane, Taylor, Bley). **Arranger:** Evans, Gary McFarland, Russell (Marshall Brown, Rudd, Levitt). **Trumpet:** Gillespie, Davis, Johnny Coles (Curson, Allen, Ruby Braff). **Trombone:** Rudd, Brookmeyer, Dickenson (Lawrence Brown, Grey, Rod Levitt). **Alto:** Woods, Mariano, Hodges (Desmond, Konitz, Handy). **Tenor:** Coltrane, Getz, Rollins (Lloyd, Ben Webster, Zoot Sims). **Baritone:** Mulligan, Adams, Carney (Hittner, Cuber). **Clarinet:** De-Franco, Scott, Goodman (Pee Wee Russell, Hall, Jimmy Giuffre). **Misc. Instrument:** Coltrane, Kirk, Lacy. **Flute:** Moody, Lateef, Leo Wright (Buddy Collette). **Vibes:** Jackson, Mike Mainieri, Pike. **Piano:** Hines, Friedman, Evans (Kellaway, Byard, Ray Bryant). **Organ:** Smith, Scott, Roach. **Guitar:** Burrell, Zoller, Szabo (George Barnes, Sal Salvador). **Bass:** Mingus, Swallow, Carter (R. Davis, Gomez, Garrison). **Drums:** Roach, Dannie Richmond, Williams (Shelly Manne, Elvin Jones, Jackson). **Male Singer:** Sinatra, Armstrong, Hopkins (Henderson). **Female Singer:** Lincoln, Lee, Jordan. **Vocal Group:** Double Six. **Hall of Fame:** Teagarden, Smith, Reinhardt. **Record of the Year:** Pee Wee Russell, *Ask Me Now!*; Rod Levitt, *Solid Ground*; Hodges-Hines, *Stride Right*. **Reissue of the Year:** *Ellington Era, Vol. II*; Hawkins-Young, *Classic Tenors*; *Holiday, Golden Years*.

The facets of jazz that have impressed me the most during the last year have been Coltrane's revised approach, the re-



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surgence of Earl Hines and Pee Wee Russell, and the strength and scope of the reissuing programs.

## BOB HOUSTON

Assistant Editor, *Melody Maker*

**Band:** Ellington, Evans, Basie. **Combo:** Coleman, MJQ, Coltrane (Lloyd, Shepp, Chico Hamilton). **Composer:** Evans, Ellington, Schiffrin (Shepp, Bley, Gaslini). **Arranger:** Evans, J. J. Johnson, Lalo Schiffrin (Shepp, John Carisi, Johnny Williams). **Trumpet:** Davis, Gillespie, Hubbard (Curson, Allen). **Trombone:** Johnson, Moncur, Rudd. **Alto:** Coleman, McLean, Art Pepper (Allen, Pepper, Handy). **Tenor:** Rollins, Coltrane, Shepp (Sanders, Henderson, Rivers). **Baritone:** Mulligan, Payne, Carney (Surman). **Clarinet:** Russell, Art Pepper, Mulligan. **Misc. Instrument:** Kirk, Coltrane; John Surman, soprano saxophone (Surman). **Flute:** Kirk, Lateef, Horn. **Vibes:** Jackson, Hutcherson, Hampton. **Piano:** Hines, Tyner, Byard (Solal, Bley, Carl Perkins). **Organ:** Smith, McDuff, Roach. **Guitar:** Pass, Montgomery, Hall. **Bass:** R. Davis, Izenzon, Carter (Izenzon, Stinson, Eddie Khan). **Drums:** E. Jones, Williams (Tate, Ed Shaughnessy, Joe Dukes). **Vocal Group:** Double Six. **Hall of Fame:** Gil Evans, Bud Freeman. **Record of the Year:** *Individualism of Gil Evans*; Coleman, *At the Golden Circle*; Davis, *E.S.P.* **Reissue of the Year:** *Birth of the Cool*; Clifford Brown, *Warm*; Gerry Mulligan, *Collaborations*.

## DAVID ILLINGWORTH

Contributor, *Jazz Journal*

**Band:** Ellington, Herman, Basie (Mike Westbrook). **Combo:** Davis, Coleman, Muddy Waters (Welsh, Graham Collier, Alexis Korner). **Composer:** Ellington, Coleman, Russell (Stan Tracey). **Arranger:** Evans, Ellington, Nelson (Graham Collier). **Trumpet:** Davis, Gillespie, Terry (Coleman, Buck Clayton, Harold Beckett). **Trombone:** Brookmeyer, Knepper, Dickenson (Henderson, Bert, Chris Payne). **Alto:** Woods, Coleman, Mariano (Captain John Handy, Turner, Handy). **Tenor:** Rollins, Getz, Coltrane (Lloyd, Byas, Dick Morrissey). **Baritone:** Carney, Mulligan, Payne (Barnes, Adams). **Clarinet:** Russell, Gerry Mulligan (Bruce Turner). **Misc. Instrument:** Kirk, Lateef (Clifton Chenier, accordion; Little Junior Wells, harmonica; Walter [Shakey] Horton, harmonica). **Flute:** Kirk, Lateef. **Vibes:** Jackson, Hutcherson, Hampton (Ronnie Gleave). **Piano:** Hines, Monk, Hank Jones (Hancock, Lennie Felix, Kellaway). **Organ:** Smith, Bill Doggett. **Guitar:** Szabo, Hall, Pass (Herbert Sumlin, Guy). **Bass:** Mingus, Peacock, Carter (Orsted Pedersen). **Drums:** Moffett, E. Jones, Ben Riley (Seamen, Freddy Below). **Male Singer:** Turner, Witherspoon, Waters (Guy, J. B. Lenoir, Homesick James Williamson). **Female Singer:** Big Mama Thornton, O'Day, Cleo Laine (Norma Winstone, Mavis Staples, Mae Mercer). **Vocal Group:** Staple Singers, Gospelaires, Dorothy Norwood Singers. **Hall of Fame:** Smith, Christian, Oliver. **Record of the Year:** Davis, *E.S.P.*; Clark Terry-Bob Brookmeyer, *Power of Positive Swinging*;

Pee Wee Russell, *Ask Me Now!* **Reissue of the Year:** Earl Hines, *The Grand Terrace Band*; Jelly Roll Morton, *Piano Solos*; Muddy Waters, *The Real Folk Blues*.

## DEMETRE IOAKIMIDIS

Contributor, *Jazz Hot*, France

**Band:** Ellington, Herman (Clarke-Boland). **Combo:** MJQ, Silver, Monk (Bill Evans, Buddy Tate, Stan Tracey). **Composer:** Ellington, Silver, John Lewis (Gaslini, Duke Pearson, Johnson). **Arranger:** Ellington, Strayhorn, Carter (Pierce, Bob Hammer, Foster). **Trumpet:** Davis, Terry, Cootie Williams (Clark Terry, Harold Baker, Dorham). **Trombone:** Brown, Dickenson, Johnson (Cooper, Wilson). **Alto:** Hodges, Carter, Stitt. **Tenor:** Coltrane, Webster, Rollins (Gonsalves, Johnson, Tate). **Baritone:** Carney (Nimitz, Heywood Henry). **Clarinet:** Hamilton, Bailey, Hall (Procope). **Misc. Instrument:** Coltrane, Thompson (Thompson). **Flute:** Kirk, Wess (Dixon). **Vibes:** Jackson, Hutcherson, Burton (McFarland). **Piano:** Evans, Peterson, Hill (Tracey, Hancock, Wynton Kelly). **Organ:** Smith, Basie (Paterson, Young). **Guitar:** Montgomery, Burrell, Grant Green (Billy Mackel, Al Casey, Crawford). **Bass:** Brown, Hinton, DuVivier (R. Davis, Lamb, Bob Cranshaw). **Drums:** E. Jones, Jo Jones, Rich (Sam Woodyard, Kay, Zito). **Male Singer:** Rushing, Armstrong, Turner (Estes, Hooker). **Female Singer:** Fitzgerald, Vaughan, Jordan (Sloane, Barbra Streisand). **Vocal Group:** Double Six, Inez Andrews (Inez Andrews). **Hall of Fame:** Bechet, Jimmy Blanton, Christian. **Record of the Year:** Davis, *E.S.P.*; Ellington, *Concert in the Virgin Islands*; Sonny Rollins, *On Impulse*. **Reissue of the Year:** *Ellington Era, Vol. II*; Hawkins-Young, *Classic Tenors*; Holiday, *Golden Years*.

## LE ROI JONES

Author, playwright

**Band:** John Coltrane, Ellington, Charles Mingus (Sun Ra). **Combo:** Coltrane, Coleman, Mingus (Ayler, Shepp, Clifford Thornton-Pharaoh Sanders). **Composer:** Coleman, Taylor, Ellington (Sun Ra, Albert Ayler, Shepp). **Arranger:** Cecil Taylor, Ornette Coleman, John Coltrane (Sun Ra, Albert Ayler, Shepp). **Trumpet:** Cherry, Davis, Hubbard (Ayler, Shorter, Dewey Johnson). **Trombone:** Moncur (Ali Hassan, Teddy Nance, Joseph Orange). **Alto:** Coleman, McLean (Tyler, Marshall Allen, Brown). **Tenor:** Coltrane, Shepp, Ervin (Ayler, Sanders, John Gilmore). **Baritone:** (Patrick). **Misc. Instrument:** Coltrane; Ornette Coleman, violin (Sun Ra; Marshall Allen, piccolo, percussion; Roger Blank, logs). **Flute:** Lateef (Marshall Allen, Pat Patrick, Pharaoh Sanders). **Vibes:** Hutcherson. **Piano:** Taylor, Monk, Tyner (Sun Ra, Don Pullen, Lowell Davidson). **Organ:** (Young). **Guitar:** (Lightnin' Hopkins, Son House, Big Joe Williams). **Bass:** Mingus, Garrison, Percy Heath (Ronnie Boykins, Grimes, Louis Worrell). **Drums:** E. Jones, Haynes, Williams (Murray, Graves, Clifford Jarvis). **Male Singer:** Hopkins, Big Joe Williams, Snooks Eaglin (Redding, James Brown, Joe Tex). **Female Singer:** Carter, Lincoln, Aretha Franklin (Dionne Warwick, Mary

Wells, Fontella Bass). **Vocal Group:** Miracles, Impressions, Supremes (Sam & Dave, Martha & the Vandellas, Temptations). **Hall of Fame:** Christian, Brown, Jimmy Harrison. **Record of the Year:** *The Heliocentric Worlds of Sun Ra*; Albert Ayler, *Bells*; Coltrane, *Ascension*. **Reissue of the Year:** Charles Mingus, *Mingus Revisited*.

Other young musicians should be listed—trumpeters Eddie Gale, Charles Moore, Chris Capers; altoists George Lyle, Danny Davis, bassists Scotty Holt, Reggie Johnson; drummers Roger Blank, Beaver Harris, Rashid Ali, Jimmi Johnson. Sun Ra's beauty provides a way back to a correspondence with our black family—for all spiritual people.

## BURT KORALL

Contributor, *Down Beat*, *Saturday Review*

**Band:** Ellington, Basie, Herman (Jones-Lewis). **Combo:** Davis, Evans, Terry-Brookmeyer (Lloyd). **Composer:** Ellington, Evans, Monk (Johnny Richards, Lloyd). **Arranger:** Evans, Johnny Richards, Nelson (Holman, Schiffrin, Ernie Wilkins). **Trumpet:** Gillespie, Farmer, Davis (Terry, Curson, Roy Eldridge). **Trombone:** Brookmeyer, Johnson, Rudd (G. Brown, Bert, Grey). **Alto:** Woods, Hodges, Coleman (McPherson, Konitz). **Tenor:** Sims, Rollins, Getz (Lloyd, Al Cohn, Eddie Daniels). **Baritone:** Mulligan, Carney, Adams. **Clarinet:** Scott, Russell, Giuffre. **Misc. Instrument:** Kirk, Thielemans, Thompson (Nance). **Flute:** Kirk, Lateef, Mann. **Vibes:** Jackson, Pike, Gibbs (Hayes). **Piano:** Evans, Garner, Friedman (Solal, Hancock, Byard). **Organ:** Smith, Basie. **Guitar:** Hall, Montgomery, Szabo (Greene). **Bass:** Mingus, Carter, Haden (R. Davis, Aaron Bell). **Drums:** Rich, E. Jones, Haynes (Higgins, Tate, Hanna). **Male Singer:** Sinatra, Williams, Rushing (Mel Torme). **Female Singer:** McRae, Lee (Sloane). **Vocal Group:** Jackie and Roy. **Hall of Fame:** Christian, Jimmy Blanton, Reinhardt. **Record of the Year:** Davis, *E.S.P.*; Coleman, *At the Golden Circle*; Sonny Rollins, *On Impulse*. **Reissue of the Year:** *Ellington Era, Vol. II*; Holiday, *Golden Years*; Earl Hines, *Grand Terrace Band*.

## HORST LIPPMANN

Jazz critic, producer, promoter, Germany

**Band:** Ellington, Herman, Max Greger (Max Greger, Clarke-Boland). **Combo:** Coltrane, Albert Mangelsdorff, Martial Solal (Mangelsdorff, Solal, Manfred Schoof). **Composer:** Coleman, John Lewis, Ellington (Alex Schlippenbach, Hill, Albert Mangelsdorff). **Arranger:** Ellington, Francy Boland, Miljenko Prohaska (Levitt, Miljenko Prohaska, Andre Trzaskowski). **Trumpet:** Terry, Farmer, Cherry (Schoof, Allan Botschinsky, Goykovic). **Trombone:** Mangelsdorff, Johnson, Grey (Edson Maciel, Jimmy Archey, Wilson). **Alto:** Hodges, Desmond, Coleman (Hank Crawford, Moody, Karel Krautgartner). **Tenor:** Coltrane, Gordon, Hawkins (Byas, Tate, Heinz Sauer). **Baritone:** Payne, Mulligan, Carney (Rudy Rutherford, Tony Scott). **Clarinet:** Kuhn, Hall, DeFranco (Howard, Buddy Tate, Zoot Sims). **Misc. Instrument:** Kirk, Smith, Coltrane (AS-



mussen; Walter [Shakey] Horton, harmonica; Klaus Doldinger, soprano saxophone). **Flute:** Leo Wright, Moody, Mann (E. Mangelsdorff, Lloyd, J. T. Meirelles). **Vibes:** Jackson, Hutcherson, Karlhans Berger (Berger, Besko Petrovic, Cal Tjader). **Piano:** Byard, Martial Solal, Peterson (Byard, Solal, J. Korossy). **Organ:** Smith, Roach, John Patton (Hoffmann, Martial Solal). **Guitar:** Zoller, G. Green, Hall (Guy, Matt Murphy). **Bass:** Brown, Peacock, Swallow (Pops Foster, Orsted Pedersen, Peter Trunk). **Drums:** Williams, E. Jones, Clarke (Ed Thigpen, Kay, Humair). **Male Singer:** Hopkins, Waters, Turner (Guy, Otis Rush, J. B. Lenoir). **Female Singer:** Fitzgerald, Aretha Franklin, O'Day (Helen Humes, Ross, Betty Roche). **Vocal Group:** Gospelaires, Mighty Clouds of Joy, Davis Sisters (Girls from Bahua, Gospel Challengers). **Hall of Fame:** Jimmy Blanton, John Lewis, Christian. **Record of the Year:** Andrew Hill, *Point of Departure*; Duke Ellington, *Will the Big Bands Ever Come Back?*; Johnny Hodges, *Wings and Things*. **Reissue of the Year:** Holiday, *Golden Years*; Ellington Era, Vol. II; Moten, *Count Basie in Kansas City*.

#### MARIAN MCPARTLAND

Contributor, *Down Beat*

**Band:** Ellington, Basie, Herman (Jones-Lewis). **Combo:** Getz, Davis, Evans (Zeitlin). **Composer:** Ellington, Dave Brubeck, Schiffrin (Bley, Weston, Mary Lou Williams). **Arranger:** Ellington, Evans, Gary McFarland (Fuller). **Trumpet:** Davis, Gillespie, Hubbard (T. Jones). **Trom-**

**bone:** Johnson, Brookmeyer, Jimmy Cleveland (Vic Dickenson). **Alto:** Adderley, Desmond (Jerry Dodgion). **Tenor:** Getz, Coltrane, Sims (Henderson, Eric Kloss). **Baritone:** Mulligan. **Clarinet:** Russell, Giuffre, DeFranco (Wilber). **Misc. Instrument:** Willie Ruff, French horn; Dorothy Ashby, harp (Dick Cary, Eb alto horn). **Flute:** Moody (Jerry Dodgion). **Vibes:** Burton, Jackson, Hutcherson. **Piano:** Evans, Denny Zeitlin, Hancock (Flanagan, Dwiki Mitchell, P. Bley). **Organ:** Smith, Scott (Joe Mooney). **Guitar:** Hall, Montgomery, Burrell (Tal Farlow). **Bass:** Mingus, Swallow, Brown (Gomez, Ron McClure, Stinson). **Drums:** Williams, Morello, Haynes (Chambers, Joe Hunt, Roy Brooks). **Male Singer:** Torme, Sinatra, Williams (Paris). **Female Singer:** Vaughan, Lee, Helen Merrill (Jackie Cain, Horn). **Vocal Group:** Jackie & Roy (Jackie Paris & Anne Marie Moss). **Hall of Fame:** Teagarden, Woody Herman, Stan Getz. **Record of the Year:** Davis, *E.S.P.*; Pee Wee Russell, *Ask Me Now!*; Denny Zeitlin, *Live at the Trident*. **Reissue of the Year:** Holiday, *Golden Years*; Stan Getz, *Eloquence*; Dizzy Gillespie, *Night in Tunisia*.

#### JOHN MEHEGAN

Jazz critic, author

**Band:** Mingus, Wilson, Basie (Dizzy Gillespie, Jones-Lewis, Levitt). **Combo:** Silver, Davis, Monk (Allen, Paul Bley, Andrew Hill). **Composer:** Silver, Miles Davis, Mingus (C. Bley, Weston, Hill). **Arranger:** Marty Paich, Evans, Pete Rugolo (Slide Hampton, Dave Grusin, Schiffrin).

**Trumpet:** Armstrong, Davis, C. Jones (Dorham). **Trombone:** Johnson, Rudd, Brookmeyer (Marshall Brown). **Alto:** Woods, Adderley, Stitt (Allen, Tchicai). **Tenor:** Shepp, Sims, Charlie Rouse (Henderson, Land, Johnson). **Baritone:** Mulligan, Adams, Carney. **Clarinet:** Russell, Goodman. **Misc. Instrument:** Thielemans, Nance. **Flute:** Wess (Lloyd). **Vibes:** Jackson, Hutcherson. **Piano:** Evans, Peterson, Tommy Flanagan (Mose Allison, P. Bley, Don Pullen). **Organ:** Holmes, Scott. **Guitar:** Pass, Hall, Laurindo Almeida (Joao Gilberto, Antonio Carlos Jobim). **Bass:** Brown, Mingus, R. Davis (Gomez, Gilchrist, Lou Bruno). **Drums:** Williams, E. Jones, Pete LaRoca (Roger Humphries, Ted Robinson, Jimmy Isaacs). **Male Singer:** Armstrong, Witherspoon (Allison, Joe Mooney). **Female Singer:** Fitzgerald, Vaughan, Lee (Ennis). **Vocal Group:** Double Six, Swingle Singers (Rolling Stones). **Hall of Fame:** Horace Silver, Teddy Wilson, Eddie Lang. **Record of the Year:** Miles Davis, *Four and More*; Paul Bley, *Footloose*; Byron Allen Trio. **Reissue of the Year:** Moten, *Count Basie in Kansas City*; Fats Waller, *34/35*; Young, *Pres at His Very Best*.

#### DAN MORGENSTERN

Associate Editor, *Down Beat*

**Band:** Ellington, Basie, Herman (Jones-Lewis, Foster, Dan Terry). **Combo:** Gillespie, Coleman, Monk (Byard, Saints & Sinners, Attila Zoller). **Composer:** Ellington, Strayhorn, Bill Evans (Weston, Dollar Brand, Jaki Byard). **Arranger:** Ellington, Bob Brookmeyer, Budd Johnson (T. Jones,

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Bob Wilber, Levitt). **Trumpet:** Eldridge, Gillespie, Bobby Hackett (Joe Thomas, Charlie Shavers, Ray Copeland). **Trombone:** Dickenson, Wells, Rudd (Cooper, G. Brown, Herb Gardner). **Alto:** Hodges, Moody, Woods (Konitz, McPherson, Hilton Jefferson). **Tenor:** Hawkins, Getz, Ervin (Farrell, Gonsalves, Heath). **Baritone:** Carney, Mulligan, Payne (Cuber, Adams, Kirk). **Clarinet:** Russell, Goodman, Scott (Hall, Davern, Robinson). **Misc. Instrument:** Smith, Kirk, Thompson (Wilber; Ken McIntyre, oboe; White). **Flute:** Moody, Kirk, Lateef (Farrell, Steig, Dixon). **Vibes:** Hampton, Jackson, Pike (Vig, Warren Chiasson, Dawson). **Piano:** Hines, Garner, Hank Jones (Byard, Dave Frishberg, Dick Wellstood). **Organ:** Smith, Patterson, Roach (Thompson, Marlowe Morris, Herbie Hancock). **Guitar:** Burrell, Zoller, Les Spann (Benson, Sam Herman, B. B. King). **Bass:** Mingus, Gene Ramey, Wendell Marshall (R. Davis, Izenzon, Grimes). **Drums:** Jo Jones, Roach, Dawson (Jackson, Zutty Singleton, Jackie Williams). **Male Singer:** Armstrong, Rushing, Charles (Parker, Coleman, Leon Thomas). **Female Singer:** Fitzgerald, O'Day, McRae (Sloane, Carter, Marilyn Moore). **Hall of Fame:** Roy Eldridge, Smith, Waller. **Record of the Year:** Jaki Byard, *Live!*; Earl Hines, *Grand Reunion, Vol. II*; Booker Ervin, *The Space Book*. **Reissue of the Year:** Holiday, *Golden Years*; Young, *Pres at His Very Best*; Moten, *Count Basie in Kansas City*.

#### HARRY NICOLAUSSEN

Editor, *Orkester Journalen*, Sweden

**Band:** Ellington, Basie, Herman. **Combo:** Davis, Gillespie, Charles Lloyd (Lloyd, Ornette Coleman, Levitt). **Composer:** Ellington, Monk, Mingus. **Arranger:** Ellington, Charles Mingus, Bill Evans (Levitt, Schiffrin, Gerald Wilson). **Trumpet:** Gillespie, Davis, Terry (Dorham, Rolf Ericson, Maynard Ferguson). **Trombone:** Johnson, Brookmeyer, Grey (Wilson, Thelin, Brian Trentham). **Alto:** Hodges, Coleman, Konitz (Konitz, Moody, Strozzer). **Tenor:** Getz, Rollins, Gordon (Lloyd, Zoot Sims, Moody). **Baritone:** Mulligan, Carney, Lars Gullin. **Clarinet:** Russell, Hall, DeFranco. **Misc. Instrument:** Kirk; Thielemans; Svend Asmusen, violin (Asmusen, Thielemans, Ponty). **Flute:** Kirk, Moody, Lateef (Shihab, Lloyd). **Vibes:** Jackson, Hutcherson, Burton (Ayers, Terry Gibbs). **Piano:** Peterson, Evans, Monk (Art Jarrett, Kellaway, Jan Johansson). **Organ:** Smith, Davis, McDuff (McDuff, Bennett, Jimmy McGriff). **Guitar:** Montgomery, Hall, Burrell (Raney, Howard Roberts, Rune Gustafsson). **Bass:** Mingus, R. Davis, Carter (R. Davis, Izenzon, Orsted Pedersen). **Drums:** E. Jones, Roach, P. J. Jones (Jack De Johnette, Gus Johnson, Tate). **Male Singer:** Rushing, Charles, Armstrong (B. B. King). **Female Singer:** Fitzgerald, Vaughan, McRae (Krog, Ennis, Marian Montgomery). **Vocal Group:** Swingle Singers, Double Six (Gals & Pals). **Hall of Fame:** Teagarden, Henderson, Smith. **Record of the Year:** Ella Fitzgerald, *Ella at Duke's Place*; Coleman, *At the Golden Circle*; Jan Johansson, *Adventures in Jazz and*

*Folklore*. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Hawkins-Young, *Classic Tenors*; Mulligan, *Paris Concert*.

#### JOHN NORRIS

Editor, *Coda*, Canada

**Band:** Wilson, Ellington, Herman (Sun Ra, Levitt). **Combo:** Davis, Monk, Sain's & Sinners (Ayler, New York Art Quartet, Lloyd). **Composer:** Coleman, Archie Shepp, Andrew Hill (Weston). **Arranger:** Wilson (Levitt). **Trumpet:** Davis, Clayton, Ruby Braff (Shorter, Norman Howard). **Trombone:** Dickenson, L. Brown, Rudd. **Alto:** Coleman, John Tchicai, Mariano (Tyler, Brown, McPherson). **Tenor:** Coltrane, Hawkins, Shepp (Ayler, Lloyd, Sanders). **Baritone:** Carney, Adams, Mulligan. **Clarinet:** George Lewis, Russell, Albert Burbank (Robinson, Rimington, Bill Roper). **Misc. Instrument:** Smith; Joel Freedman, cello; Coltrane. **Flute:** Kirk. **Vibes:** Hutcherson. **Piano:** Hines, Hill, Don Ewell (Hancock, Brand, Byard). **Organ:** Patterson. **Guitar:** Sonny Greenwich, Hall, Lonnie Johnson. **Bass:** R. Davis, Mingus, Carter (Walter Booker, Grimes, Izenzon). **Drums:** Williams, E. Jones, Dawson (Cyrille, Murray, Graves). **Male Singer:** Son House, B. B. King, Waters (Junior Wells, Spann). **Female Singer:** Jordan. **Vocal Group:** Staple Singers. **Hall of Fame:** Bechet, Waller. **Record of the Year:** Ornette Coleman, *At Town Hall*; Davis, *E.S.P.*; Earl Hines, *Spontaneous Explorations*. **Reissue of the Year:** Ellington Era, Vol. II; Young, *Pres at His Very Best*; Blind Willie Johnson.

#### BEN S. PAGE

Contributor, *Down Beat*

**Band:** Basie, Ellington, Herman. **Combo:** Davis, Monk, Cannonball Adderley (Shirley Scott-Stanley Turrentine). **Composer:** Coleman, Ellington, Lewis (Miles Davis, Shorter, Jimmy Heath). **Arranger:** Strayhorn, Carter, Wilson (Herbie Hancock, Thelonious Monk, Horace Silver). **Trumpet:** Davis, Gillespie, Farmer (Shaw, Donald Byrd, Ray Coddington). **Trombone:** Moncur, Curtis Fuller, Johnson (Bob Brookmeyer, Lawrence Brown, Green). **Alto:** Moody, Coleman, Hodges (Desmond, Konitz, Cannonball Adderley). **Tenor:** Webster, Rollins, Coltrane (Dexter Gordon, Ervin, Harold Adams). **Baritone:** Carney, Adams, Mulligan. **Clarinet:** Russell, Hamilton. **Misc. Instrument:** Lateef, Lacy, Watkins. **Flute:** Wess, Moody, Lateef (Herbie Mann, Richardson). **Vibes:** Jackson, Tjader, Hampton. **Piano:** Hancock, Monk, Garner (Cedar Walton, Charles Hampton, Bill Evans). **Organ:** Smith, Scott, John Patton (Patterson, Webster Lewis, Wild Bill Davis). **Guitar:** Montgomery, Calvin Newborn G. Green (Charlie Byrd, Herb Ellis). **Bass:** Carter, Steve Novosel, Reggie Workman (Ray Brown, Sam Jones, Garrison). **Drums:** Hugh Walker, Grady Tate, E. Jones (Jimmy Hoppes). **Male Singer:** Charles, Lou Rawls, Sinatra (Judd Watkins, Walter Jackson, Joe Williams). **Female Singer:** Vaughan, Lee, Etta Jones (Edye Gorme, Dionne Warwick). **Vocal Group:** Andy & Bey Sisters, Hi-Lo's (Impressions). **Hall of Fame:** Milt Jackson, Charles Mingus, Erroll Garner. **Record of the Year:**

Miles Davis, *Four and More*; Coleman, *At the Golden Circle*. **Reissue of the Year:** Ellington Era, Vol. II.

#### EDWARD A. PODESTA

Contributor, *Jazz, Sounds & Fury*; columnist, Santa Clara, Calif., *Journal*

**Band:** Ellington, Herman, Basie. **Combo:** Silver, John Handy, Gillespie (Cal Tjader, Zeitlin). **Composer:** Monk, Mingus, Ellington (John Handy, Hill, Hancock). **Arranger:** Strayhorn, Ellington, Pierce (Bill Chase). **Trumpet:** Terry, Gillespie, Lee Morgan (Goykovich). **Trombone:** Johnson, Brookmeyer, Brown (Cooper, Dickie Wells). **Alto:** Hodges, Moody, Handy (Pepper, Strozzer, Sonny Stitt). **Tenor:** Rollins, Getz, Hawkins (Thompson, Henderson, Lloyd). **Baritone:** Mulligan, Carney. **Clarinet:** Russell, Hamilton, Sandy Brown. **Misc. Instrument:** Kirk. **Flute:** Lateef, Moody, Horn. **Vibes:** Jackson, Burton, Hutcherson (Cal Tjader). **Piano:** Newborn, Monk, Hines (Randy Weston, Byard, Flanagan). **Organ:** Smith (Young). **Guitar:** Montgomery, Byrd, Burrell (Steve Jordan). **Bass:** Mingus, Brown, Haden (Keter Betts, R. Davis). **Drums:** Roach, Clarke, Manne (Higgins, Butler, Jerry Granelli). **Male Singer:** Williams, Charles (Henderson). **Female Singer:** McRae, Vaughan, O'Day (Alexandria). **Hall of Fame:** Smith, Oliver, Christian. **Record of the Year:** John Handy at Monterey; Freddie Hubbard, *Night of the Cookers, Vol. I*; Phineas Newborn, *The Newborn Touch*. **Reissue of the Year:** Holiday, *Golden Years*; Ellington, *Jumpin' Punkins*; Jelly Roll Morton, *Hot Jazz, Pop Jazz, Hokum & Hilarity*.

Were there space for additional nominations to the Hall of Fame, I'd include Fats Waller, Fletcher Henderson, and Jack Teagarden. My other choices represent a mixed bag and are based on a combination of in-person listening and recorded performances.

#### ARRIGO POLILIO

Editor, *Musica Jazz*, Italy

**Band:** Ellington, Herman, Harry James. **Combo:** Davis, Coleman, Cannonball Adderley (Joe Harriott). **Composer:** Ellington, Monk, Mingus (Nelson, Schiffrin, Gaslini). **Arranger:** Evans, Strayhorn, Gary McFarland. **Trumpet:** Davis, Gillespie, Terry (Goykovich, Curson). **Trombone:** Johnson, Brookmeyer, Moncur (Cooper). **Alto:** Coleman, McLean, Adderley (Strozzer, Handy, Tchicai). **Tenor:** Coltrane, Getz, Rollins (Lloyd, Henderson, Sal Nistico). **Baritone:** Mulligan, Carney, Adams. **Clarinet:** DeFranco, Hamilton, Paul Horn. **Misc. Instrument:** Coltrane, Kirk, Thielemans (Ponty; Phil Bodner, oboe). **Flute:** Mann, Kirk, Horn (Sadao Watanabe). **Vibes:** Jackson, Hutcherson, Burton (Vig, Ayers). **Piano:** Hines, Lennie Tristano, Evans (Kellaway, Zeitlin, Hancock). **Organ:** Smith, Scott, McDuff. **Guitar:** Szabo, Byrd, Montgomery (Thomas). **Bass:** Mingus, Brown, Peacock (Izenzon, R. David, Stinson). **Drums:** E. Jones, Blakey, Roach (Humair, Rufus Jones, Moffett). **Male Singer:** Rushing, Armstrong, Witherspoon. **Female Singer:**



Fitzgerald, O'Day, Vaughan (Alexandria). **Hall of Fame:** Smith, Woody Herman, Ella Fitzgerald. **Record of the Year:** Paul Horn, *Jazz Suite of the Mass Taxis*; Ellington, *Concert in the Virgin Islands*; Davis, *E.S.P.* **Reissue of the Year:** *Ellington Era, Vol. II*.

While filling my ballot, I was painfully aware of the sad state of jazz in 1966. The average age of my best jazzmen is—if I'm not wrong—well over 40, and the choices I'm very sure of and happy about are those of such old-timers as Duke, Woody, Earl, Lennie. For the first time I've included in my list an Italian musician—Giorgio Gaslini—who is one of the very few Europeans whose jazz conception is original.

#### CARLOS DeRADZITSKY

Jazz editor, *Revue des Disques*; critic, Belgian radio

**Band:** Ellington, Basie, Evans (Clarke-Boland, Maynard Ferguson, Nelson). **Combo:** Davis, Gillespie, Terry-Brookmeyer (Silver, Levitt, Jazz Crusaders). **Composer:** Ellington, Schiffrin, Silver (Gerald Wilson, Mal Waldron, Hancock). **Arranger:** Ellington, Evans, Schiffrin (Schiffrin, Boland, McIntosh). **Trumpet:** Gillespie, Terry, Davis (Allen, Blue Mitchell, Lee Morgan). **Trombone:** Johnson, Brown, Dickenson (Cooper, Curtis Fuller, Green). **Alto:** McLean, Stitt, Jimmy Woode (McPherson, Pony Poindexter, Strozier). **Tenor:** Rollins, Don Byas, Getz (Henderson, Zoot Sims, Lloyd). **Baritone:** Carney, Mulligan, Payne (Fowlkes, Rout). **Clarinet:** Russell, Hamilton, Woods (Hall, Nicholas). **Misc. Instrument:** Smith; Watkins; Stephane Grappelly, violin (Ponty, Thielemans). **Flute:** Moody, Wess, Shihab (Dixon, Laws, Nathan Davis). **Vibes:** Jackson, Hutcherson, Hampton (Fats Sadi, Ayers, Terry Gibbs). **Piano:** Peterson, Garner, Newborn (Solal, Billy Taylor, Zeitlin). **Organ:** Smith, McDuff, Scott (Bennett, Young, Patterson). **Guitar:** Montgomery, Burrell, G. Green (Thomas, Jimmy Gourley, Ernest Ranglin). **Bass:** Mingus, A. Davis, Percy Heath (R. Davis, Sam Jones, McBee). **Drums:** E. Jones, Haynes, Roach (Payne, Kay, Higgins). **Male Singer:** Armstrong, Rushing, Hendricks (Joe Carroll, Babs Gonzales, Allen). **Female Singer:** Fitzgerald, Vaughan, McRae (Simone, Reid, Krog). **Hall of Fame:** Henderson, Brown, Waller. **Record of the Year:** Dizzy Gillespie, *New Continent*; Kenny Burrell, *Guitar Forms*; Davis, *E.S.P.* **Reissue of the Year:** *Ellington Era, Vol. II*; Hawkins-Young, *Classic Tenors*; Christian/Gillespie/Monk, *Jazz Immortals*.

Considering the direction taken by the so-called new thingers, I believe that it's about time we vote for the said old-timers, who should be honored before it's too late. They have created a music, and they're still playing it; that's not an old or a new thing, it's a real thing. Just listen to Don Byas, for instance.

#### PAULINE RIVELLI

Editor, *Jazz*

**Band:** Ellington, Basie, Herman (Jones-Lewis, Nelson). **Combo:** Coltrane, Davis, Terry-Brookmeyer (Earl Hines, Waters,

Horace Silver). **Composer:** Ellington, Mingus, Oliver Nelson (Lloyd, Shepp, John Coltrane). **Arranger:** Ellington, Nelson, Carter (Shepp, Pierce, Dixon). **Trumpet:** Terry, Davis, Hubbard (Armstrong, Ray Nance, T. Jones). **Trombone:** Johnson, Carl Fontana, Rudd (Lawrence Brown, Grey, Cooper). **Alto:** Hodges, Coleman, Mariano (Phil Woods, Benny Carter, Konitz). **Tenor:** Coltrane, Webster, Getz (Gonsalves, Ayler, Bud Freeman). **Baritone:** Carney, Mulligan, Adams (Hood, Allen, Fowlkes). **Clarinet:** DeFranco, Russell, Scott (Benny Goodman, Buster Bailey, Woods). **Misc. Instrument:** Coltrane, Smith, Lateef (Johnny Hodges, soprano saxophone; Thompson; Nance). **Flute:** Lateef, Kirk, Richardson (Dixon).

**Vibes:** Hutcherson, Burton, Jackson. **Piano:** Hines, Tyner, Hill (Bley, Flanagan, Kellaway). **Organ:** Scott, Smith, Davis (Count Basic, Ray Charles, Bill Doggett). **Guitar:** Hall, Szabo, Montgomery (F. Green, Barney Kessel, Herb Ellis). **Bass:** R. Davis, Carter, Garrison (Stinson, Bob Cranshaw, Reggie Workman). **Drums:** Morello, E. Jones, Manne (Chico Hamilton, Kay, Buddy Rich). **Male Singer:** Armstrong, Charles, Hartman (Rawls, Jimmy Rushing, Hooker). **Female Singer:** McRae, Lincoln, Jordan. **Hall of Fame:** Charles Mingus, Henderson, Benny Carter. **Record of the Year:** Ellington, *Concert in the Virgin Islands*; Coltrane, *Ascension*; Coleman, *At the Golden Circle*. **Reissue of the Year:** Hawkins-Young, *Classic*

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### WILLIAM RUSSO

Director, Center for New Music, Columbia College; Contributor, *Down Beat*

**Band:** Ellington, Los Angeles Neophonic Orchestra (London Jazz Orchestra). **Combo:** Hindustani Septet, MJQ, Paul Butterfield (Joe Daley, Bill Mathieu). **Composer:** Ellington, Fischer, Johnny Williams (Richard Peaslee, Edward Baker). **Arranger:** Ellington, Fischer, Johnny Williams (Richard Peaslee, Edward Baker). **Trumpet:** Gillespie, Ellis (Leon Calvert). **Trombone:** Cy Touff, Brown (Tony Russell). **Alto:** Konitz, Desmond (Johnny Scot, Chuck Kainz). **Tenor:** Jerry Coker, Sandy Mosse (Vic Ash, Duncan Lamont, Don Mikiten). **Baritone:** Mulligan, Carney (Ron Kolber). **Clarinet:** Harry Carney. **Misc. Instrument:** Al Newman, soprano saxophone. **Vibes:** Burton, Jackson, Hampton. **Piano:** Tristano. **Organ:** Fischer. **Bass:** Eddie Gomez (Cleveland Eaton). **Drums:** Steve Bohannon, Tony Kinsey, Larry Bunker (Harold Jones, Hal Russell). **Male Singer:** Bob Dylan, Ray Johnson. **Female Singer:** Jean Sewell. **Vocal Group:** Double Six. **Hall of Fame:** Roy Eldridge. **Record of the Year:** Stan Kenton, *L.A. Neophonic Orchestra*. **Reissue of the Year:** Ellington Era, Vol. II.

### TOM SCANLAN

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

**Band:** Ellington, Basie, Herman. **Composer:** Ellington, Strayhorn, Oliver Nelson (Manny Albam, Tom McIntosh, Tommy Newsom). **Arranger:** Ellington, Strayhorn, Nelson (McIntosh, Tommy Newsom, John Bunch). **Trumpet:** Clayton, Terry, Doc Cheatham (Cheatham, Joe Wilder). **Trombone:** Dickenson, Johnson, Cutty Cutshall (Charlie Butler). **Alto:** Carter, Hodges, Desmond (Moody). **Tenor:** Sims, Bud Freeman, Webster (Bob Wilber). **Baritone:** Mulligan, Carney (Allen). **Clarinet:** Goodman, Hall, Bob Wilber (Tommy Gwaltney). **Misc. Instrument:** Smith, Thielemans (Joe Kennedy). **Flute:** Wess, Moody, Shank. **Vibes:** Hampton, Red Norvo, Jackson. **Piano:** Wilson, Peterson, Ahmad Jamal (Dave McKenna, Jones, John Eaton). **Organ:** Joe Mooney. **Guitar:** Freddie Green, George Van Eps, Steve Jordan (Galbraith, Harris). **Bass:** Brown, Duvivier, A. Davis (Betts, Butch Warren). **Drums:** Jo Jones, Gus Johnson, Frank Butler. **Male Singer:** Armstrong, Witherspoon, Rushing. **Female Singer:** Lurlean Hunter, Lena Horne, Lee (Lurlean Hunter, Horn, Ann Read). **Hall of Fame:** Waller, Teagarden, Roy Eldridge. **Record of the Year:** Stuff Smith, *Swinging Stuff*; Hodges-Hines, *Stride Right*; Ahmad Jamal, *Extensions*. **Reissue of the Year:** Holiday, *Golden Years*; Gerry Mulligan, *Gerry's Time*; Ellington Era, Vol. II.

Washington's Charlie Butler is—as Bobby Hackett says—"a kind of young Vic Dickenson." Doc Cheatham is a marvel, and praise for him is long overdue. The John Eaton listed is the one from the

District of Columbia.

### DIETRICH SCHULZ-KOEHN

Jazz critic, Germany

**Band:** Herman, Ellington, Basie (Kurt Edelhagen, Krautgartner, Max Greger). **Combo:** Silver, Cannonball Adderley, MJQ (Gunter Hampel, Manfred Schoof, Vilous Trio). **Composer:** Ellington, Schiffrin, Silver (Francy Boland). **Arranger:** Nelson, Ellington, Evans (Boland). **Trumpet:** Terry, C. Jones, Farmer (Goykovich). **Trombone:** Johnson, Brookmeyer, Curtis Fuller (Jiggs Wigham). **Alto:** Adderley, Stitt, Woods (Derek Humble). **Tenor:** Getz, Johnny Griffin, Ervin (Carl Drevo). **Baritone:** Mulligan, Carney, Richardson (Ross). **Clarinet:** Hamilton, DeFranco, Scott. **Misc. Instrument:** Thielemans, Kirk, Smith (Ponty). **Flute:** Moody, Wess, Wright. **Vibes:** Jackson, Hampton, Gibbs (Hayes). **Piano:** Hines, Peterson, Gil Evans (Bora Rokovic). **Organ:** Smith, Holmes, Scott (Hoffmann). **Guitar:** Montgomery, Burrell, Hall. **Bass:** Brown, Duvivier, A. Davis (Orsted Pedersen). **Drums:** E. Jones, Ed Thigpen, Morello (Dai Bowen). **Male Singer:** Charles, Sinatra, Williams (Rawls). **Female Singer:** Fitzgerald, O'Day, Annie Ross (Inge Brandenburg). **Vocal Group:** Double Six, Swingle Singers. **Hall of Fame:** Benny Carter, Horace Silver, J. J. Johnson. **Record of the Year:** Ella Fitzgerald, *Ella at Duke's Place*; Woody Herman, *Woody's Winners*; Paul Horn, *Jazz Suite on the Mass Texts*. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Holiday, *Golden Years*; Mulligan, *Paris Concert*.

### MICHAEL G. SHERA

Contributor, *Jazz Journal*, England

**Band:** Ellington, Herman, Wilson (Fuller, Harry South, Tubby Hayes). **Combo:** Terry-Brookmeyer, Evans, Davis (Welsh, Bruce Turner, Dick Morrissey). **Composer:** Ellington, Strayhorn, Evans (Gil Fuller, Lalo Schiffrin, Hill). **Arranger:** Strayhorn, Ellington, Evans (Gil Fuller, Harry South, Hall Overton). **Trumpet:** Gillespie, Terry, Allen (Coleman, Williams, Dorham). **Trombone:** Moncur, Brown, Wells (Green, Keith Christie, Cooper). **Alto:** Hodges, Mariano, McLean (Turner, Russell Procope, Moody). **Tenor:** Rollins, Hawkins, Webster (Gonsalves, Sims, Thompson). **Baritone:** Carney, Johnny Barnes, Payne (Surman). **Clarinet:** Russell, Hamilton, Procope. **Misc. Instrument:** Kirk. **Flute:** Lateef, Moody, Kirk (Lloyd). **Vibes:** Hutcherson, Dickerson, Pike. **Piano:** Hines, Evans, Hill (Byard, Jones, Kellaway). **Organ:** Smith, Roach, Davis (Paul Bryant). **Guitar:** Burrell, Hall, G. Green (Crawford, Dave Goldberg). **Bass:** R. Davis, Carter, Peacock (Stinson, Israels, Izenzon). **Drums:** Williams, E. Jones, Haynes (Kenny Clarke, Seamen). **Male Singer:** Witherspoon, Turner, Armstrong (Allen, Woody Herman). **Female Singer:** Vaughan, McRae. **Hall of Fame:** Bud Powell, Christian, Teagarden. **Record of the Year:** Ellington, *Concert in the Virgin Islands*; Gil Fuller-Dizzy Gillespie, *Monterey Jazz Festival Orchestra*; Byard, *Live!* **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Hawkins-Young, *Classic Tenors*; Holiday,



## Golden Years.

The past year has provided considerable evidence of creativity in mature musicians such as Earl Hines, Bill Coleman, and Gil Fuller, but the avant-garde continues to disappoint most of the time.

## HARVEY SIDERS

Contributing Editor, *Down Beat*

**Band:** Herman, Wilson, Ellington (Los Angeles Neophonic Orchestra, Don Ellis, Allen Fisher). **Combo:** Herbie Mann, Rod Levitt, MJQ (Zeitlin, Handy, Hindustani Sextet). **Composer:** Schiffrin, Tommy Vig, Gil Fuller (Luiz Bonfá, Duke Pearson, Antonio Carlos Jobim). **Arranger:** Nelson, Wilson, Neal Hefti (Don Ellis, Holman, Raoul Romero). **Trumpet:** Davis, Gillespie, Bobby Hackett (Bobby Bryant, Bud Brisbois, Rolf Ericson). **Trombone:** Brookmeyer, Johnson, Dickenson (Dick Nash, Harold Betters). **Alto:** Sonny Criss, Desmond, Bud Shank (Strozier, Handy, Charlie McLean). **Tenor:** Stan Getz, Ben Webster (Bill Perkins, Teddy Edwards, Charles Lloyd). **Baritone:** Mulligan, Adams (Nimitz, Jim Horn). **Clarinet:** DeFranco, Hall (Bud Shank, Bobbie Douglas). **Misc. Instrument:** White; Bob Cooper, oboe; Coltrane (Hari Har Rao, tabla, dholak; Red Callender, tuba; Watkins). **Flute:** Horn, Moody, Mann (Collette, Laws). **Vibes:** Burton, Gibbs, Jackson (Emil Richards, Ayers, Vig). **Piano:** Peterson, Evans, Hancock (Flanagan, Phil Moore III, Mike Melvoin). **Organ:** Smith, Scott (Henry Cain). **Guitar:** Montgomery, Herb Ellis, Barney Kessel (George Van Eps, Ron Anthony). **Bass:** Brown, Mingus, Chris White (Monty Budwig, Gomez, Bob West). **Drums:** Rich, Manne, Williams (Jimmy Cobb, Earl Palmer, Frankie Capp). **Male Singer:** Sinatra, Tony Bennett, Williams (Rawls, Jon Hendricks). **Female Singer:** Fitzgerald, McRae, Ennis (Sloane, Price, Bunny Phillips). **Vocal Group:** Jackie & Roy, Swingle Singers, Jackie Paris-Anne Marie Moss (Voices of Jimmy Joyce). **Hall of Fame:** Smith, Henderson, Reinhardt. **Record of the Year:** Dizzy Gillespie, *New Continent*; Rod Levitt, *Solid Ground*; Wes Montgomery, *Goin' Out of My Head*. **Reissue of the Year:** Mulligan, *Paris Concert*; Holiday, *Golden Years*; Stan Kenton's *Greatest Hits*.

## RUGGERO STIASSI

Editor, *Modern Jazz*, Italy; Contributor, *Down Beat*

**Band:** Ellington, Herman, Wilson (Nelson). **Combo:** Davis, Monk, Peterson (Shepp). **Composer:** Ellington, Monk, Mingus. **Arranger:** Evans, Russell, Charles Mingus (Wilson). **Trumpet:** Gillespie, Davis, Hubbard (Curson). **Trombone:** Johnson, Moncur, Curtis Fuller. **Alto:** McLean, Hodges, Konitz (Tchicai). **Tenor:** Rollins, Coltrane, Shepp (Ervin). **Baritone:** Mulligan, Carney, Adams. **Clarinet:** Giuffrè, DeFranco. **Misc. Instrument:** Lacy; Charles Lloyd, soprano saxophone; Smith. **Flute:** Moody, Mann, Bud Shank. **Vibes:** Jackson, Hampton, Hutcherson. **Piano:** Hines, Peterson, Tyner (Zeitlin). **Organ:** Smith, Scott. **Guitar:** Montgomery, Burrell, Hall. **Bass:** Mingus, Brown, Paul Chambers. **Drums:** E. Jones,

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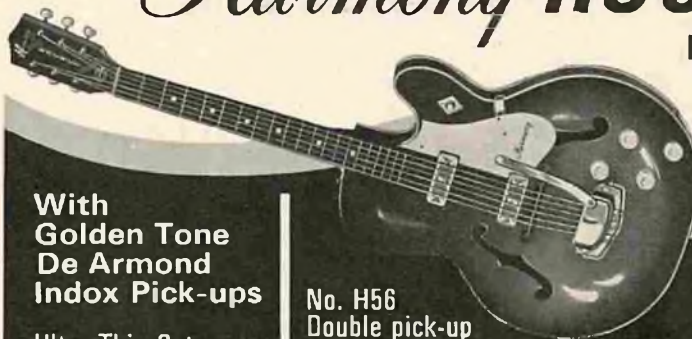


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Blakey, Roach (Murray). **Male Singer:** Sinatra, Charles. **Female Singer:** Fitzgerald, Vaughan, O'Day. **Vocal Group:** Double Six. **Hall of Fame:** Ornette Coleman. **Record of the Year:** Coltrane, *Ascension*; Milt Jackson at *Museum of Modern Art*; Denny Zeitlin, *Live at the Trident*. **Reissue of the Year:** Miles Davis *Plays Jazz Classics*; Charles Mingus, *Mingus Revisited*; Mulligan, *Paris Concert*.

#### FRANK TENOT

Publisher, *Jazz Magazine*, France

**Band:** Ellington, Basie, Herman. **Combo:** Coltrane, Davis, Peterson (Solal). **Composer:** Ellington, Monk, Lewis. **Arranger:** Carter, Q. Jones, Frank Foster (Fuller, Pierce). **Trumpet:** Armstrong, Gillespie, Davis (Tolliver, Snooky Young, Curson). **Trombone:** Johnson, Brookmeyer, Grey (Keg Johnson). **Alto:** Ad-derley, Hodges, McLean (Spaulding, Handy, Hank Crawford). **Tenor:** Coltrane, Getz, Gonsalves (Lloyd, Stanley Turrentine, Eric Dixon). **Baritone:** Carney, Mulligan, Adams. **Clarinet:** Albert Nicholas, Claude Luter, Maxim Saury (Mezz Mezzrow). **Misc. Instrument:** Coltrane; Kirk; Grappelly, violin (Ponty; Sonny Terry, harmonica). **Flute:** Kirk, Wess, Dave Newman (Lloyd, Dixon). **Vibes:** Jackson, Hampton, Burton. **Piano:** Garner, Byard, Monk (Solal, Hancock, Zeitlin). **Organ:** Smith, Davis, Holmes (Patterson, Young, Bennett). **Guitar:** Montgomery, Burrell, Hall (Billy Butler, Thomas, Bill Jennings). **Bass:** Brown, Mingus, R. Davis (Warren, Aaron Bell, Pierre Michelot). **Drums:** Williams, E. Jones, Haynes (Higgins, Jackson, Moffett). **Male Singer:** Charles, Armstrong, John Lee Hooker (Brown, Redding, Georgie Fame). **Female Singer:** Fitzgerald, Vaughan, Mahalia Jackson (Redd). **Hall of Fame:** Smith, Reinhardt, Christian. **Record of the Year:** *Solo Monk*; Roland Kirk, *Rip, Rig & Panic*; Jimmy Smith, *Got My Mojo Working*. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Moten *Count Basie in Kansas City*; Django Reinhardt, *Le Jazz Hot*.

Rock and jazz are not two different arts, but the same feeling of swing.

#### WALTER THIERS

Editor, *Jazz Up*, Argentina

**Band:** Ellington, Evans, Wilson. **Combo:** Davis, Silver, Monk (Shepp, New York Art Quartet, Zeitlin). **Composer:** Ellington, Coleman, Mingus (Paul Bley, Hill, Annette Peacock). **Arranger:** Fischer, Evans, Nelson (Levitt, Fuller). **Trumpet:** Hubbard, Davis, C. Jones (Curson, Tolliver, Ayler). **Trombone:** Johnson, Moncur, Rudd. **Alto:** Coleman, John Tchicai, McLean (Paul Horn, Handy, Spaulding). **Tenor:** Shepp, Wayne Shorter, Ervin (Henderson, Ayler, Rivers). **Baritone:** Adams, Mulligan, Davis (Cuber, Hittner). **Clarinet:** Paul Horn, Russell, Giuffre. **Misc. Instrument:** Coltrane, Kirk, Lateef (Buddy DeFranco, bass clarinet). **Flute:** Lloyd, Horn, James Spaulding (Shank, Laws, Steig). **Vibes:** Burton, Hutcherson, Jackson (Ayers, Dawson). **Piano:** Evans, Taylor, Friedman (Fischer, Bley, Bob James). **Organ:** Smith, Scott, Roach

(Fischer, Baby Face Willette, Holmes). **Guitar:** Hall, Montgomery, Szabo (Burrell). **Bass:** Mingus, Carter, Swallow (McBee, Izenzon, Stinson). **Drums:** E. Jones, Williams, Pete LaRoca (Tate, Graves, Moffett). **Male Singer:** Charles, Hartman, Waters. **Female Singer:** Fitzgerald, Vaughan, Wilson (Carter, Simone, Barbra Streisand). **Vocal Group:** Swingle Singers, Double Six, Hi-Lo's. **Record of the Year:** Paul Horn, *Jazz Suite on the Mass Texts*; New York Art Quartet; Coleman, *At the Golden Circle*. **Reissue of the Year:** Ellington Era, Vol. II; Charles Mingus, *Mingus Revisited*; Modern Jazz Ensemble, *Little David's Fugue*.

#### STEVE VOCE

Contributor, *Jazz Journal*, England

**Band:** Herman, Evans, Basie (Foster, Harry South, Mike Daniels). **Combo:** Terry-Brookmeyer, Davis, Alex Welsh (Humphrey Lyttelton, Alan Littlejohns, Dick Morrissey). **Composer:** Clark Terry, Bob Brookmeyer, Nat Pierce (Eddie Sauter, Ralph Burns, Johnny Scott). **Arranger:** Evans, Pierce, Bill Holman (Foster, Buck Clayton, Harry South). **Trumpet:** Rex Stewart, Clayton, Terry (Williams, Alex Welsh, John Chilton). **Trombone:** Wells, Urbie Green, Brookmeyer (Roy Crimmins, Keith Christie, Roy Williams). **Alto:** Hodges, Woods, Bud Shank (Turner, Tony Coe, Johnny Barnes). **Tenor:** Getz, Buddy Tate, Bud Freeman (Boonie Richman, Byas, Illinois Jacquet). **Baritone:** Carney, Mulligan, Johnny Barnes (Joe Temperley, Ross, Harry Klein). **Clarinet:** Hamilton, Woody Herman, Barney Bigard (Gerry Mulligan, Woods, Vic Ash). **Misc. Instrument:** Kirk, Nance, Smith (Bruce Turner, soprano saxophone; Rendell; Bill Barber, tuba). **Flute:** Wess, Kirk, Tubby Hayes (Jimmy Hamilton, Bob Pearson, Dixon). **Vibes:** Jackson, Hampton, Gibbs (Bill LeSage, Hayes, Ronnie Gleaves). **Piano:** Roger Kellaway, Nat Pierce, Hank Jones (Byard, Fred Hunt, Lennie Felix). **Organ:** Scott, Thompson. **Guitar:** Burrell, Montgomery, Muddell Lowe (Jim Douglas, Johnson). **Bass:** Hinton, Carter, Peacock (Chuck Andrus, Ronnie Mathieson, Freddie Logan). **Drums:** Jake Hanna, Ronnie Zito, Williams (Lennie Hastings, Jackie Williams, Jackie Dougan). **Male Singer:** Mark Murphy, Williams, Witherspoon (Joe Turner, Eddie [Cleanhead] Vinson, Paris). **Female Singer:** Vaughan, Ennis, Marian Montgomery. **Vocal Group:** Double Six, Swingle Singers. **Hall of Fame:** Teagarden, Clark Terry, Harold Baker. **Record of the Year:** Clark Terry-Bob Brookmeyer, *The Power of Positive Swinging*; Miles Davis, *Four and More*; Woody Herman, *Woody's Winners*. **Reissue of the Year:** Charlie Parker, *Bird Symbols*; Ellington, *Jumpin' Punkins*; Woody Herman, *First Herd at Carnegie Hall*.

Resident in Britain, one naturally reacts to the impact of visiting Americans, and this has been an unusually good year, headlined by Buck Clayton, Mark Murphy, Dickie Wells, Bud Freeman, Rex Stewart, and Bill Coleman. English musicians are now as good as any and figure more in my choice.

#### SINCLAIR TRAILL

Editor, *Jazz Journal*, England

**Band:** Ellington, Herman, Basie (Lionel Hampton, Levitt). **Combo:** Armstrong, Terry-Brookmeyer, Gillespie (Welsh, Silver, Gerry Mulligan). **Composer:** Ellington, Strayhorn, Monk (Neal Hefti, Horace Silver, Quincy Jones). **Arranger:** Ellington, Pierce, Nelson (Billy Strayhorn, Q. Jones, Neal Hefti). **Trumpet:** Terry, Clayton, Harold Baker (Nance, Cat Anderson, Coleman). **Trombone:** Dickenson, Brown, Wells (Booty Wood, Bob Brookmeyer, Grey). **Alto:** Hodges, Carter, Hilton Jefferson (Willie Smith, Bobby Plater, Russell Procope). **Tenor:** Gonsalves, Webster, Budd Johnson (Coleman Hawkins, Tate, Eddie [Lockjaw] Davis). **Baritone:** Carney, Mulligan, Adams (Fowlkes). **Clarinet:** Hamilton, Russell, Bailey (Howard, Procope, Nicholas). **Misc. Instrument:** Smith, Kirk, Lateef (Nance, Little Walter, Watkins). **Flute:** Moody, Wess, Les Spann (Leo Wright, Shank, Dixon). **Vibes:** Hampton, Tjader, Tyree Glenn (Milt Jackson, Tyree Glenn). **Piano:** Hines, Garner, Ellington (Kellaway, Jones, Dick Wellstood). **Organ:** Davis, Ram Ramirez, Scott (Earl Grant, Young, Jimmy Smith). **Guitar:** Burrell, G. Green, T-Bone Walker (Johnson, Barney Kessel, F. Green). **Bass:** Hinton, John Lamb, Duvivier (Ray Brown, Charles Mingus, Red Mitchell). **Drums:** Woodyard, Crawford, Osie Johnson (Buddy Rich, Bellson, Jackson). **Male Singer:** Armstrong, Turner, Rushing (Walker, Allen). **Female Singer:** Fitzgerald, Helen Humes, Juanita Hall (Carmen McRae, LaVern Baker). **Vocal Group:** Clara Ward, Swingle Singers, Staple Singers (Blind Boys of Mississippi). **Hall of Fame:** Johnny Hodges, Billy Strayhorn, Waller. **Record of the Year:** Earl Hines, *Spontaneous Explorations*; Ellington, *Concert in the Virgin Islands*; Hodges-Hines, *Stride Right*. **Reissue of the Year:** Ellington Era, Vol. II; Hawkins-Young, *Classic Tenors*; Holiday, *Golden Years*.

Much the same as last year—no new talents in these years worthy of comment. More's the pity! Duke Ellington, Earl Hines, and their kindred groups, plus a few blues singers, gave the most pleasure, although visits from Bill Coleman and Rex Stewart proved that not all the best trumpet players are getting the limelight—particularly in America.

#### ERIC T. VOGEL

Contributor, *Jazz Podium*, Germany, *Down Beat*

**Band:** Ellington, Basie, Herman (Brom, Krautgartner, Johnny Richards). **Combo:** Mingus, Gillespie, Evans (Mangelsdorff, Levitt, Friedman-Zoller). **Composer:** Russell, Coleman, Monk (Blatny, Jaromir Hnilicka, Lloyd). **Arranger:** Evans, Nelson, Russell. (Levitt, Kamil Hala, Jaki Byard). **Trumpet:** Gillespie, Davis, Terry (Curson, Schoof, Franco Ambrosetti). **Trombone:** Johnson, Mangelsdorff, Brookmeyer (Kleinschuster, Brian Trentham, G. Brown). **Alto:** Coleman, McLean, Adderley (Namysłowski, Flavio Ambrosetti, Handy). **Tenor:** Rollins, Coltrane, Getz (Henderson, Rivers, Lloyd). **Baritone:** Mulligan, Adams, Ronnie Ross (Brignola,



Allen, Jan Konopasek). **Clarinet:** Scott, Bill Smith, Russell (Karel Krautgartner). **Misc. Instrument:** Kirk, Lateef, Watkins (White). **Flute:** Kirk, Mann, Wess (Jan Konopasek, Lloyd, Paul Horn). **Vibes:** Jackson, Hutcherson, Victor Feldman (McFarland, Gunter Hampel, Vera Auer). **Piano:** Evans, Friedman, Bley (Friedrich Gulda, Zeitlin, Jan Hammer Jr.). **Organ:** Smith, Scott, Davis (Young, Phil Porter, McDuff). **Guitar:** Zoller, Hall, Burrell (Hahn, Wayne, Raney). **Bass:** Swallow, Peacock, Mingus (Izenzon, R. Davis, Barre Phillips). **Drums:** E. Jones, Williams, Blakey (Humair, Moffett, Al Heath). **Male Singer:** Rushing, Hendricks, Williams (Dave Lambert, Allison, Clark Terry). **Female Singer:** Fitzgerald, Jordan, McRae (Ennis, Patty Waters, Alexandria). **Vocal Group:** Swingle Singers, Double Six, Jackie & Roy (Jackie & Roy). **Hall of Fame:** Roy Eldridge, Teddy Wilson, Waller. **Record of the Year:** Rod Levitt, *Solid Ground*; John Handy at Monterey; George Russell at Beethoven Hall. **Reissue of the Year:** Fats Waller, *Valentine Stomp*; Czechoslovakian Jazz 1920-1960; Coleman Hawkins and the Trumpet Kings.

The question: Is jazz a music of hate, anger, dissonances, noise, and boring chaos? The answer: No, this is not jazz. The remedy: Listen to musicians expressing humor, pleasure, joy, and sorrow. Listen to Ornette, Fats Waller, or Rod Levitt. Keep the music in jazz. Jazz is too good, too beautiful, too respected to be raped.

## ROMAN WASCHKO

Contributor, *Down Beat*; Polish radio

**Band:** Ellington, Basie, Herman (Jones-Lewis). **Combo:** Davis, Monk, Coleman (Wolfgang Dauner, Erich Kleinschuster). **Composer:** Ellington, Monk, Coleman. **Arranger:** Evans, Nelson. **Trumpet:** Davis, Gillespie (Terry, Curson). **Trombone:** Johnson, Brookmeyer, Mangelsdorff (Kleinschuster). **Alto:** Hodges, Coleman, McLean (Namyslowski). **Tenor:** Coltrane, Rollins, Shepp (Lloyd). **Baritone:** Mulligan, Carney. **Clarinet:** Russell, DeFranco, Giuffre. **Misc. Instrument:** Kirk, Coltrane. **Flute:** Mann. **Vibes:** Jackson, Burton, Gary McFarland. **Piano:** Evans, Peterson, Monk (Byard, Kellaway, Zeitlin). **Organ:** Smith, John Patton, Scott (Thompson). **Guitar:** Hall, Montgomery, Burrell (Thomas). **Bass:** Mingus, Brown, Carter (Vitous, Roman Dylag). **Drums:** E. Jones, Roach, Mel Lewis (Hanna). **Male Singer:** Armstrong, Charles, Williams. **Female Singer:** Fitzgerald, Wilson, Vaughan (Alexandria, Ross). **Vocal Group:** Double Six, Swingle Singers. **Hall of Fame:** Ornette Coleman. **Record of Year:** Wolfgang Dauner, *Dream Talk*.

## JOHN S. WILSON

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

**Band:** Ellington, Herman, Basie (Jones-Lewis). **Combo:** Handy, Randy Weston, Paul Horn. **Trumpet:** Dede Pierce, Kid Thomas, Allen (Marty Sellars, Ray Copeland). **Alto:** Handy, Hodges, Mariano (Sammy Rimington, Eric Kloss). **Tenor:** Getz, Jerry Fuller, Jimmy Heath

(Jerry Fuller). **Baritone:** Carney, Mulligan (Barnes). **Clarinet:** Sammy Rimington, Russell, Scott (Rimington, Claus Moller, Jerry Fuller). **Misc. Instrument:** White. **Vibes:** Jackson. **Piano:** Randy Weston, Ellington, Dick Wellstood (Sam Price). **Organ:** Phil Porter, Davis. **Guitar:** Carl Kress, Szabo, Byrd. **Bass:** R. Davis, Bill Crow. **Male Singer:** Johnny Young. **Hall of Fame:** Teagarden, Oliver, James P. Johnson. **Record of the Year:** Randy Weston, *Randy!*; Wild Bill Davison, *Blowing Wild*; Carl Kress-George Barnes, *Guitars, Anyone? Reissue of the Year: Ellington Era, Vol. II*; Benny Goodman, *B. G., The Small Groups*; Moten, *Count Basie in Kansas City*.

## RUSS WILSON

Contributor, *Down Beat*; jazz columnist, Oakland, Calif., *Tribune*

**Band:** Ellington, Herman, Basie (Ray Charles, Rudy Salvi, Don Piestrup). **Combo:** Davis, Handy, Monk (Handy, Zeitlin, Bola Sete). **Composer:** Ellington, Schiffrin, Dave Brubeck (Levitt, Hancock, Hill). **Arranger:** Evans, Thad Jones, Wilson (Charles Lloyd, Michael Zwerin, Bob Soder). **Trumpet:** Gillespie, T. Jones, Davis (Dorham, John Coppola, Allen Smith). **Trombone:** Johnson, Rudd, Brown (Grey, G. Brown, Fred Mergy). **Alto:** Hodges, Moody, Coleman (Handy, Strozier, McPherson). **Tenor:** Gordon, Wayne Shorter, Gonsalves (Bob Cooper, Land, Dan Patitis). **Baritone:** Carney, Adams, Mulligan (Hood, Rout, Tom Anastas). **Clarinet:** Russell, DeFranco,

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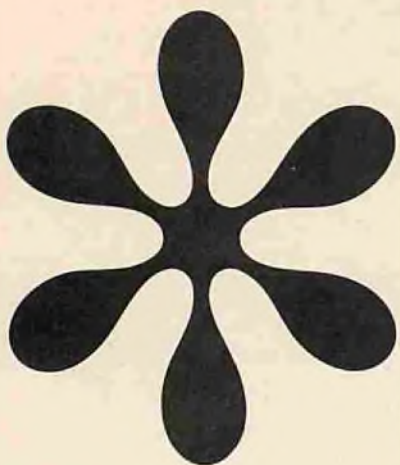
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## THE STAGE BAND MOVEMENT

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### HENRY WOODFIN

Contributor, *Sounds & Fury*

**Band:** Ellington, Herman. **Combo:** Davis, Coleman, Art Farmer (Kenny Dorham, New York Art Quartet, Zeitlin). **Composer:** Bley, Coleman, John Coltrane (Hill, Moncur, Hancock). **Arranger:** Ellington. **Trumpet:** Davis, Farmer, Kenny Dorham (Lee Morgan, Tolliver, Ayler). **Trombone:** Brown, Moncur, Rudd. **Alto:** Hodges, Coleman, McLean (Allen, Moody, Tchicai). **Tenor:** Thompson, Coltrane, Rollins (Ayler, Giuseppe Logan). **Baritone:** Mulligan, Carney, Davis. **Clarinet:** Russell, Giuffre, Hamilton. **Misc. Instrument:** Thompson, Coltrane, Kirk. **Flute:** Kirk, Moody. **Vibes:** Hampton, Hutcherson, Jackson. **Piano:** Hines, Hancock, Evans (Bley, Flanagan, Don Pullen). **Guitar:** Hall. **Bass:** R. Davis, Garrison, Haden (Lewis Worrell, Gilchrist). **Drums:** Haynes, Williams, E. Jones (Graves, Murray, Moffett). **Male Singer:** Charles, Armstrong. **Female Singer:** Fitzgerald, Vaughan, Jordan. **Vocal Group:** Supremes. **Hall of Fame:** Teagarden, Oliver, Christian. **Record of the Year:** Lucky Thompson, *Happy Days Are Here Again*; Coleman, *At the Golden Circle*; Pee Wee Russell, *Ask Me Now*. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Young, *Pres at His Very Best*; Moten, *Count Basie in Kansas City*.

In a year remarkable for its tedium, the disgraceful neglect of Lucky Thompson became even more apparent. However, as long as he and the likes of Ornette, Russell, and Davis record, we can be glad there is such an art as jazz.

### DIETER ZIMMERLE

Editor, *Jazz Podium*, Germany

**Band:** Ellington, Herman, Basie (Clarke-Boland). **Combo:** Coltrane, Don Cherry, Coleman (Shepp, Handy, Manfred Schoof). **Composer:** Ellington, Russell, Mingus (Taylor, Bley). **Arranger:** Nelson, Evans (Boland, Johnson). **Trumpet:** Gillespie, Hubbard, Allen (Curson, Tolliver, Schoof). **Trombone:** Johnson, Mangelsdorff, Moncur (Joseph Orange).

**Alto:** Coleman, McLean, Handy (Tchicai, Brown, McPherson). **Tenor:** Coltrane, Hawkins, Rollins (Ayler, Gato Barbieri, Sanders). **Baritone:** Mulligan, Carney, Shihab. **Clarinet:** Kuhn, Russell, Scott. **Misc. Instrument:** Smith, Lacy (Ponty, White). **Flute:** Kirk, Lateef, Moody (Steig, Lloyd). **Vibes:** Hampton, Hutcherson, Jackson (Berger). **Piano:** Byard, Taylor, Hancock (Tristano, Duke Pearson, Wolfgang Dauner). **Organ:** Smith, Patterson, Holmes (Young, Hoffmann). **Guitar:** Hall, Zoller, Montgomery. **Bass:** Mingus, Garrison, Peacock (Orsted Pedersen, Buschi Niebergall, Peter Trunk). **Drums:** Williams, E. Jones, Rich (Chambers, Graves, Moffett). **Male Singer:** Witherpoon, Charles, Hendricks (Jimmy Smith). **Female Singer:** Fitzgerald, Vaughan, Lincoln. **Hall of Fame:** Cecil Taylor, Ornette Coleman, Ella Fitzgerald. **Record of the Year:** Coltrane, *Ascension*; Archie Shepp, *Fire Music*; John Handy at Monterey. **Reissue of the Year:** Ellington, *Jumpin' Punkins*; Don Redman, *Master of the Big Band*; Moten, *Count Basie in Kansas City*.

### MICHAEL ZWERIN

Contributor, *Down Beat*, *Village Voice*

**Band:** Ellington, Basie, Wilson (Jones-Lewis, Clarke-Boland). **Combo:** MJQ, Davis, Jazz Crusaders (Jazz Crusaders, Byard, Uni-Trio). **Composer:** Coleman, Ellington, Monk (Hancock, Slide Hampton, Bob Prince). **Arranger:** Evans, McFarland, Thad Jones (T. Jones, Bob Brookmeyer, Bob Prince). **Trumpet:** T. Jones, Hubbard, Davis (T. Jones, Shaw, Tony Fuscella). **Trombone:** Rudd, Johnson, Wayne Henderson (Henderson, Urbie Green, Grey). **Alto:** Coleman, McLean, Handy (Handy, Ortega, Tchicai). **Tenor:** Rollins, Hawkins, Thompson (Farrell, Thompson, Yusef Lateef). **Baritone:** Adams, Carney, Jay Cameron (Cuber, Howard Johnson). **Clarinet:** Russell, Giuffre, Perry Robinson (Robinson). **Misc. Instrument:** Thompson, Kirk, Lacy (Thompson; Lacy; Mike Scott, violin). **Flute:** Moody, Steig, Joe Farrell (Steig, Farrell). **Vibes:** Jackson, Burton, Hampton. **Piano:** Byard, John Lewis, Evans (Byard, Hancock, Barry Harris). **Organ:** Smith. **Guitar:** Szabo, Pass, Byrd (Benson, F. Green, Eddie Diehl). **Bass:** Swallow, R. Davis, Carter (R. Davis, Izenzon, John Beal). **Drums:** Williams, E. Jones, Pete LaRoca (Chambers, Payne, Maurice Mark). **Male Singer:** Witherpoon, Bob Dorough, Dave Lambert (Bob Dorough, Chet Baker). **Female Singer:** Helen Merrill, Jordan, Lee (Helen Merrill). **Vocal Group:** Byrds, Swingle Singers, Four Tops (Byrds, Blues Project). **Hall of Fame:** Bud Powell, Artie Shaw, Red Garland. **Record of the Year:** Jazz Crusaders, *Live at the Lighthouse*; Gerald Wilson, *On Stage*; Byard, *Live!* **Reissue of the Year:** Holiday, *Golden Years*; Hawkins-Young, *Classic Tenors*; Ellington Era, Vol. II.

Outside of Jimmy Smith, I find jazz organ unpleasant. Roswell Rudd has more to say today than J.J. today. The Byrds approach rock-and-roll with real jazz feeling sometimes, and categories (r&r, jazz, folk) are shifting and merging now.



## AD LIB

(Continued from page 14)

spots as well . . . The back of entertainer Steve Allen's motorcycle shop is the newest setting for Sunday afternoon jam sessions . . . Pianist Les McCann, doing more singing than usual, completed a successful gig at Shelly's Manne-Hole. Robbie Robinson is still with him on drums, with Leroy Vinnegar now on bass . . . Pianist Don Abney's trio (Chuck Berghofer, bass, and Bill Douglas, drums) followed the Ike Cole Trio into Beverly Hills Club, where Abney backed vocalist Allison McKay. Cole and his men (Wilson McKindra, bass, and Charles Williams, drums) moved into the Aladdin Hotel lounge in Las Vegas, Nev., a week later . . . The opening group at Sportsmen's Lodge in the San Fernando Valley was the Chuck Stevens Trio (Dick Thompson, piano; Denis Dell, bass; and Stevens, drums), making its debut in the Los Angeles area. The Stan Worth Trio also will be going into the lodge. Currently that threesome (Worth, piano; Al McKibbin, bass; and Allen Goodman, drums) is at Bill Chadney's . . . Pianist Gene Russell's trio (Albert Stinson, bass, and Slim Jackson, drums) is working with enviable regularity. The trio did a one-nighter at Memory Lane, before which it was at the Bill of Fare. Russell signed to play the Golden Bear at Huntington Beach Aug. 23-Sept. 2 and is now dickering for an up-the-coast tour that will include gigs in Seattle, Wash., and Portland, Ore., with a stop at the Colony Club in Monterey, Calif. . . . Marty's is going up in the world—literally. Moving from Broadway, in south-central Los Angeles, to the Baldwin Hills, the club is now called Marty's on the Hill. The Jazz Diplomats are playing there weekends. By Labor Day, Marty's grand opening will trumpet the return of Bobby Bryant and his combo . . . Gerald Wilson's band played for a privately sponsored dance at the plush new Century Plaza Hotel . . . Jazz Corner (formerly Marty's) has added a room devoted to the go-go crowd. Meanwhile, its jazz room divides the week between the John Lemon Quartet and the Jimmy Hamilton Trio . . . Pianist Hampton Hawes worked with the Freddie Hubbard Quintet at Memory Lane during a brief hiatus from Donte's. His trio at the latter includes Bob West, bass, and John Guerin, drums . . . Singer Ray Charles and his big band just completed a week at the Royal Tahitian, in Ontario, Calif. . . . Pianist Page Cavanaugh's trio opened a new room at the Hacienda International Hotel . . . A new policy is in effect at Genie's, with pianist Jimmy Szilagyi's trio (Jeff Castleman, bass, and Mark Stevens, drums) backing singer Gary LeMel . . . Dr. Denny Zeitlin, seldom lured away from San Francisco, where he is in residency at the Langley Porter Institute, played at the Mardi Gras in San Diego recently. With him were Fred Marshall, replacing Charlie Haden on bass, and Jerry Granelli, drums . . . Three traditionalists were chosen for a street scene in Warner Bros.' forthcoming movie, *Hotel*, in which they play *When*

*the Saints Go Marching In*. They are Andrew Blakeney, 70, trumpet; Ed Garland, 79, tambourine; and Sid Cates Jr., 72, banjo. Cates was brought in from New Orleans, La., where he is an executive of AFM Local 496 . . . In other film fare, Lalo Schiffrin has been signed to do the score for MGM's *The Venetian Affair*. Schiffrin's *Concerto for Guitar and Orchestra* is scheduled for performance at the Hollywood Bowl Aug. 11. The featured soloist will be guitarist Laurindo Almeida.

**PITTSBURGH:** Walt Harper, pianist-leader whose policy has been to play as many different places as he has energy, has signed a contract with the Pittsburgh Hilton Hotel to begin an indefinite stay in the King's Garden Restaurant beginning Aug. 1. The quintet features his brother, Nate, tenor saxophone, and Jerry Elliott, trombone . . . Crawford Grill fans who used to dig the Ramsey Lewis style have a new hero in the Dick Morgan Trio, which returned July 11 by popular demand. The group also has a vocalist, Margie Day, who helps to keep the Hill's most active jazz emporium swinging . . . Another popular jazz leader to find himself a steady gig is organist Gene Ludwig, at Fox' Cafe in Oakland. His trio is one of the most popular organ groups in Pittsburgh . . . Pianist-organist Dick Means manages to mix enough jazz with show tunes to keep the jazzy young set visiting the Sewickley Motor Inn . . . Guitarist Grant Green's trio was the mid-July attraction at the Hurricane Bar . . . Bruce Wallace, son of Pittsburgh Symphony Orchestra bassist Joe (Jazz) Wallace, has been sitting in with pianist Reid Jaynes at the Tender Trap on weekends. Bruce, who also plays bass, found a good tutor in leader Jaynes, who used to play with his dad in the old Deuces Wild combo. The Deuces provided a springboard to accomplishment for trombonist Tommy Turk and saxophonist Jon Walton.

**DETROIT:** Pianist Keith Vreeland's trio, with Dick Wigginton, bass, and Jim Nemeth, drums, journeys to Green Lake, Wis., Aug. 28 to play for the American Baptist Student Conference. The group is also inaugurating a series of morning vesper and evening benediction services at St. Andrews Memorial Episcopal Church on the Wayne State University campus . . . Vibist Freddie McCoy's group at the Drome included pianist Jo Ann Brackeen, bassist Alan Murphy, and drummer George Scott . . . WCHD disc jockey Ed Love presented McCoy's group in concert at the Masonic Temple July 3, along with pianist Ray Bryant's trio, and a quartet led by local pianist Johnny Griffith (Will Austin, bass; Bert Myrick, drums; and Norris Patterson, saxophones, flute). Love has been largely responsible for the policy of presenting local groups along with name groups at concerts here . . . Pianist Harold McKinney's quintet (Herbie Williams, trumpet; Miller Brisker, tenor saxophone; Rod Hicks, bass; and Doug Hammon, drums) has returned to the Chessmate, replacing bass-

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### NEXT ISSUE

### DOWN BEAT

DATED SEPTEMBER 8

ON SALE AUGUST 25

ist Ernie Farrow's group. Farrow con-  
tinues at Paige's . . . Farrow's pianist,  
Kirk Lightsey, along with bassist John  
Dana, took time out to join vocalist  
Anita O'Day and her drummer, John  
Poole, at Baker's. Lightsey's replacement  
at Paige's was Claude Black . . . Jimmy  
Wilkins' big band has been presenting  
outdoor concerts at city parks . . . Musical  
activity at the Artists' Workshop has been  
sporadic lately. On July 10, however,  
cornetist Charles Moore and Chicago alto  
saxophonist Joseph Jarman presented a  
series of duets . . . Recent groups at the  
Thursday night sessions at Blues Un-  
limited have included the trio of pianist  
Art Woodley, bassist Will Austin, and  
drummer Bert Myrick, plus another trio  
consisting of pianist Willie Anderson,  
bassist Pete Glover, and drummer Drew  
Evans. The latter group was to have been  
a sextet with the addition of baritone  
saxophonist Tate Houston, trombonist  
George Bohanon, and trumpeter Herbie  
Williams, but because of confusion over  
rehearsals, mostly trio music was heard  
. . . Vocalist Mark Richards, accom-  
panied by pianist Marian Devore and  
bassist Dick Wigginton, is doing five  
nights a week at the Blue Chip . . . Pian-  
ist Skip Klich, with Ron Cronan, bass,  
and Chuck Golemba, drums, appears  
Tuesday and Thursday nights at Diamond  
Lil's.

**CLEVELAND:** A new group on the  
scene here is the Dale Mangum Quartet  
(Jacques Roulette, alto saxophone, flute;  
Mangum, piano; Walter Cliff, bass; and  
Chuck Turner, drums) . . . Jerry Sharell  
and the Mark III are going into their 17th  
month at the Living Room in Warren,  
Ohio. The group consists of Sharell, vocals  
and Latin percussion; Mike Navolio, pi-  
ano; Mike Boggia, bass; and Ron Marks,  
drums, vibraharp. Joining them for the  
summer is tenor saxophonist Frank Cici-  
ciarello . . . Swinging sounds from Otto's  
Grotto in the Statler Hilton come from  
local businessmen jamming on their lunch  
hours . . . Roundtable Jazz goes into its  
second year on WZAK-FM; produced and  
directed by Bob Taylor, it continues as  
one of Cleveland's finest jazz shows.

**MIAMI:** Tenor saxophonist Pete  
Ponzol recently opened at the Opus #1  
with his quartet (Eddie Stack, piano;  
Jimmy Glover, bass; and Marty Marger,  
drums). It is the first jazz in the club in  
some months . . . The Dino DeRose Trio  
was featured recently at My Place in  
Hallandale . . . The Harbor Lounge is  
bringing in pianist-singer Bobby Cole after  
his five-year stay at Jilly's in New York  
City. In mid-August Monty Alexander  
will be followed at the lounge by a return  
engagement of vocalists Chiles & Petti-  
ford, who also have been featured at  
Jilly's. Pianists Joe Petrone and Lenny  
Perna will follow later . . . Jazzville at  
the Seville was the scene of a July 3 con-  
cert. It was the best yet of a series pro-  
duced by Alan Rock. Included in a long  
line of talent was pianist Herbie Brooks'  
trio (Don Coffman, bass, and Turnip  
Greens, drums). The second group was the

Miami Jazz All-Stars (trumpeter-soprano  
saxophonist Ira Sullivan, tenorist Charlie  
Austin, pianist Dolph Castellano, bassist  
Don Mast, and Argentine drummer Jose  
Cigno). Pianist Guy Fasciani joined the  
Brock rhythm section for three numbers,  
and jazz vocalist Medina Carney sang  
with the all-stars. Comedian Bob Altman  
finished his set with a pocket-trumpet solo.  
Producer Rock joined the all-stars on two  
numbers with his French horn.

**BALTIMORE:** Tenor saxophonist  
Henry Baker's new club, Peyton Place,  
has become the rendezvous for local and  
visiting musicians. The current house band  
is fronted by pianist Yusef Salim and in-  
cludes trumpeter Louis Hamlin, baritone  
saxophonist Whit Williams, bassist Phil  
Harris, and drummer Joe Lofton. Satur-  
day matinees feature the group of trum-  
peter Mousie Johnson and pianist Donald  
Criss' African Jazz Quartet . . . Martick's  
added vocalist Betty Dorsey to the resi-  
dent piano trio of Brad Wines . . . The  
Left Bank Jazz Society presented its most  
exciting concert of the summer when pian-  
ist Randy Weston's quintet played in  
mid-July. With Weston were Ray Cope-  
land, trumpet and fluegelhorn; Cecil  
Payne, baritone saxophone; Bill Wood,  
bass; and Lennie McBrowne, drums.

**NEW ORLEANS:** The New Or-  
leans Pops Orchestra opened its summer  
season in late June with a concert featur-  
ing the Four Freshmen. The next week  
clarinetist Pete Fountain headlined the  
show. August 5-6 alto saxophonist Al Bel-  
letto shared the same pops bill with  
singer Frankie Laine . . . Pianist Ellis  
Mursalis is recuperating from minor sur-  
gery . . . Loyola University sponsored a  
summer course in arranging conducted by  
pianist-arranger Bert Braud. Braud, di-  
rector of the award-winning Warren Easton  
High School Stage Band, will resume his  
graduate study in composition at Harvard  
University in late summer. Bassist Joe  
Herbert will conduct a stage band course  
at Loyola next fall in which local high  
school students will be invited to sit in  
with the Loyola group . . . Bassist Bill  
Huntington and drummer Jimmy Zitano  
joined pianist Joe Burton at his French  
Quarter club after playing with pianist  
Fred Crane for several months. Burton's  
trio is augmented on weekends by alto  
saxophonist Don Suhor . . . A Japanese  
traditional band, the New Orleans Rascals  
of Osaka, played a concert at Tulane  
University under the sponsorship of the  
New Orleans Jazz Club and made appear-  
ances at Preservation Hall, International  
House of New Orleans, and hospitals in  
the area. The band, composed of Japanese  
businessmen and one student, played on  
the Tulane program with the Olympia  
Brass Band of New Orleans . . . Pianist  
Freddie Nesbitt subbed for Ronnie Du-  
pont briefly at the Bistro while Dupont  
played out an engagement at the Montie-  
leone Hotel. The Bistro's jazz-dancing-  
show-biz policy, paced by vocalist Betty  
Farmer, has been highly successful thus  
far.





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