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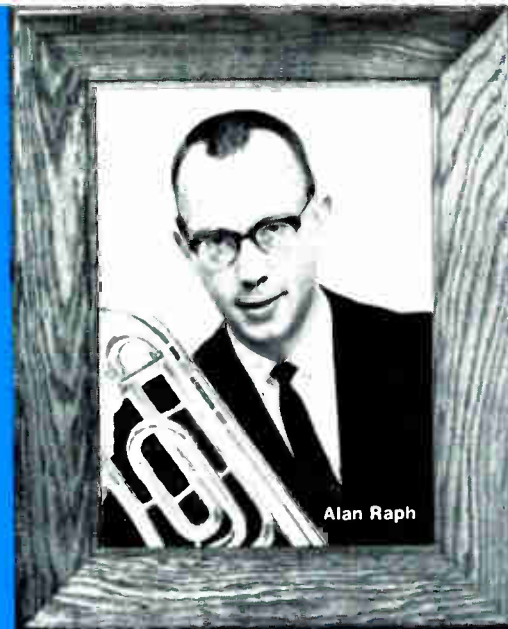
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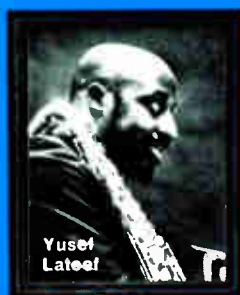
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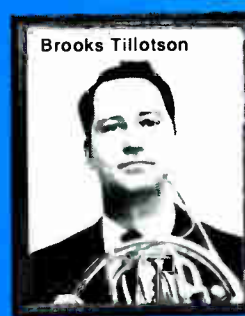
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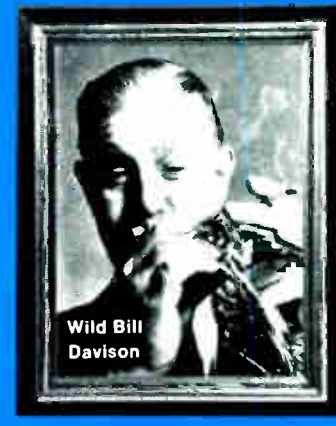
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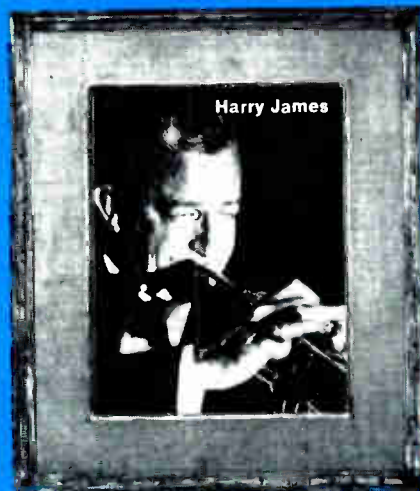
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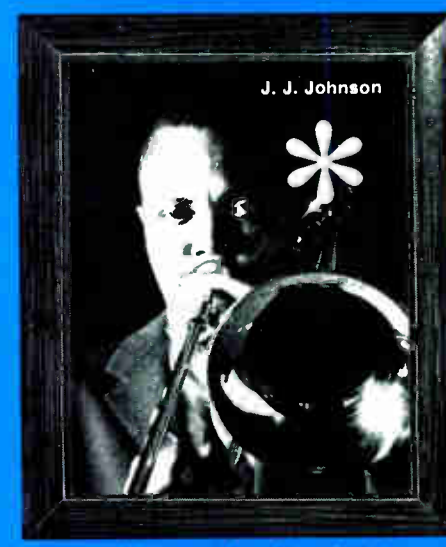
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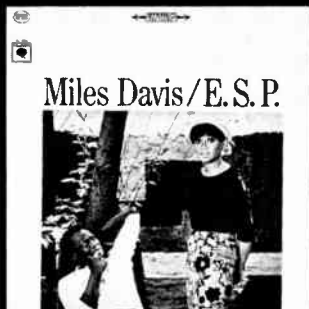
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down beat

THE BIWEEKLY MUSIC MAGAZINE

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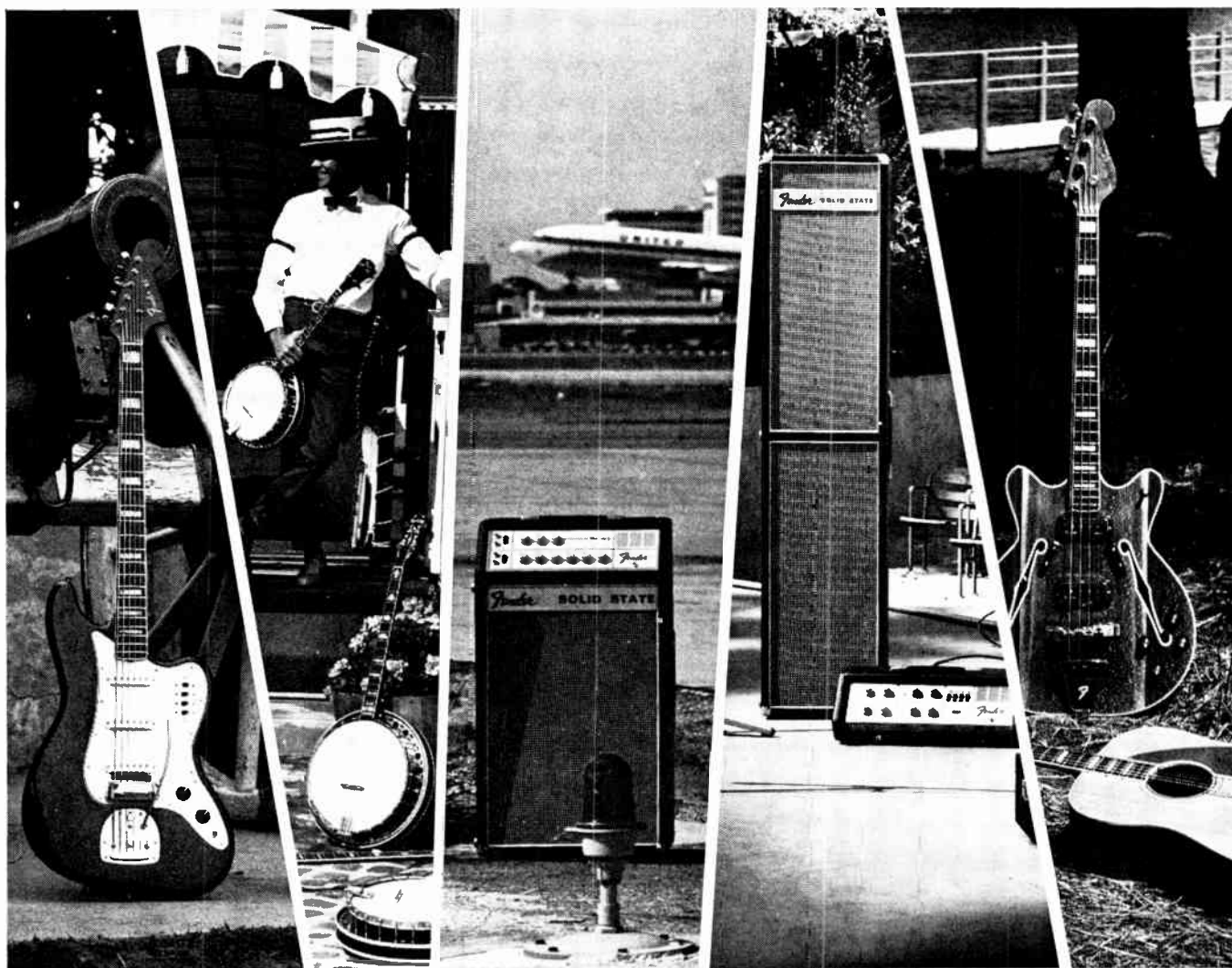


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—by Dave Brubeck

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CHORDS & DISCORDS

A Forum For Readers

Beautiful

I wish to congratulate John Gabree on a beautiful article (*DB*, July 13). Being a member of the "young generation," my taste in music runs to Lovin' Spoonful, Ian and Sylvia, and the Modern Folk Quartet, but I was surprised and pleased to find a magazine like yours on the stands. There are so many tennie-bopper fan magazines around now, and they are all basically the same. There seem to be new ones coming out all the time. But 'nuff said. Thanks again for a beautiful article.

Peggy Taylor
Seattle, Wash.

Let The Good Times Rock

As I was reading *The World of Rock* by John Gabree (*DB*, July 13), I happened to be listening to the flip side of a recent hit record by Spencer Davis called *Blues in F*. It's all instrumental, with a strong jazz feeling. I've conducted my own little "blindfold tests" with this record, and it fools everyone.

Perhaps *Down Beat's* decision to extend its coverage of rock and roll is more hindsight than foresight, because it seems that jazz and rock ran away and got married behind our backs long ago. Moreover, some of the current work of George Benson, Charles Lloyd, the Jazz Crusaders, and others indicates that jazz musicians long for the good-time spirit of rock as much as some of the better rock-and-roll musicians crave the sophistication of jazz.

Arthur B. Kalson
Pittsburgh, Pa.

Zwerin Fan

. . . Judy Finch (*Chords*, June 29) accuses Michael Zwerin of being "sloppy, vague, and self-indulgent", and then indicts herself . . . through incoherent logic and the failure to finish her peculiar brand of diatribe . . . When has man asked his poets to be merely technical? Where was Miss Finch when Leroi Jones was throwing rotten apples, and Bill Mathieu was changing his "new thing" stance every other issue?

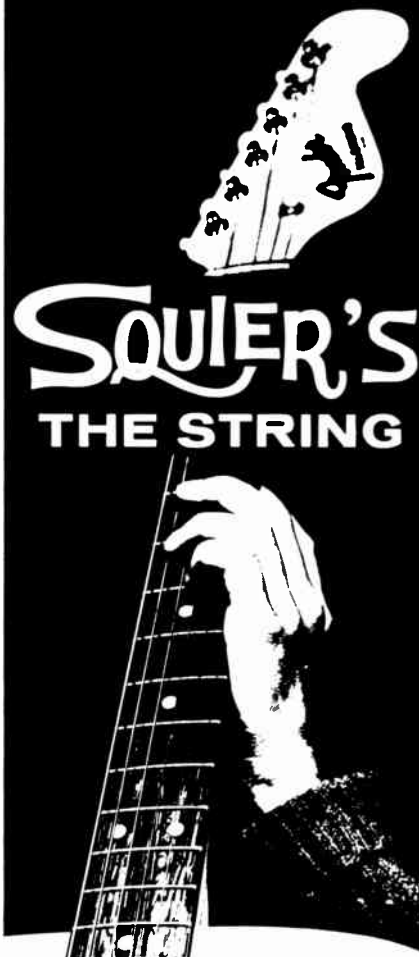
I hope to again enjoy the engaging rhetoric, the bright observations, and the subjective humanity Michael Zwerin provides in *Down Beat*.

Pat Slevin
Long Beach, Calif.

Zwerin Foe

In Michael Zwerin's June 15th column, he made a few unkind remarks about the Rev. Norman J. O'Connor in an attempt to make fun of this good priest and the entire Grammy awards presentation. It is unfair and stupid to insult Fr. O'Connor, for at least he knows what he is talking about when it comes to jazz—which is more than I can say for Zwerin.

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Fr. O'Connor hosts a New York-originated syndicated television show called *Dial M for Music*. On this fine program, Fr. O'Connor has presented the Cannonball Adderley Quintet, Gerry Mulligan's group, and many others. What is surprising is the show is directed to a young audience and the entire studio audience consists of teenagers. By doing this, Fr. O'Connor has tried to bring jazz to those who want to listen to it and not the Rolling Stones or Dr. West's Medicine Show and Junk Band. He has tried to keep jazz alive for teenagers like myself (I'm fifteen years old) who appreciate good jazz.

I would like to say more against Zwerin but Judy Finch said it all for me. . . .

Jim McCollum
Drexel Hill, Pa.

Grand Slam

In references to *The Future of Jazz: On the Rocks?* (DB, June 15) by Russ Wilson, I would like to make a comment. The dialogue between Ralph Gleason and Bill Evans went thusly:

"I'm horrified to think there'll be rules or standards," Gleason replied, going on to say there have always been unanticipated changes in jazz.

"If they're going to abandon (musical standards), then I want them to abandon instruments," Evans said wryly. "Just let 'em slam a door!" "I don't care if they slam a door so long as they knock me out," was Gleason's rejoinder.

My only comment is that if Gleason would put his head in the doorway when they slammed the door, I am sure his wish to be knocked out would be fulfilled.

Ralph Kennedy
Cambridge, Mass.

Correction

Leonard Feather's statement (DB, June 15), claiming that the German radio and television network in Cologne is subsidized by the government, requires some correction. None of our federal radio and TV stations get support from the government, and therefore they are fairly independent (to some degree). They all exist through fee payments by the owners of radio and TV sets.

Horst Schade
Wetzlar, Germany

Love You Madly

It was a real joy to read Dan Morgenstern's review of *Ellington's Far East Suite* (DB, July 27).

As the Duke weaves his thoughts and perceptions into sounds of beauty—so does this reviewer weave his words into colorful sounds of description. A beautifully written "story."

As he says: "Perfection is not a necessary virtue in art—while spirit is, and that prerequisite is present."

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Allan Rush
Columbia City, Ind.



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JOHN COLTRANE DIES

Saxophonist-composer John Coltrane, 40, died July 17 at Huntington Hospital near New York City. Coltrane had been rushed to the hospital on July 16, suffering from an inflamed liver. Death came shortly after 4 a.m. the following morning.

The sudden death of the most influential musician of the past decade in jazz came as a shock to Coltrane's many admirers, friends, and associates. Though he had been relatively inactive during the past year, had complained of frequently feeling tired after playing, and was concerned about having gained too much weight, not even his intimates suspected that he was seriously ill.

Coltrane was universally regarded as the spiritual father of the jazz avant-garde, and its most dedicated and effective champion among established artists. Aside from the tremendous influence of his musical ideas on the younger generation of players, Coltrane offered personal guidance, counsel, and active support to many individuals among them.

John William Coltrane was born in Hamlet, N.C., on Sept. 23, 1926. His father, a tailor, was an amateur musician. The family moved to Philadelphia, where young John studied first E-flat alto horn, then clarinet and saxophone in high school. He continued his musical studies at the Granoff Studios and the Ornstein School of Music.

Coltrane made his professional debut in 1945. Later that year, he found himself in a United States Navy band in Hawaii. Returning to civilian life in 1947, he worked as a sideman with singer-alto saxophonist Eddie Vinson's band; then with Dizzy Gillespie's big band (playing alto) and the trumpeter's small group (on tenor) from 1949 to 51; and for the next two years with first Earl Bostic and then Johnny Hodges.

In 1955, still comparatively unknown, Coltrane joined the Miles Davis Quintet, which was to become the outstanding jazz group of its day. His searching, passionately sincere style first met with mixed reactions, but his reputation soon began to grow.

In the summer and fall of 1957, Coltrane worked with Thelonious Monk at the old Five Spot in New York City. He rejoined Davis in Jan. 1958, remaining with the trumpeter until April 1960, when he formed his own quartet.

By 1961, his group's personnel included pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones. Aside from a brief period when the late Eric Dolphy and bassist Art Davis worked with the group, the personnel remained stable until 1965, and this was one of the most influential and original groups of the period.

In 1965, Coltrane began to experiment with the instrumentation of his group,

adding a second drummer, second bassist, and sometimes one or two other saxophonists. By the end of that year, Tyner and Jones left the group. The second drummer, Rashied Ali, remained, and Tyner's place was taken by the former Alice McLeod, who had become Mrs. John Coltrane earlier in the year. Saxophonist Pharaoh Sanders became a regular member.

For club appearances as well as record dates, Coltrane would often add musicians to the nucleus of the group. During the past year, his personal appearances were sporadic; he cancelled several scheduled bookings and confined himself in the main to benefits and concerts for non-profit jazz societies. Among his last public performances were two of this nature: a benefit



JIM MARSHALL

for drummer Olatunji's African Culture Center in Harlem, and a concert for Baltimore's Left Bank Jazz Society.

According to Bob Thiele, Coltrane's record producer since 1961 and a close associate, the saxophonist had planned to embark on a quiet life of meditation. He expressed a desire to visit Africa. Thiele last saw Coltrane only two days before his death, at a conference about his last album, *Expressions*, on which Coltrane also played flute.

Coltrane's style and conception underwent several significant changes. Never satisfied with what he had achieved at any stage of his career, he was a ceaseless searcher and experimenter, intent upon broadening the musical framework of jazz. All his stages, fortunately, are well documented on records.

His first mature tenor saxophone style,

heard in his earlier work with Davis and in the first albums made under his own name, already shows a personal departure from the acknowledged favorites of his formative years, Dexter Gordon, Sonny Rollins, Sonny Stitt, and Stan Getz. Examples of this can be found on the Prestige Miles Davis Quintet albums and the group's earlier Columbias, as well as on such Prestige Coltrane albums as *Soultrane*, *Lushlife*, and *Traneing In*.

During the late 50s, Coltrane developed his "sheets of sound" approach, characterized by violent eruptions of scalar runs through the chord changes, augmented by further changes on those being played behind him; i.e., a kind of grafting of one chord onto another. Coltrane's instrumental command made it possible for him to execute these runs at almost staggering speed. This was the ultimate development of Coltrane's harmonic period, beginning with *Monk and Coltrane* (Riverside), and best exemplified by *Giant Steps* (Atlantic), an album which also contains the lovely ballad *Naima*, a Coltrane classic.

At this time, Coltrane began to explore the potential of the soprano saxophone, an instrument he popularized in modern jazz. His use of the soprano, which he played with an almost oriental sound quality, coincided with his growing interest in modal improvisation, no doubt influenced by Miles Davis (cf. *Kind of Blue*, Columbia). Coltrane's first and greatest hit, *My Favorite Things*, was recorded on soprano, in the Atlantic album of the same name.

Coltrane's growing predilection for modality, heightened by his interest in Indian music, began to lend an almost hypnotic quality to his improvisations, which also were growing in length. An almost uncanny empathy between Coltrane and his key sidemen of the period, Elvin Jones and McCoy Tyner, increased the intensity of his efforts. The album *Live at the Village Vanguard* (Impulse) shows this approach in its seminal form, with subsequent records (such as *Coltrane* and *Impressions*) carrying it further.

Coltrane extended this approach with *A Love Supreme*, a work filled with religious fervor, expressed both in the music and in the long poem Coltrane wrote for the album (Impulse). At this time, Coltrane reached the height of his popular acceptance, winning the 1965 *Down Beat* Readers' Poll as tenor saxophonist, Hall of Fame choice, and Jazzman of the Year; *A Love Supreme* was also voted Record of the Year in the poll.

The next step, which involved the extension of Coltrane's approach to multi-horn group improvisation, was set down on *Ascension* (Impulse), a long work taking up both sides of a 12-inch LP. This hyper-intense piece was hailed by some as a new milestone in avant-garde jazz, while others found it chaotic. The

calmer side of Coltrane's musical personality was explored on his most recent release, *Kulu Se Mama* (Impulse).

A deeply religious man, Coltrane—the sometimes harsh intensity of his music notwithstanding—was a calm and gentle person, always ready to help others. No matter how it was interpreted, to Coltrane the message of his music was love. He once described his intentions as “giving a picture to the listener of the many wonderful things he knows of and senses in the universe. That's what music is to me—it's just another way of saying this is a big beautiful universe we live in, that's been given to us, and here's an example of just how magnificent and all-encompassing it is. That's what I would like to do. I think that's one of the greatest things you can do in life, and we all try to do it in some way. The musician's way is through his music.”

RAIN PICKS ON STARS AT CENTRAL PARK FEST

The Central Park Music Festival in New York City, sponsored by Rheingold Beer, has not been lucky with the weather so far this year.

First, the scheduled June 23 opening night, starring Louis Armstrong, was rained out, and then the rain gods picked on another giant, Duke Ellington, whose two scheduled appearances in July were washed away.

Armstrong, with comedian Flip Wilson, has been re-scheduled for an early-evening appearance Aug. 14, starting at 6 p.m., but Ellington and trombonist Benny Green's combo lost their rain dates and will not appear in the series.

However, Ellington can be heard in New York through Sept. 2 at the Rainbow Grill atop Rockefeller Center, where he began an engagement July 31. The location and tariff are slightly higher than in Central Park, where the admission is only \$1. The band is smaller, too: Ellington is leading an octet, with a distinguished front-line of Cat Anderson, trumpet; Lawrence Brown, trombone, and Johnny Hodges, Paul Gonsalves and Harry Carney, reeds.

KENTON TOUR WINDS UP ON A HAPPY NOTE

When Stan Kenton brought his band to Shelly's Manne-Hole in Los Angeles for a week in July, both the leader and his men were inspired.

The bandsmen were happy to be back from their long cross-country tour, and Kenton kept looking proudly in the direction of the new Mrs. Kenton, former singer Jo Ann Hill. (They were married July 6 in Las Vegas.)

Kenton told *Down Beat* that he had received a special commendation from the Connecticut State Legislature while playing Hartford. “I don't know how the heck it came about,” the band leader confided, “but we sure must have fans in Connecticut. It certainly was an honor. They proclaimed a Stan Kenton Day.”

JAZZMOBILE TAKES OFF

Lincoln Center Plaza was the scene of the preview of the Jazzmobile's 1967 summer concert season. The event was marked by a presentation to the Jazzmobile of the New York State Award given for “outstanding contribution to the artistic enhancement of the state.”

Pianist Billy Taylor headed the group which supplied the music on this festive occasion. As the late afternoon sun shone through the sparkling fountain, a variety of musicians took an active part in the celebration. Among them were trumpeters Joe Newman and Lonnie Hillyer, bass trombonist Benny Powell, alto saxophonist Charles McPherson, bassist Ben Tucker, and drummers Grady Tate and Andy Cyrille.

Among the groups participating in the jazzmobile program this summer in various New York metropolitan neighborhoods are Randy Weston, the Latin Jazz Quintet, Art Blakey's Jazz Messengers, Willie Bobo, Kenny Dorham, Vera Auer, Joe Newman, Montego Joe, Don Friedman, and the Milt Jackson Quintet featuring Jimmy Heath.

The Jazzmobile, a project of the Harlem Cultural Council, is sponsored by P. Ballantine and Son, with support from AFM Local 802. Similar programs were scheduled for Newark, N.J., and Philadelphia, Pa.

POTPOURRI

Shelly Manne has established a scholarship fund in his name to aid underprivileged students in pursuit of the fine arts. Recipients will be chosen from those attending the Studio Watts Workshop in Los Angeles. Manne kicked off the fund with a personal donation and hopes that further contributions will make possible eight annual awards: five \$200 awards to students; two of \$1,000 to instructors at the Workshop; and one \$2,000 traveling award. Contributions (which are tax deductible) should be mailed to Shelly Manne Scholarship Fund, P.O. Box 72184, 10311 Grandee Ave., Los Angeles, Calif. 90002. The Studio Watts Workshop received a well-attended boost at the Manne-Hole recently, with a benefit emceed by Bill Cosby. Performers included Mel Carter, Vi Redd, Gene Russell, the Three Sounds, Red Mitchell, Howard Johnson, Frank Strozier, Danny Turner, Leo Jackson, and the Studio Watts Workshop Quintet.

Among the guests at President and Mrs. Johnson's state dinner for the King and Queen of Thailand (DB, July 27) were Duke Ellington, Mr. and Mrs. Stan Getz, the John Waynes, and the Alan Jay Lerner. When the North Texas State Lab Band swung into *Take the A Train*, Ellington took over at the keyboard. Getz also sat in with the band.

Jerry Fielding has been signed to provide Mitzi Gaynor with arrangements for her new Tahoe club act. In other writing chores, Nelson Riddle will write the

musical background for NBC-TV's *Tarzan* series next season. Henry Mancini and Don Black will collaborate on some song material for a new Peter Sellers film, *The Party*. Quincy Jones has just been handed two writing assignments: the score for next season's *Ironside* series on NBC-TV; and the score for the Columbia Pictures release, *In Cold Blood*.

Joel Dorn, former jazz disc jockey on Philadelphia's *WHAT-FM*, has joined Atlantic Records as a producer. He will also handle jazz promotion for the label.

Ian Lang, British newspaper man and jazz critic, died June 11 in London. His jazz column was a regular feature of the *Sunday Times*, and his books on jazz include *Jazz in Perspective* and *The Background of the Blues*. He was a noted war correspondent and a former editor of the *Sunday Graphic*.

STRICTLY AD LIB

New York: Ornette Coleman followed up a July engagement at the Village Vanguard by taking up residence at the Village Gate on Aug. 1. He will be at the Bleecker St. beehive until Sept. 10. The Modern Jazz Quartet finishes its run on Aug. 13, and then the Miles Davis quintet comes in opposite Coleman Aug. 15-27 . . . The Riverboat held a jazz festival in miniature, presenting the Don Ellis and Thad Jones-Mel Lewis Big Bands for three days in early July. Dancing was at a minimum, but some people were thinking of doing the hora to Ellis' spirited sounds. They were followed by Lee Castle and the Jimmy Dorsey Orchestra . . . Trumpet men Charlie Shavers and Buck Clayton played separate concerts at the Continental in Fairfield, Conn. . . . Harlem's famed Apollo Theatre, closed since July 21 for alterations, will reopen Aug. 18 . . . Pianists Willie (The Lion) Smith and Don Ewell held forth in tandem at Top of the Gate in July, while Marian McPartland and her trio were in residence at Shepheard's . . . Recent *Jazz Interactions* Sunday afternoon sessions at the Five Spot have featured the Jimmy Giuffre Quartet (with Don Friedman, piano; Richard Davis, bass; Mel Lewis, drums); the Roland Kirk Ensemble with pianist Ron Burton, bassist Major Holley, and drummer Bob Moses; and the Zoot Sims Quartet, with pianist Ross Tompkins, bassist Russell George, and drummer Steve Schaeffer . . . Tenor saxophonist Clifford Jordan has been active recently. He played a session for the Jazz Midtown on West 46th St. with trumpeter Jimmy Owens, trombonist Julian Priester, pianist Ronnie Mathews, Richard Davis, and drummer Ed Blackwell; backed the Elio Pomare dance company on the Dancemobile sponsored by Hoffman Beverages; and took part in *Africa-USA* at Judson Hall with trumpeter Lee Morgan, in a program including singer Marie Toussaint . . . Alto saxophonist Charles Tyler's ensemble performed *African Im-*

pressions at the Harlem YMCA's "Little Theatre" in late July. The ensemble consisted of **Dempsey Powell**, soprano saxophone; **Joe Rigby**, tenor saxophone; **Don Strickling**, bass clarinet; **Ben Hanson**, bass; **Stephen Ried**, drums; and **Fred Jones**, African percussion . . . Tenor saxophonist **Sam Donahue** has been part of bassist **Earl May**'s quartet in the Living Room of New York's Playboy Club . . . Drummer **Sonny Brown**'s group played the Jazz Vespers at Rev. John Gensel's St. Peter's Lutheran Church. It was a service in memory of **Langston Hughes** and **Billy Strayhorn**. With Brown were trumpeter **Owens**; **Benny Powell**, bass trombone; **Benny Maupin**, tenor saxophone; **Kiane Zawadi**, euphonium; **Atilla Zoller**, guitar; **Al Dailey**, piano; **Jimmy Garrison**, bass; and **Millard Williams**, vocals. Original compositions were by Brown and **Bill Lee** . . . Vibist **Vera Auer**'s group did a Sunday concert at Rutgers University for junior high school students from poverty areas. With her were **Hugh Brodie**, tenor saxophone; **Gary Bartz**, alto saxophone; **Chris White**, bass; and **Walter Perkins**, drums . . . Guitarist **Sal Salvador**, with organist **Leslie Brathwaite** and ex-Ellington drummer **Jimmy Johnson**, has been a fixture at the Central Park North in White Plains . . . Guitarist **Jim Hall** was the featured artist at the Ottawa Summer Music Festival produced by the Canadian Broadcasting System July 13-14 . . . Drummer **Joe Coleman** has a Monday night session scene going at the Star Fire Lounge in Levittown, L. I. Recent guests have included vibists **Harry Sheppard** and **Mike Mainieri** and tenor saxophonist **Billy Mitchell** . . . The **Warren Chiasson-Jimmy Garrison Quartet** played a week at La Boheme in July. Vibist **Chiasson** and bassist **Garrison** had alto saxophonist **Arnie Lawrence** and drummer **Sonny Brown**.

Los Angeles: Apparently, there's no such thing as summer doldrums, not with outdoor and indoor concerts competing with clubs as well as with each other. Take July 22, for example: while **Carmen McRae**, **Stan Getz**, **Wes Montgomery**, and **Michel Legrand** held forth at the Hollywood Bowl, **Aretha Franklin** and **Moms Mabley** were at the Shrine Auditorium. Also due at the Bowl on successive nights: **Lou Rawls**, **Count Basie**, **Cannonball Adderley** (Aug. 11); **Dizzy Gillespie**, **Gloria Lynne**, **Lalo Schiffrin** (Aug. 12). The Shrine didn't fold up after **Miss Franklin**; one week later **Nina Simone** did a one-nighter there. Another amphitheatre, the Greek Theatre, not far from the Bowl in the Hollywood Hills, featured **Henry Mancini** and **Erroll Garner** for successive weeks and was due for a week-long visit by **Tony Bennett** in August. Yet another outdoor theatre, the Pilgrimage, did so well with its Los Angeles County-sponsored Sunday concerts (among those featured: **Jazz Crusaders**, **Roger Kellaway**, **Shelly Manne**, **Don Ellis**, and **Paul Horn**, with **Schiffrin** conducting his *Jazz Suite on the Mass Texts*),

that the county supervisors are seriously contemplating resuming the series in September, again with the accent on the modern. And down in Anaheim, at the Melodyland Theatre, pianist **Kellaway**'s trio shared the circular stage with **Bobby Darin** for one week . . . **Stan Kenton** followed the **Three Sounds** (**Gene Harris**, piano; **Andy Simpkins**, bass; **Donald Bailey**, drums) into **Shelly's**. The group had just recorded an album live at the Lighthouse. On the weekend that featured the trio, **Shelly Manne and His Men** had **Jimmy Witherspoon** with them—a rare departure. (Manne's combo seldom features a singer.) Featured on Mondays are **Ruth Price** and the **Dave Grusin Trio** (**Grusin**, piano; **Chuck Berghofer**, bass; **John Guerin**, drums). The same package is featured on Sundays at **Donte's**. Another cultural exchange between the two clubs found **Mike Barone's** big band at **Shelly's** for a one-nighter. Barone and his band play at **Donte's** on Wednesdays. A third instance of near-coincidental bookings found **Kenny Burrell** at **Donte's** for a Monday Guitar Night, before opening a two-week stand at the Manne-Hole. Burrell had flown in from San Francisco expressly for the guitar gig. With Burrell at **Donte's** were **Tommy Flanagan**, piano; **Chuck Berghofer**, bass; **Carl Lott**, drums; with drummer **Ed Thigpen** sitting in for one set . . . Thigpen came in with the other two-thirds of a trio that hopes to make Los Angeles somewhat of a base of operations: **Willie Ruff** and **Dwike Mitchell**, who recently returned from Brazil, where they did the music for a CBS film. At the moment, Ruff is writing the score for a short subject by **John Astin** (of *Addams Family* fame). Astin heard Ruff play guitar (Willie's own guitar tuning) at a party and commissioned him to score the film . . . **Barney Kessel** and **Joe Pass** followed Burrell into **Donte's** for successive guitar nights, with **George Van Eps**, **Herb Ellis**, and **Laurindo Almeida** scheduled for future Monday sessions. Trumpeter **Jack Sheldon** brought his group (**Jack Marshall**, guitar; **Joe Mondragon**, bass; **Stan Levey**, drums) to the club for a pair of Sundays. The Thursday "Serendipities," in which musicians improvise to silent films, utilized groups fronted by **Clare Fischer**, **Emil Richards**, **Dick Hyde**, and **Roger Kellaway**. Pianist **Pete Jolly** (with **Berghofer** and **Nick Martinis**) finished a series of weekend gigs there, followed by **Howard Roberts'** quartet . . . **Marty's-On-The-Hill** switched momentarily to a rock policy when they booked **Canned Heat** for ten days, along with guitarist-singer **Roy Gaines**. The group had a recording session on opening night which delayed their first set until 1:30 am. (Gaines carried the burden until **Canned Heat** showed up.) Singers **Muddy Waters** and **Otis Spann** followed . . . The **Tropicana** ran a farewell party (a gig that usually signals farewell to Los Angeles) for **Jack McDuff**, then brought in the **Jazz Symphonics**, a group of teenagers (15-17) dedicated not to rock, but surprisingly, to hard jazz . . . Big names continue at the Lighthouse: **Mose Allison** was followed by **Cannonball Adderley**;

then, back-to-back, guitarists **Charlie Byrd** and **Wes Montgomery**; and rounding out the month of September, **Ahmad Jamal** and **Cal Tjader** . . . At **Memory Lane**, **Vi Redd** played two non-successive weeks fronting different combos. First, she had **Marty Harris**, piano; **Red Mitchell**, bass; and **Clarence Johnston**, drums. Then, with Johnston still on drums, she was backed by pianist **Joe Sample** and bassist **George Morrow**. Miss Redd is now in the midst of a 12-week tour of London and Copenhagen, booked as a variety act (a singer who plays saxophone). Sitting in with Miss Redd's group at various times: **Gene Russell** and trombonist **Wayne Henderson**. Drummer Johnston recently played the Jazz Workshop in San Francisco with singer **Lorez Alexandria**. Other recent attractions at **Memory Lane**: **Wes Montgomery** and **Ahmad Jamal** for two weeks each, followed for one week by **Kenny Burrell** . . . The **Intermission Room**, which seems to fluctuate between topless, rock, and jazz, has suddenly come alive. Pianist **Phil Moore Jr.** fronted a trio there with **Lewis Large**, bass and busy **Clarence Johnston**, drums. They were followed by pianist **Kirk Stuart** . . . At the **Pied Piper**, bassist **Ike Isaacs'** trio still backs the endless procession of singers. **Tommy Mosley** was followed by **Aaron McNeil**, a blind singer who looks like—and does an excellent imitation of—**Ray Charles**. With the trio are **Jack Wilson**, piano, and **Jimmy Smith**, drums. One recent night heard an impressive array of sitting in: **Erroll Garner**, **Witherspoon**, and singer **Ernie Andrews**.

San Francisco: The Both/And Club, home base of saxophonist **John Handy**, has been suffering from financial problems. Owner **Delano Dean**, in an effort to fatten the club's treasury, showcased local groups several days in July. The Both/And made a profit and put numerous musicians in the spotlight at the same time. Pianist **Dick Conte**, saxophonist **Sonny Lewis**, and trumpeter **Peter Welker** headed the list of local talent. South African vocalist **Letta Mbulu** and **Roland Kirk** also played the Both/And in July. Organist **Richard (Groove) Holmes** and guitarist **Gabor Szabo** opened the month of August. Future bookings include the **Modern Jazz Quartet** in September and guitarist **Wes Montgomery** in October . . . **Glide Memorial Methodist Church** also gave recent exposure to local musicians. The church sponsored a free concert in July, with rock groups, jazz groups, modern dancers, gospel singers, an Israeli folk group, and a female soprano singing Gregorian chants . . . Flamenco guitarist **Juan Serrano**, booked for **El Matador** in September, played a concert last month at California State College at Hayward. Guitarist **Sandy Bull** performs at **El Matador** Sunday nights . . . Pianist **Denny Zeitlin's** trio (bassist **Joe Halpin**; drummer **Oliver Johnson**) played in the Bear's Lair of the University of California in July . . . **Si Zentner's** big band closed its one-week stay last

/Continued on page 52

The 15th annual *Down Beat* International Critics Poll toppled several established favorites from first place, and many of the key races were extremely close.

Of the 45 participating critics, 21 are American (or United States-based), 22 European, one Argentinian, and one Canadian. In spite of the heavy European representation, only American musicians won this year—a result, no doubt, of frequent foreign visits by American artists.

A new point system was introduced this year. Previously, the three choices in each category of the two divisions were rated in descending order, receiving three, two, and one points. This set order has been changed to a more flexible one. A total of nine points were assigned to each category, to be allocated among three choices as desired, but with the provision that no artist could receive more than five points. Thus for the first time critics had the opportunity to give equal (3-3-3) consideration to their choices—a point that escaped one critic, who complained that the new system “puts art on a level with horse racing” while taking advantage of the new equality.

Another innovation is the elimination of the Vocal Group category, in which fewer and fewer critics had been casting votes. Instead, a new category, Rock Group, has been introduced—a general heading under which critics were informed that they could vote for rhythm-and-blues, blues, and Gospel groups as well as straight rock. Participation in this category was spotty.

The absence, as in several previous polls, of a number of well-known United States and foreign critics may be noted by some of our readers. This is not due to noninvitation but to personal predilection. Some critics simply do not believe in polls. Others felt they had not been sufficiently active listeners to live performances during the last year to participate honestly in the voting. A few, alas, did not return their ballots in time for final tabulation.

As in previous years, critics were not allowed to vote in the Talent Deserving of Wider Recognition division for anyone who had received this award during the last five years. Unfortunately, some failed to observe this rule, thus wasting potential votes for other deserving artists.

Among the more interesting results of the poll is the victory of Pepper Adams



in the baritone saxophone TDWR category. Adams won in this category (then called “new star”) in 1957, and thus becomes the first artist to win twice since the rules were amended in 1960 (following two-in-a-row awards by Bill Evans and Benny Golson).

The tie between guitarists George Benson and Jimmy Raney symbolizes the dual function of the TDWR category—to focus attention on both new and “old” faces.

Duke Ellington’s monumental victory in no fewer than five categories is a “first,” of course—and there are no likely contenders. Another recordholder is Ella Fitzgerald, whose celebration of her 15th straight victory in the female vocalist category represents a clean sweep of the poll from its inception. Runners-up are J. J. Johnson and Milt Jackson, both of whom won their 13th victory in a row.

A word of caution: before you go on to peruse the poll results, muttering to yourself about the failure of your favorite musicians to win, keep in mind that this poll, as any poll, does not intend to establish who is “best.” The results are quite simply a survey of critical opinion about jazz performances during the last year, based on personal tastes (and even prejudices), and availability of new records and opportunity for “live” listening.

It is a virtue of the poll system that it tends to cancel out individual preconceptions and limitations, this achieving an impersonal median of opinion.

In this respect, the annual *Down Beat* International Critics Poll performs a valuable service, especially if it is interpreted, as it is designed to be, as a reflection of the last year in jazz. It is safe to say that many who participate in this poll do not cast votes for personal all-time favorites if they have not had the opportunity to hear them during the period in question or have not heard them at their best.

In the Hall of Fame and Record and Reissue of the Year categories, critics were allowed three selections, each receiving one point. In the poll results, no musician or group receiving fewer than 10 points is listed, with the exception of the Rock Group category in the TDWR division, where only one group received 10 points or more and all receiving more than five points are listed.

A listing of each critic’s individual voting begins on page 20. —*Morgenstern*

INTERNATIONAL JAZZ CRITICS POLL

record of the year

Popular	
Duke Ellington	8
Miles Smiles	8
Unit Structures	7
Live at Monterey	5
Sacred Concert	5
The Jazz Orchestra	5
Duke Ellington	
Thad Jones-Mel Lewis	

hall of fame

12	Bessie Smith
11	Sidney Bechet
10	Billy Strayhorn
10	Fats Waller
8	Jack Teagarden
7	Henry Red Allen
6	Jimmy Blanton
5	Clifford Brown
5	Fletcher Henderson
5	King Oliver
5	Django Reinhardt

reissue of the year

Things Ain't What They Used To Be	17
The Blue Bechet	9
Valentine Stomp	6
Greatest Hits	5
Ellington Groups (Hodges-Stewart)	
Sidney Bechet	
Fats Waller	
Miles Davis	



ELLINGTON
KIRK

DAVIS
JOHNSON

COLEMAN

ROLLINS

CARNEY
JACKSON

band

- 163 Duke Ellington
- 61 Count Basie
- 48 Thad Jones-Mel Lewis
- 37 Woody Herman
- 18 Buddy Rich
- 16 Gerald Wilson

combo

- 108 Miles Davis
- 57 Ornette Coleman
- 49 John Coltrane
- 22 Modern Jazz Quartet
- 14 Oscar Peterson
- 12 John Handy
- 10 Dizzy Gillespie
- 10 Thelonious Monk

composer

- 149 Duke Ellington
- 47 Ornette Coleman
- 26 Thelonious Monk
- 17 George Russell
- 16 Billy Strayhorn
- 14 Cecil Taylor
- 12 Lalo Schiffrin
- 11 Gil Evans

arranger

- 108 Duke Ellington
- 71 Gil Evans
- 41 Oliver Nelson
- 19 Benny Carter
- 17 Billy Strayhorn
- 11 George Russell
- 10 Rod Levitt

trumpet

- 100 Miles Davis
- 92 Dizzy Gillespie
- 37 Clark Terry
- 31 Freddie Hubbard
- 25 Buck Clayton
- 17 Roy Eldridge
- 17 Art Farmer
- 13 Cootie Williams
- 12 Don Cherry
- 11 Louis Armstrong

trombone

- 82 J. J. Johnson
- 55 Roswell Rudd
- 51 Vic Dickenson
- 41 Bob Brookmeyer
- 33 Lawrence Brown
- 30 Grachan Moncur III
- 26 Dickie Wells
- 19 Albert Mangelsdorff
- 10 Al Grey

alto saxophone

- 87 Ornette Coleman
- 82 Johnny Hodges
- 41 Phil Woods
- 35 Jackie McLean
- 31 Benny Carter
- 25 John Handy
- 18 Cannonball Adderley
- 14 Lee Konitz
- 12 Paul Desmond
- 11 Sonny Stitt
- 10 Charlie Mariano
- 10 Sonny Criss

tenor saxophone

- 80 Sonny Rollins
- 77 John Coltrane
- 43 Stan Getz
- 34 Coleman Hawkins
- 34 Ben Webster
- 30 Archie Shepp
- 17 Paul Gonsalves
- 15 Charles Lloyd
- 14 Dexter Gordon
- 10 Zoot Sims

baritone saxophone

- 148 Harry Carney
- 90 Gerry Mulligan
- 57 Pepper Adams
- 15 Cecil Payne

clarinet

- 101 Pee Wee Russell
- 42 Jimmy Hamilton
- 41 Buddy DeFranco
- 37 Tony Scott
- 34 Jimmy Giuffre
- 19 Benny Goodman
- 17 Albert Nicholas
- 10 Russell Procope

misc. instrument

- 87 Roland Kirk, MS
- 46 Stuff Smith, VI
- 39 Jean-Luc Ponty, VI
- 37 John Coltrane, SS
- 37 Yusef Lateef, Ob
- 18 Steve Lacy, SS
- 15 Michael White, VI
- 11 Ravi Shankar, Si
- 10 Ray Nance, VI

Key: MS—manzella, strich;
SS—soprano saxophone; VI—
violin; Ob—oboe; Si—sitar



MOODY
SMITH

RUSSELL

MONTGOMERY
HINES

DAVIS
ARMSTRONG

JONES
FITZGERALD
THE BEATLES

flute

- 84 James Moody
- 83 Roland Kirk
- 67 Yusef Lateef
- 49 Charles Lloyd
- 29 Frank Wess
- 22 Herbie Mann
- 12 Bud Shank
- 11 Jeremy Steig

vibes

- 118 Milt Jackson
- 99 Bobby Hutcherson
- 63 Gary Burton
- 55 Lionel Hampton
- 10 Roy Ayers

piano

- 70 Earl Hines
- 57 Bill Evans
- 34 Oscar Peterson
- 34 Cecil Taylor
- 32 Herbie Hancock
- 27 Thelonious Monk
- 22 Jaki Byard
- 22 Erroll Garner
- 21 Teddy Wilson
- 11 Duke Ellington

organ

- 108 Jimmy Smith
- 51 Shirley Scott
- 25 Wild Bill Davis
- 22 Larry Young
- 17 Richard (Groove) Holmes
- 16 Don Patterson
- 13 Count Basie
- 11 Clare Fischer

guitar

- 80 Wes Montgomery
- 65 Kenny Burrell
- 61 Jim Hall
- 46 Gabor Szabo
- 20 Attila Zoller
- 16 Grant Green
- 13 Bola Sete
- 11 George Benson

bass

- 92 Richard Davis
- 65 Charles Mingus
- 54 Ray Brown
- 45 Ron Carter
- 26 Steve Swallow
- 18 George Duvivier
- 13 Milt Hinton
- 12 David Izenzon
- 11 Jimmy Garrison

drums

- 89 Elvin Jones
- 55 Buddy Rich
- 54 Tony Williams
- 44 Max Roach
- 33 Roy Haynes
- 16 Jo Jones
- 13 Louis Bellson
- 12 Sunny Murray
- 11 Art Blakey

male singer

- 66 Louis Armstrong
- 41 Ray Charles
- 39 Jimmy Rushing
- 30 Joe Williams
- 27 Jimmy Witherspoon
- 25 Joe Turner
- 23 Lightnin' Hopkins
- 21 Mel Torme
- 19 Frank Sinatra
- 11 Lou Rawls

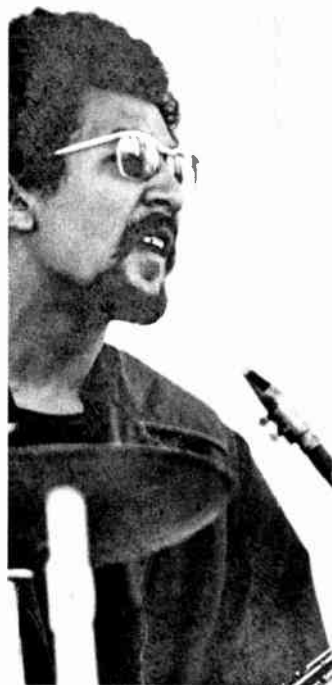
female singer

- 89 Ella Fitzgerald
- 66 Sarah Vaughan
- 56 Carmen McRae
- 30 Sheila Jordan
- 20 Anita O'Day
- 14 Aretha Franklin
- 14 Cleo Laine
- 14 Abbey Lincoln
- 12 Peggy Lee

rock group

- 44 Beatles
- 22 Muddy Waters
- 19 Supremes
- 14 James Brown
- 13 B.B. King
- 10 Byrds
- 10 Lovin' Spoonful

talent deserving of wider recognition



LLOYD
ELLIS

HANCOCK
T. JONES

OWENS
BROWN
HENDERSON

MC PHERSON
ADAMS
ROBINSON

WHITE

band

- 70 Don Ellis
- 57 Buddy Rich
- 26 Kenny Clarke-Francy Boland
- 24 Sun Ra
- 11 Clark Terry
- 10 Rod Levitt

combo

- 49 Charles Lloyd
- 29 Archie Shepp
- 20 Albert Ayler
- 19 John Handy
- 12 Albert Mangelsdorff
- 12 Don Rendell-Ian Carr
- 10 Marshall Brown-Lee Konitz
- 10 Gary Burton
- 10 Sun Ra

composer

- 38 Herbie Hancock
- 14 Charles Lloyd
- 14 Tom McIntosh
- 13 Giorgio Gaslini
- 12 Pavel Blatny
- 12 Sun Ra
- 12 Cecil Taylor
- 11 Graham Collier
- 11 Andrew Hill

arranger

- 30 Thad Jones
- 15 Francy Boland
- 14 Don Ellis
- 14 Tom McIntosh
- 13 Nat Pierce
- 11 Bill Holman

trumpet

- 36 Jimmy Owens
- 20 Bill Coleman
- 17 Franco Ambrosetti
- 15 Freddie Hubbard
- 15 Woody Shaw
- 14 Kenny Dorham
- 13 Manfred Schoof
- 12 Al Aarons
- 10 Thad Jones
- 10 Alan Shorter

trombone

- 43 Garnett Brown
- 18 Lawrence Brown
- 17 Bennie Green
- 14 Al Grey
- 14 Erich Kleinschuster
- 12 Wayne Henderson
- 12 Phil Wilson
- 10 Grover Mitchell
- 10 Eje Thelin

alto saxophone

- 27 Charles McPherson
- 24 Lee Konitz
- 23 Marion Brown
- 18 James Spaulding
- 17 Frank Strozier
- 16 Sonny Criss
- 13 Captain John Handy
- 12 Byron Allen
- 12 Arnie Lawrence
- 12 Roscoe Mitchell

tenor saxophone

- 37 Joe Henderson
- 30 Albert Ayler
- 24 Pharaoh Sanders
- 21 Eddie (Lockjaw) Davis
- 19 Sam Rivers
- 17 Paul Gonsalves
- 17 Johnny Griffin
- 16 Joe Farrell
- 16 Buddy Tate
- 12 James Moody

baritone saxophone

- 31 Pepper Adams
- 22 Ronnie Ross
- 19 Johnny Barnes
- 16 Pat Patrick
- 13 Charlie Fowlkes
- 10 Nick Brignola

clarinet

- 25 Perry Robinson
- 20 Russell Procope
- 17 Eddie Daniels
- 15 Albert Nicholas
- 13 Rolf Kuhn
- 11 Kenny Davern
- 10 Tony Scott



STEIG
IZENZON

VIG
JARRETT

PATTERSON
GRAVES

BENSON
RANEY
BOONE

THE SUPREMES
ALEXANDRIA

misc. instrument

- 28 Michael White, VI
- 22 Steve Lacy, SS
- 14 Bob Wilber, SS
- 13 Lucky Thompson, SS
- 12 Sun Ra, CI
- 11 Budd Johnson, SS
- 11 Howard Johnson, Tu
- 10 Stephane Grappelly, VI

Key: VI—violin; SS—soprano saxophone;
CI—cello; Tu—Tuba.

flute

- 40 Jeremy Steig
- 23 Hubert Laws
- 21 Eric Dixon
- 20 Jerome Richardson
- 13 Joe Farrell
- 11 Buddy Colette

vibes

- 25 Tommy Vig
- 22 Karlhans Berger
- 15 Lynn Bessing

piano

- 39 Keith Jarrett
- 31 Roger Kellaway
- 20 Martial Solal
- 19 Herbie Hancock
- 17 Barry Harris
- 17 Don Pullen
- 16 Paul Bley
- 16 Stan Tracey
- 14 Hank Jones
- 14 Denny Zeitlin
- 12 Steve Kuhn
- 10 Tommy Flanagan

organ

- 32 Don Patterson
- 19 Ingfried Hoffman
- 14 Martial Solal
- 13 Lou Bennett
- 13 Clare Fischer
- 11 Lonnie Smith
- 10 Eddy Louiss

guitar

- 41 George Benson
- 41 Jimmy Raney
- 39 Dennis Budimir
- 31 Larry Coryell
- 16 Jerry Hahn
- 13 Buddy Guy

bass

- 45 David Izenzon
- 36 Eddie Gomez
- 18 Henry Grimes
- 17 Jimmy Garrison
- 13 Charlie Haden
- 12 George Duvivier
- 12 John Lamb
- 12 Niels-Henning Orsted Pedersen
- 11 Jeff Clyne

drums

- 36 Milford Graves
- 22 Grady Tate
- 19 Billy Higgins
- 18 Frank Butler
- 18 Daniel Humair
- 16 Oliver Jackson
- 14 Charles Moffett
- 12 Jack DeJohnette
- 12 Rashied Ali

male singer

- 19 Richard Boone
- 16 Joe Turner
- 11 Jimmy Witherspoon
- 10 Bill Henderson
- 10 O. C. Smith
- 10 Clark Terry

female singer

- 17 Lorez Alexandria
- 16 Betty Carter
- 16 Patti Waters
- 14 Anita O'Day
- 12 Ethel Ennis
- 12 Aretha Franklin
- 11 Esther Marrow
- 10 Karin Krog

rock group

- 12 Supremes
- 7 Four Tops
- 7 Staple Singers
- 6 Paul Butterfield
- 6 B.B. King
- 6 Jeremy and the Satyrs

how they voted

Below, in alphabetical order, are listed the individual critics' choices and comments. Where fewer than three names are listed in a category, the critic made no other choices, or voted for a musician who was ineligible. In the Hall of Fame and Record and Reissue of the Year categories, each critic was allowed three choices, worth one point each. Talent Deserving of Wider Recognition choices are listed in parentheses. A number of critics did not cast votes in each category in this division.

ALAN BATES

Jazz Critic; Producer; Promoter

Band: Ellington—5, Gerald Wilson—2, Herman—2 (Rich—4, Clarke-Boland—3, Sun Ra—2). **Combo:** O. Coleman—4, Chas. Lloyd—3, M. Davis—2 (Sun Ra—5, Albert Ayler—2, George Benson—2). **Composer:** Ellington—5, Coleman—2, Mingus—2 (Sun Ra—4, A. Hill—3, Dollar Brand—2). **Arranger:** Ellington—5, Oliver Nelson—2, Budd Johnson—2 (Thad Jones—4, Frank Foster—3, Gil Fuller—2). **Trumpet:** Gillespie—5, Davis—3, Terry—1 (Kenny Dorham—4, Bill Coleman—3, Emmett Berry—2). **Trombone:** Grachan Moncur—4, Vic Dickenson—3, Roz Rudd—2. **Alto:** O. Coleman—5, Jackie McLean—2, Stitt—2 (Sonny Criss—4, Roscoe Mitchell—3, Marion Brown—2). **Tenor:** Coltrane—4, Dexter Gordon—3, Chas. Lloyd—2 (Jimmy Griffin—4, Buddy Tate—3, Pharaoh Sanders—2). **Baritone:** Carney—4, Charles Davis—3, Ronnie Cuber—2 (Pat Patrick—3). **Clarinet:** Pee Wee Russell—4, Jimmy Hamilton—3, Albert Nicholas—2. **Misc. Instrument:** Kirk—4, Stuff Smith—3, Julius Watkins—2 (Steve Lacy—4, Mike White—2). **Flute:** James Moody—4, Lloyd—3, Yusef Lateef—2 (Sahib Shihab—4). **Vibes:** Bobby Hutcherson—5, Gary Burton—3, Walt Dickerson—1. **Piano:** Hines—4, Teddy Wilson—3, Ellington—2 (Kenny Drew—4, Keith Jarrett—3, Roger Kellaway—2). **Organ:** Don Patterson—4, Shirley Scott—3, Lonnie Smith—2 (Basie—5). **Guitar:** Kenny Burrell—4, George Benson—3, Wes Montgomery—2 (Jimmy Raney—5, Steve Cropper—3). **Bass:** Mingus—5, Jimmy Garrison—3, Ray Brown—1 (Ronnie Boykins—4, Dave Izenzon—3, Orsted Pedersen—2). **Drums:** Rich—5, Tony Williams—3, Roy Haynes—1 (Charles Moffett—4, Milford Graves—3). **Male Singer:** Lightnin' Hopkins—4, Otis Redding—3, James Brown—2 (Earl Coleman—4). **Female Singer:** Vaughan—4, O'Day—3, Fitzgerald—2. **Rock Group:** James Brown—4, B. B. King—3, Muddy Waters—2 (Booker T & the MG's—4). **Hall of Fame:** Bechet, Waller, Clifford Brown. **Record of the Year:** Bobby Hutcherson, *Happenings*; Booker Ervin,

Structurally Sound; Miles Davis, *Miles Smiles*. **Reissue of the Year:** Ellington *Era, Vol II*; Parker, *Jazz at Massey Hall*; *Best of Getz*.

JOACHIM E. BERENDT

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

Band: Ellington—5, Don Ellis—2, Woody Herman—2 (Ellis—4, George Russell Emanon Band in Stockholm—3, Clarke-Boland—2). **Combo:** Miles Davis—4, Coltrane—3, O. Coleman—2 (Archie Shepp—5, Lloyd—3, Manfred Schoof—1). **Composer:** Ellington—4, O. Coleman—3, Monk—2 (Alex von Schlippenbach—4, Krzysztof Komeda—3, Herbie Hancock—2). **Arranger:** Billy Strayhorn—4, Ellis—3, George Russell—2 (Ellis—5, Francy Boland—3). **Trumpet:** Miles Davis—4, Gillespie—4, Don Cherry—1 (Woody Shaw—3, Manfred Schoof—3, Franco Ambrosetti—3). **Trombone:** J. J. Johnson—5, Albert Mangelsdorff—2, Rudd—2 (Eje Thelin—4, Garnett Brown—3, Erich Kleinschuster—2). **Alto:** O. Coleman—5, Johnny Hodges—3, Jackie McLean—1 (Lee Konitz—3, James Spaulding—3). **Tenor:** Coltrane—4, Rollins—3, Pharaoh Sanders—2 (Sanders—4, Joe Henderson—3, Nathan Davis—2). **Baritone:** Carney—5, Sahib Shihab—3, Mulligan—1 (Pepper Adams—4, Gene Allen—3, Charlie Fowlkes—2). **Clarinet:** Rolf Kuhn—4, Tony Scott—3, DeFranco—2 (Kuhn—5, Albert Nicholas—2, Emil Mangelsdorff—1). **Misc. Instrument:** Kirk—4, Coltrane—3, Jean Luc Ponty—2 (Lucky Thompson—4, Steve Lacy—3, Sonny Terry—2). **Flute:** Kirk—4, Lateef—3, Shihab—2 (Shihab—5, Emil Mangelsdorff—4). **Vibes:** Bobby Hutcherson—4, Milt Jackson—3, Dave Pike—2 (Karlhans Berger—5, Fats Sadi—4). **Piano:** Cecil Taylor—5, Hines—3, Hancock—1 (Jarrett—4, Zeitlin—3, Pullen—2). **Organ:** Larry Young—5, Jimmy Smith—2, Shirley Scott—2 (Don Patterson—4, Eddie Louiss—3, Ingfried Hoffman—2). **Guitar:** Jim Hall—4, Attila Zoller—3, Baden Powell—2 (Buddy Guy—5, T-Bone Walker—3, Larry Coryell—1). **Bass:** Ray Brown—4, Charlie Haden—3, Garrison—2 (Izenzon—4, Jimmy Woode—3, Orsted Pedersen—2). **Drums:** Roach—4, Rich—3, Tony Williams—2 (Milford Graves—4, Daniel Humair—3, Joe Chambers—2). **Male Singer:** Armstrong—5, Lightnin' Hopkins—3, Joe Turner—1 (John Lee Hooker—4, Sleepy John Estes—3, Otis Spann—2). **Female Singer:** Fitzgerald—4, Vaughan—3, Abbey Lincoln—2 (Karin Krog—5, Patty Waters—2). **Hall of Fame:** Bessie Smith, Fats Waller, Clifford Brown. **Record of the Year:** Cecil Taylor, *Unit Structures*; Don Ellis in *Monterey*; Archie Shepp in *San Francisco*. **Reissue of the Year:** Blue Bechet; Fats Waller, *Valentine Stomp*; Sonny Rollins-Clifford Brown-Max Roach, *Three Giants*.

DAVE BITTAN

Contributor, *Down Beat*, *Variety*

Band: Ellington—3, Basie—3, Lewis-Jones—3 (Ellis—3, Juilliard Jazz Band—3, Pennsbury (Pa.) High Concert Jazz

Band—3). **Combo:** MJQ—3, Gillespie—3, M. Davis—3 (Marshall Brown-Lee Konitz—3, Gordon Henkel—3, Albert Mangelsdorff—3). **Composer:** Ellington—3, O. Coleman—3, Monk—3 (Hancock—3, Jimmy Heath—3, Kirk Nurock—3). **Arranger:** Gil Evans—3, Ellington—3, Rod Levitt—3 (Jimmy Jones—3, Thad Jones—3, Jimmy Heath—3). **Trumpet:** Gillespie—3, Davis—3, Terry—3 (Randy Brecker—3, Jimmy Owens—3, Richard Williams—3). **Trombone:** J. J. Johnson—3, Al Grey—3, Albert Mangelsdorff—3 (Lawrence Brown—3, Dickie Wells—3, Dan Shumeyko—3). **Alto:** Hodges—3, Phil Woods—3, Sonny Stitt—3 (Bob Maksymkow—3, Konitz—3, Lou Donaldson—3). **Tenor:** Stitt—3, Coltrane—3, Getz—3 (Budd Johnson—3, Joe Farrell—3, Lockjaw Davis—3). **Baritone:** P. Adams—3, Carney—3, Mulligan—3 (John Castellano—3, Ronnie Ross—3). **Clarinet:** DeFranco—3, Russell—3, Bill Smith—3 (Kenny Davern—3). **Misc. Instrument:** Kirk—3, Rufus Harley—3, Dorothy Ashby—3. **Flute:** Moody—3, Lateef—3, Lloyd—3 (Hubert Laws—3, Jerome Richardson—3). **Vibes:** Jackson—3, Hampton—3, Burton—3 (Tommy Vig—3, Tubby Hayes—3, Johnny Coates Jr.—3). **Piano:** Bill Evans—3, Hancock—3 (Johnny Coates Jr.—3, Clare Fischer—3). **Organ:** Groove Holmes—3, Shirley Scott—3, Jimmy Smith—3 (Don Patterson—3, Jack McDuff—3). **Guitar:** Burrell—3, Grant Green—3, Szabo—3 (Benson—3, Raney—3, Budimir—3). **Bass:** Richard Davis—3, Carter—3, Swallow—3 (Gomez—3, Israels—3, Lamb—3). **Drums:** Rich—3, Elvin Jones—3, Tony Williams—3 (Grady Tate—3, Ronnie Bedford—3, Dee Barton—3). **Male Singer:** Joe Williams—3, Johnny Hartman—3, Mel Torme—3 (Bill Henderson—3, Joe Mooney—3, Al Gambino—3). **Female Singer:** Vaughan—3, McRae—3, Fitzgerald—3 (Jackie Cain—3, Irene Reid—3, Marge Dodson—3). **Rock Group:** Beatles—3, Lovin' Spoonful—3, Blues Project—3 (Byrds—3, Yardbirds—3, Cyrle—3). **Hall of Fame:** Jack Teagarden, Fletcher Henderson. **Record of the Year:** MJQ, *Blues at Carnegie Hall*; Don Ellis at *Monterey*; Lewis-Jones, *The Jazz Orchestra*. **Reissue of the Year:** Miles Davis' *Greatest Hits*; Fats Waller, *Valentine Stomp*.

Don't laugh at the stage band picks. The Juilliard band, with astonishing soloists, will terrify you. And John Mack's kid band from Bucks County, Pa., is incredible. The quality of musicians produced by the stage band movement could bring back the big bands. These kids must have a place to play.

STANLEY DANCE

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

Band: Ellington—5, Basie—3, Jones-Lewis—1 (Hines—5, Swingers Inc.—2, Ohio State—2). **Combo:** Hines—5, Buddy Tate—3, Wild Bill Davis—1 (Saints & Sinners—4, George Benson—4). **Composer:** Ellington—5 (Johnny Hodges—5, Wild Bill Davis—3, Randy Weston—1). **Arranger:** Ellington—5, Benny Carter—

3, Frank Foster—1 (Nat Pierce—5, Eric Dixon—2, Bobby Plater—2). **Trumpet:** Buck Clayton—3, Roy Eldridge—3, Cootie Williams—3 (Snooky Young—3, Montey Johnson—3, Emmett Berry—3). **Trombone:** Wells—4, Dickenson—3, Lawrence Brown—2 (Benny Morton—4, Henderson Chambers—3, Bill Hughes—2). **Alto:** Hodges—5, Carter—4, Earle Warren—1 (Bobby Plater—3, Russell Procope—3, Howard Johnson—3). **Tenor:** Gonsalves—3, Hawkins—3, Webster—3 (Buddy Tate—3, Budd Johnson—3, Lockjaw Davis—3). **Baritone:** Carney—5, Heywood Henry—3, Jerome Richardson—1 (Adams—5, Charlie Fowlkes—2, Danny Bank—2). **Clarinet:** Albert Nicholas—5, Procope—2, Hamilton—2 (Marshall Royal—4, Rudy Rutherford—3, Bobby Donovan—2). **Misc. Instrument:** Stuff Smith—3, Ray Nance—3, Hank Jones—3 (Bob Wilber—3, Aaron Bell—3, George Smith—3). **Flute:** Wess—4, Kirk—3, Moody—2 (Dixon—5). **Vibes:** Hampton—5 (Bill Berry—5). **Piano:** Hines—5, Ellington—2, Basie—2 (Hank Jones—5, Willie (the Lion) Smith—2, Sir Charles Thompson—2). **Organ:** Wild Bill Davis—5, Milt Buckner—3 (Lonnie Smith—5). **Guitar:** Tiny Grimes—3, T-Bone Walker—3, Al Casey—3 (Benson—5, Billy Butler—2, Dickey Thompson—2). **Bass:** Duvivier—4, Hinton—3, Davis—2 (Aaron Bell—4, Bob Cranshaw—3, Red Callender—2). **Drums:** Jo Jones—3, Jimmy Crawford—3, Sam Woodyard—3 (Oliver Jackson—5, Panama Francis—3, Candy Finch—1). **Male Singer:** Armstrong—5, Rushing—2, Turner—2 (T-Bone Walker—5, Eddie Vinson—2, Richard Boone—2). **Female Singer:** Fitzgerald—5 (Aretha Franklin—3, Roberta Peck—3). **Rock Group:** Muddy Waters—3, B. B. King—3, Junior Wells—3. **Hall of Fame:** Billy Strayhorn, Willie Smith, Sidney Bechet. **Record of the Year:** *Here Comes Earl Fatha Hines*; Jay McShann, *McShann's Piano*; Hines, *Dinah*. **Reissue of the Year:** Ellington, *Johnny Come Lately*; Hodges-Stewart, *Things Ain't What They Used To Be*; Hodges, *Alto Blue*.

Because I like big bands, some of my votes recognize ability in the section rather than as soloist.

DON DeMICHEAL

Former Editor, *Down Beat*

Band: Ellington—5, Jones-Lewis—3 (Rich—3, Chicago Jazz Ensemble—3). **Combo:** MJQ—4, M. Davis—4 (Art Farmer—3, John Handy—1, Muddy Waters—1). **Composer:** Ellington—5, Monk—2, John Lewis—2 (Hancock—4, Bill Russo—2, J. J. Johnson—2). **Arranger:** Ellington—4, Gil Evans—4, McFarland—1 (Jimmy Jones—4, J. J. Johnson—2, Lalo Schiffrin—2). **Trumpet:** Davis—3, Farmer—3, Gillespie—3 (Cootie Williams—4, Owens—2, Dorham—2). **Trombone:** Dickenson—5, Brookmeyer—2, J. J. Johnson—2 (Wells—3, Bennie Green—3, Floyd O'Brien—3). **Alto:** Stitt—3, Adderley—3, Hodges—3 (Charles McPherson—4, Arnie Lawrence—2, Roscoe Mitchell—2). **Tenor:** Coltrane—3, Getz—3, Webster—3 (Eddie Harris—3, Gonsalves—3, Sandy Mosse—3). **Baritone:** Mulligan—3, Car-

ney—3, Adams—3. **Clarinet:** Russell—5, Frank Chace—4 (Chace—5, Procope—4). **Misc. Instrument:** Coltrane—5, Kirk—2. **Stuff Smith—2** (Cy Touff—5, Howard Johnson—2, James Cotton—2). **Flute:** Wess—4, Lateef—2, Moody—2. **Vibes:** Jackson—5, Hampton—2, Norvo—2. **Piano:** Bill Evans—3, John Lewis—3, Monk—3 (Hank Jones—3, Waldron—3, Barry Harris—3). **Organ:** Jimmy Smith—5, Scott—2, Don Patterson—2 (Patterson—5). **Guitar:** Hall—3, Szabo—3, Burrell—3 (Raney—5). **Bass:** Davis—3, Ray Brown—3, Mingus—3 (Gomez—5, Cleveland Eaton—2, Richard Evans—2). **Drums:** Rich—3, Elvin Jones—3, Haynes—3 (Tate—3, Oliver Jackson—3, Bob Cousins—3). **Male Singer:** Ray Charles—3, Armstrong—3, Bill Henderson—2 (Big Joe Williams—3, Sleepy John Estes—3, Turner—3). **Female Singer:** McRae—5, Sheila Jordan—3 (Shirley Horn—3, Esther Marrow—3). **Hall of Fame:** Jimmy Blanton, Sid Catlett, Jack Teagarden. **Record of the Year:** Coltrane, *Meditations*; *The Popular Duke Ellington*; Davis, *Miles Smiles*. **Reissue of the Year:** Hodges-Stewart, *Things Ain't What They Used To Be*; Young-Cole-Rich, *Giants 3*; Fats Waller, *Fractious Fingering*.

LUBOMIR DORUZKA

Editor, *Melodie*, Czechoslovakia

Band: Ellington—5, Herman—3, Basie—1 (Clarke-Boland—5, Gustav Brom—3, Karel Krautgartner—1). **Combo:** Miles Davis—4, O. Coleman—3, Coltrane—2 (New York Art Quartet—5, Lloyd—3, Manfred Schoof—1). **Composer:** Ellington—4, Schiffrin—3, George Russell—2 (Pavel Blatny—4, Jaromir Hnlicka—3, Giorgio Gaslini—2). **Arranger:** Ellington—4, Oliver Nelson—3, Gil Evans—2 (Francis Boland—5). **Trumpet:** Davis—4, Gillespie—3, Terry—1 (Dusko Goycovic—4, Franco Ambrosetti—3). **Trombone:** J. J. Johnson—4, Rudd—3, Brookmeyer—1 (Erich Kleinschuster—5, Eje Thelin—3). **Alto:** O. Coleman—4, Hodges—3, McLean—2 (Byron Allen—5, Zbigniew Namyslowski—2). **Tenor:** Coltrane—4, Rollins—3, Shepp—2 (Sanders—4, Nathan Davis—3, Gerd Dudek—2). **Baritone:** Carney—4, Mulligan—3, Shihab—2 (Ronnie Ross—5). **Clarinet:** DeFranco—4, Giuffre—3, Scott—1. **Misc. Instrument:** Kirk—5, Coltrane—3, Lateef—1 (Sun Ra—4, Lacy—4). **Flute:** Kirk—5, Moody—2, Shihab—1. **Vibes:** Jackson—5, Hutcherson—3, Burton—1 (Berger—5). **Piano:** Monk—4, Hines—3, Peterson—2 (Zeitlin—5, Stan Tracey—3, Jan Hammer Jr.—1). **Organ:** J. Smith—5, Scott—3, Don Patterson—1 (Lou Dennett—4, Ingfried Hoffmann—3). **Guitar:** Montgomery—5, Hall—3, Zoller—1 (Budimir—5, Raney—1). **Bass:** Mingus—4, Richard Davis—3, R. Brown—2 (Izenzon—5, Roman Dylag—2, Miroslav Vitous—2). **Drums:** Elvin Jones—4, Roach—3, Rich—1 (Graves—5, Daniel Humair—3, Phil Seamen—1). **Male Singer:** Charles—4, Armstrong—3, Jimmy Witherspoon—1. **Female Singer:** Fitzgerald—5, Vaughan—3, O'Day—1 (Betty Carter—5). **Rock Group:** Spencer Davis—5, Animals—4. **Hall of Fame:** O. Coleman. **Record of**

the Year: *George Russell Sextet at Beethoven Hall—II*; Gulda, *Music for 4 Soloists and Band*.

Not fully acquainted with the American scene, I again concentrated in the Talent Deserving of Wider Recognition section on European musicians known to me. Almost the same applies to the records, as I found it rather difficult to receive current American records.

GILBERT M. ERSKINE

Contributor, *Down Beat*

Band: Ellington—4, Jones-Lewis—3, Basie—2 (Levitt—3, Ellis—3, Clarke-Boland—3). **Combo:** MJQ—5, M. Davis—3, Roach—1 (Lloyd—3, A. Mangelsdorff—3, Handy—3). **Composer:** Ellington—5, Schiffrin—3, Lloyd—1 (Hancock—4, Bobby Timmons—3, Jymie Merritt—2). **Arranger:** O. Nelson—4, McFarland—4, Clare Fischer—1 (T. Jones—3, Tom McIntosh—3, Gil Fuller—3). **Trumpet:** Carmell Jones—3, Terry—3, Clayton—3 (Bobby Hackett—3, Billy Butterfield—3, Al Aarons—3). **Trombone:** J. J. Johnson—4, A. Mangelsdorff—3, Brookmeyer—2 (Bennie Green—5, Lou McGarity—2, Cutty Cutshall—2). **Alto:** Desmond—3, Handy—3, Hodges—3 (McPherson—5, Konitz—2, Bob Wilber—2). **Tenor:** Webster—4, Lloyd—3, Bud Freeman—2 (Eddie Miller—3, Don Byas—3, Budd Johnson—3). **Baritone:** Mulligan—3, Adams—3, Carney—3 (Ronnie Ross—3, Frank Hittner—3, Johnny Barnes—3). **Clarinet:** Russell—5, DeFranco—3, Hamilton—1 (Raymond Burke—5, Procope—2, Sammy Rimington—2). **Misc. Instrument:** Lateef—3, Stuff Smith—3, Jean Luc Ponty—3 (Mike White—3, Bob Wilber—3, Julius Watkins—3). **Flute:** Kirk—3, Lateef—3, Moody—3 (Jeremy Steig—4, Bud Shank—3, Jerome Richardson—2). **Vibes:** Jackson—5, Hutcherson—3, Hampton—1 (Vig—3, Tjader—3, McFarland—3). **Piano:** Teddy Wilson—4, Ralph Sutton—4, Jaki Byard—1 (Hancock—5, Zeitlin—2, Lou Stein—2). **Organ:** J. Smith—3, C. Fischer—3, Scott—3 (Sir Charles Thompson—3, Ingfried Hoffmann—3, Richard Holmes—3). **Guitar:** Grant Green—4, Hall—3, Freddie Green—2 (Benson—3, Coryell—3, George Van Eps—3). **Bass:** Richard Davis—3, Milt Hinton—3, Duvivier—3 (Cecil McBee—3, Gomez—3). **Drums:** Blakey—3, Haynes—3, Rich—3 (Higgins—5, Cliff Leeman—2, Morey Feld—2). **Male Singer:** Armstrong—5, Hopkins—2, Witherspoon—2 (Allison—3, Otis Spann—3, Bob Dorough—3). **Female Singer:** McRae—3, Nancy Wilson—3, Peggy Lee—3 (Teri Thornton—3, B. Carter—3, Ethel Ennis—3). **Hall of Fame:** King Oliver, Django Reinhardt, Fats Waller. **Record of the Year:** MJQ, *Blues at Carnegie Hall*; Lateef, *A Flat, G Flat and C*; *The Popular Duke Ellington*. **Reissue of the Year:** Hodges-Stewart, *Things Ain't What They Used to Be*; Waller, *Valentine Stomp*; Various Artists, *Chicago: South Side*.

Many of my choices reflect my agreeable surprise to the power of musicians who have begun to slip from public view.

/Continued on page 32

Hall of Fame Winner Bessie Smith:

EMPRESS OF THE BLUES

by dan morgenstern

A PLACE FOR Bessie Smith, "The Empress of the Blues," in *Down Beat's* Hall of Fame seems long overdue, but the award has come at a time that is historically appropriate. Next month—on Sept. 26—the greatest of all blues singers will be dead for 30 years.

Her voice, however, has not been stilled. She left behind a legacy of 158 sides, recorded between 1923 and 1933, and 48 of these have been in constant circulation (on Columbia's four-record *The Bessie Smith Story*) since the early days of the 12-inch LP.

Bessie Smith's magnificent voice, majestic phrasing, clear and unaffected diction, and incomparable rhythmic sureness have had a far-reaching influence on the development of jazz singing.

She was an inspiration to countless singers and musicians who worked with her, saw her perform, or heard her voice on some of the 8,000,000 to 10,000,000 records she sold during her peak years.

Young Billie Holiday has told of running errands for the girls at a "house" in her Baltimore neighborhood, just so she could hear Bessie's records on the phonograph in the parlor; throughout her life, Lady Day was quick to mention Bessie as her prime influence—along with Louis Armstrong.

Armstrong himself, who teamed up with Bessie on some of her greatest records, has paid her high tribute: "She used to thrill me at all times, the way she could phrase a note with a certain something in her voice no other blues singer could get. She had music in her soul and felt everything she did. Her sincerity with her music was an inspiration."

Bix Beiderbecke, enraptured, thrust his week's pay envelope on her so she would continue singing after her set had ended at a south-side Chicago night spot. Young Mezz Mezzrow, transfixed by his first in-person encounter with Bessie's art, timidly requested *Cemetery Blues*, his favorite among her records. The singer, he relates in his autobiography, *Really the Blues*, rumbled his hair, smiled, and said: "Son, what are you studying cemeteries for? You should be out in the park

with some cute little chick." But she sang his request.

Bessie Smith was born into abject poverty in Chattanooga, Tenn., on April 15, 1894. (The exact year of her birth is in doubt; in a 1936 interview, she gave it as 1897, but it is likely that she was exercising her feminine prerogative.)

Her early life is obscure. She claimed to have won a state roller-skating championship at the age of 11, only a week or so after acquiring her first pair of skates. When she was still in her teens, she had begun to sing, dance, and act, and she was already a professional entertainer when Ma Rainey's Rabbit Foot Minstrels passed through her home town.

Ma Rainey, Bessie's senior by about 10 years, was the greatest of the pioneer female blues singers. She was sufficiently impressed by young Bessie to find a place for her in the show, and thus began a period of travel with various road companies, tent shows, and carnivals throughout the southern states.

When not on the road, Bessie worked in cabarets, in towns large and small. In 1917, Frank Walker, later to become recording director for Columbia, heard her sing in a small dive in Selma, Ala., and the memory lingered.

SIX YEARS later, Walker asked Clarence Williams—composer, pianist, publisher, talent agent, and, in today's terminology, a&r man—to find Bessie so he could record her. Williams didn't have much trouble locating the singer. By this time, she had acquired a considerable reputation with Negro audiences and was living in Philadelphia.

Williams himself had tried, unsuccessfully, to persuade OKeh records to sign Bessie two years before, when she was in New York. An audition record, with Sidney Bechet and Bubber Miley in the accompanying group, was made but rejected as "too strange."

Walker, however, knew better. Bessie's first recording session, on Feb. 17, 1923, produced *Down-Hearted Blues*, which, though a "cover" for recordings made by successful singers on other labels, sold

780,000 copies. By the end of her first year as a recording artist, Bessie had become a sensation.

The finest jazz musicians of the day soon were accompanying her on records. She had the best rapport with cornetist Joe Smith, whose pure, singing tone and exquisite responsorial phrases made a perfect foil for her voice. On her more humorous and brash pieces, trombonist Charlie Green's barrelhouse comments stood out, and when she was working with just a piano, James P. Johnson had no peers.

Though the records made and spread her fame, Bessie spent most of her time performing before audiences. Now, she commanded top salaries, toured with the best Negro vaudeville companies or her own shows, and no longer just in the South.

"Bessie Smith was a fabulous deal to watch," Danny Barker recalled in *Hear Me Talking to You*. "She dominated the stage. You didn't turn your head when she went on. You didn't read a newspaper. You just watched Bessie. She just upset you. When she was performing, you could hear a pin drop."

She had nothing but disdain for the microphone when this innovation was introduced. She'd push it aside with a contemptuous gesture and let the natural sound of her voice fill the biggest hall. Drummers, too, she found superfluous. *She* set the beat, and kept it rock-steady. Not a single record she made includes a drummer in the supporting ensemble. "I don't want to be a slave to a drummer," she is reported to have said.

BESSIE'S PERSONAL life was no bed of roses. A big, beautiful woman with a statuesque figure, she had appetites to match her physique. She had early acquired the habit of drinking and favored gin, which she could consume in impressive quantities. (There are two blues by Bessie dealing with this aspect of her life, *Me and My Gin* and *The Gin House Blues*.)

When she began to make big money, she spent it readily, some on herself and



hit from behind by another vehicle), and an ambulance took the injured singer to Clarksdale, where she was operated on, but died shortly after noon.

LEGEND HAS IT that Bessie Smith need not have died; that precious time was lost because she was refused treatment at a white hospital. Research has revealed, however, that this is not true. Bessie's life and death were tragic enough without this added touch perpetuated in Edward Albee's play, *The Death of Bessie Smith*.

Ironically, at the time of her death Bessie's art had begun to be rediscovered by the small growing number of jazz and folk music enthusiasts. John Hammond, who had arranged for and supervised her last recording session in November, 1933, had been about to bring Bessie to New York to record again.

Bessie Smith's genius was the product of American Negro culture, and during her lifetime, it was appreciated, with few exceptions, only by her own people. Since then, however, her fame has spread throughout the world.

As recently as 1958, a rash of Bessie Smith tributes appeared on record. Singers Dinah Washington, Juanita Hall, Lavern Baker, and Ronnie Gilbert (of the *Weavers*) all made albums of the songs she had made famous; in some cases accompanied by musicians who had worked with Bessie herself.

Periodically, announcements are made of plans for a Bessie Smith film biography (the latest of these names Della Reese as the star). None has materialized, and while the story material has great potential, it is difficult to imagine any singer capable of filling the role.

The only comparable voice to appear since Bessie's death is that of Mahalia Jackson (who readily admits to having been inspired by Bessie). But the great gospel singer's religious convictions preclude her taking on such a role.

Bessie Smith's voice lives on. Among the recordings currently available are some of her most beautiful (*Reckless Blues*, *Cold in Hand*, *St. Louis Blues*, *Baby Doll*, *On Revival Day*, *Backwater Blues*, *Poor Man's Blues*, *Young Woman's Blues*, and scores of other masterpieces). Currently, Columbia is preparing a complete reissue project, to consist of 10 albums carefully remastered.

Though she was the greatest of blues singers, she was by no means only that. Such songs as *Baby*, *Have Pity on Me*; *Need a Little Sugar in my Bowl*; and *Do Your Duty* are not blues, and she sings them superbly. It would be more accurate to say that she was the greatest female jazz singer the art has produced.

And maybe more. John Hammond summed it up shortly after Bessie's untimely death:

"To my way of thinking, Bessie Smith was the greatest artist American jazz ever produced; in fact, I'm not sure her art did not reach beyond the limits of the term 'jazz'. She was one of those rare beings—a completely integrated artist capable of projecting her whole personality into music."

EB

her husband-manager, but more on her family. Even while she had been eking out a living in traveling carnivals, Bessie had been sending money home to her three sisters and three brothers.

When the good times began, Miss Smith sent for her relatives and set them up in Philadelphia. She opened a restaurant for her oldest sister, which soon went under. She was generous to a fault with friends and co-workers.

The year 1929 began as a good one for Bessie. She starred in her own traveling show, *Midnight Steppers*; she made her only motion picture appearance, in a remarkable short, *St. Louis Blues*—this 10-minute glimpse of her demonstrates what a remarkable actress she was and what she might have achieved in a different society—and made one of her greatest records, *Nobody Knows You When You're Down and Out*.

The song was prophetic. In October, the stock market crashed, and the great depression was under way. Among its first victims, of course, were the poor, and thus also those who provided their entertainment. Negro show business was nearly

wiped out; the record industry in general, and "race" records in particular were badly hit. And there was no place for Bessie in the growing radio field.

But though the big time was over, Bessie was nothing if not a trouper, and she continued to work. Her declining years have been pictured as a kind of lower depth, but the facts do not bear this out. Singer Victoria Spivey, who knew Bessie well, has said she wasn't badly off during the last years preceding her death, though it is true that she had to return to the grind of traveling shows on the southern circuit, between somewhat better engagements in the North.

It was on such a southern tour, with a show called *Broadway Rastus*, one Sunday morning, that the car in which Bessie was riding plowed into a panel truck in the village of Coahoma, Miss.

She was badly injured—one arm almost torn from its socket, bruises on head and face, and serious internal injuries. The nearest hospital was in Clarksdale. A doctor provided on-the-spot first aid (he had been about to transport Bessie to the hospital in his car when it was

COLUMBIA RECORDS

Record Reviews

Records are reviewed by Dan DeMicheal, Gilbert M. Erskine, Kenny Darham, Barbara Gardner, Ira Gitler, John William Hardy, Bill Mathieu, Marian McPartland, Dan Margenstern, Bill Quinn, William Russa, Harvey Siders, Pete Welding, John S. Wilsan, and Michael Zwerin. Reviews are signed by the writers.

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

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

Willie Bobo

JUICY—Verve 8685: *Knock on Wood*; *Mating Call*; *Mercy, Mercy, Mercy*; *Felicidad*; *La Descarga Del Bobo*; *Juicy*; *Ain't Too Proud to Beg*; *Music to Watch Girls By*; *Dreams*; *Dis-Advantages*; *Roots*; *Shing-a-Ling Baby*.

Personnel: Bobo, timbales; unidentified trumpet; alto and tenor saxophone; guitar; bass; drums.

Rating: see below

There is no personnel listed anywhere on the label or liner of this record, and I guess its not that important, considering the type of album it is, except that musicians like to be given credit for their efforts. It is essentially music to dance to—a Latin-pop-soul-rock-grab-bag.

For instance, *Knock on Wood* has a *Sidewinder* kind of head and a *Penny Lane*-like passage; *Mating Call* is Latin rock with an alto saxophone solo of no special distinction; *Mercy* is the Cannonball (Zawinul) slow-groove number, making use of a guitar; *Felicidad* is pretty and relaxed, with a tenor solo as passable and unmemorable as the alto on *Call*; and so on.

The tenor man has a longer, more monotonous solo on *Descarga*. If you buy this record for jazz content you will be disappointed, but if you buy it to have a party with, you should be satisfied. Bobo has the current beat (or beats) covered. The title tune and *Shing-a-Ling* are of this direction, the latter complete with a dialog between East and West Harlem.

The best jazz feeling occurs in the trumpet-tenor ensembles on *Dreams* and *Roots*, both of which could be in the book of Horace Silver's group. The tenor and trumpet interplay on the former is engaging, and the saxophonist fares better on *Side two* in general. He has a nice solo, also, on *Dis-Advantages*, which is something you've heard before behind some television commercial. Incidentally, *Music to Watch Girls By* is a catchy tune.

In terms of what they were trying to do, this is a good record. —Gitler

Erroll Garner

THAT'S MY KICK—MGM E/SE-4463: *That's My Kick*; *Shadow of Your Smile*; *Like It Is*; *It Ain't Necessarily So*; *Autumn Leaves*; *Blue Moon*; *More*; *Gaslight*; *Nervous Waltz*; *Passing Through*; *Affidavit*.

Personnel: Garner, piano; Wally Richardson or Art Ryerson, guitar; Milt Hinton, bass; Jose Mangual or Johnny Pacheco, bongos; Herb Lovelle or George Jenkins, drums.

Rating: ★ ★ ★ ★ ★

Garner's first album in many years without his custom-tailored rhythm section (and with the addition of bongos and guitar) finds him in excellent form, and top-drawer Garner is as good as they come.

A peculiar snobbishness has kept a number of jazz critics from giving Garner his due. Partly, it's the old claptrap: can

a musician become a star attraction and remain a creative artist, and variants of this jive question; and partly, it's the ease with which Garner makes music, and the joy he takes in his work—there just isn't enough *Sturm und Drang* to satisfy those who insist that an artist must suffer to be great.

This distorted perspective (which fortunately has not affected Garner's career one whit) has brought about an absurd situation: though he has been proving it for more than 20 years, one still feels compelled to repeat that Garner is one of the few truly great and original figures to emerge in jazz since the mid-40s; a unique and astonishing musician whose work brings beauty and happiness to the world.

There are no fewer than six Garner originals on this record, all of them substantial. My favorite, as far as interpretation is concerned, is the latin-tinged *Affidavit*, on which the pianist really gets into something, and the rhythm section achieves a floating feeling, not least due to Ryerson's first-class support, and the late George Jenkin's excellent drumming (these two players are present only on this and the *lilting*, melodic title track).

Of the other Garner pieces, *Gaslight* is a vintage ballad in the romantic *Misty* mold, tastefully played—and if you want to hear full-bodied piano-sound at its fullest, watch for Garner's climax.

Nervous Waltz is a delightful piece, its melody akin to *Kick* (not the bridge, though). Garner's marvelous ability to produce a lagging swing (his time, generally speaking, is out of sight) is displayed to perfection here. *Passing Through*, a catchy up-tempo piece, has some fine single note passages and never stops flowing, while the gospel-flavored *Like It Is* indicates that Garner could really get Ramsey Lewis and his ilk in bad trouble.

Garner has an amazing ability to revitalize material that others have wrung dry. Who would think that *Autumn Leaves* could still sound fresh? It does under Garner's fingers, moving at a brisk, un-sentimental clip, with his orchestral conception of the piano to the fore.

Contemporary harmonies are in evidence here, and even more so on *Necessarily*, perhaps the most brilliant single performance in the set. The voicings in the exposition are marvelous, and the ensuing improvisation full of surprises.

The other standards—*Smile*, *Moon*, *More*—are more "routine" Garner, but that, too, means superior music. Besides, whenever you begin to anticipate Garner, he pulls you up with a startling idea. On *More*, it's a fascinating contrapuntal break; on *Smile*, the transitional chords

linking the exposition and second chorus (speaking of "freedom" . . .) and on *Moon*, the surprise introduction.

Of the rhythm players not mentioned above, Mangual has the greatest empathy with Garner. He became a regular in the new Garner quartet organized after this session. Hinton is solid, as expected, and Lovelle a bit reticent. The guitar has been dispensed with, and with Garner's left hand in action, it won't be missed. The new group has been received with enthusiasm, and the next Garner album should be something to look forward to. But aren't they all? —Morgenstern

Cap'n John Handy

INTRODUCING CAP'N JOHN HANDY—RCA Victor LSP-3762: *Perdido*; *Bonbon Street Strut*; *Baby, Won't You Please Come Home*; *Anything for You*; *Good Feeling Blues*; *Cabaret*; *Handy's Gulf Coast Boogie*; *While We Danced at the Mardi Gras*; *Pass the Ribs*; *One O'Clock Jump*; *I Laughed at Love*.

Personnel: Doc Cheatham, trumpet; Scoville Browne, clarinet and tenor saxophone; Handy, alto saxophone; Bennie Morton, trombone; Claude Hopkins, piano; Eddie Gibbs, bass; Gus Johnson, drums, vocal.

Rating: ★ ★ ★ ★ ★

New Orleans altoist Handy has an approach to jazz that is 180 degrees different from that of the better-known Texas alto saxophonist of the same name. Nervous, extrovert, and direct, Cap'n Handy has as extremely sharp attack, and his playing recalls the earlier alto styles of Pete Brown, Louis Jordan, and, sometimes, Boyce Brown.

Having switched to alto in 1927 after some 10 years of clarinet experience, Handy (as Stanley Dance's notes point out) is said to have influenced a number of musicians, Jordan and Earl Bostic among them. He is not as flexible as the younger saxophonists, but he yields nothing to them in passion and the ability to swing.

On *I Laughed at Love*, Handy is warm and singing, playing short, abrupt phrases that build in tension. On *Perdido*, his tone is harsh and brittle, but attractively so, matching the agitation of his lines. *Gulf Coast Boogie* is in medium jump tempo, and Handy romps, building a series of riff figures, intense and swinging.

Good as Handy is, it is his fellows who have earned the album its fourth star. Veteran Scoville Browne boots home with his tenor solo on *One O'Clock*. His clarinet work is first rate, getting a dark, brilliant sound in the lower register, treating the instrument as if it were a saxophone. His notes are squeezed out, his phrasing is tense in an oddly refreshing way. *Perdido* and *Danced* are good examples, but his best work is on *I Laughed at Love*.

Doc Cheatham is in good form, playing beautiful solos on *One O'Clock* and *Good Feeling Blues*. Trombonist Bennie Morton is nothing short of magnificent throughout,

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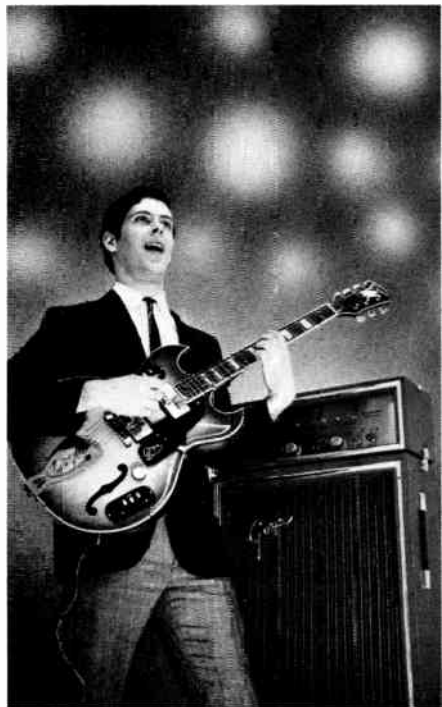
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Hopkins, Gibbs, and Johnson form an excellent rhythm section. The small amount of arranging in this album deserves mention because it is of such high quality. The simple, moving first chorus of blues on *Pass the Ribs* is almost worth the price of the album.

—Erskine

Rieber Hovde

RIEBER HOVDE AND ASSOCIATES—Repeat 150-12: *What Now, My Love?*; *Wednesday Mornin'*; *That's Where It's At*; *Snake*; *On a Clear Day*; *Samba De Orpheus*; *Like Danny*; *Pressure Cooker*; *Que Pasa?*

Personnel: Hovde, organ; Leroy Vinnegar, bass; Shelly Manne, drums.

Rating: ★

I had to play this one a second time because I couldn't believe it was as insipid as I imagined it to be on first hearing.

Even granting the premise that organ jazz LPs are supposed to be commercial (which I grant) I couldn't, and still can't figure out why this record was made.

When a player like Mel Rhyne plays lightly on the organ and doesn't take advantage of all the stops, you can still dig him because he has an inventive right hand. Hovde, on the other hand, needs ideas like Nasser needs good officers, and yet he doesn't make up for his lack of imagination by utilizing the sound-potential of his instrument.

This is not to say that an organist must roar all the time, but this set, at the other end of the pole, is a bore from start to finish. Manne and Vinnegar are wasted, and so is the new technique of recording without microphones, in which each man is recorded separately, enabling him to play as hard as he likes without being picked up on another's mike.

The high point of the record is the occasional chanting of the word "snake" on the Middle Eastern-flavored track of the same name. But a little humorous herpetology unfortunately does not go a long way. *Que Pasa?* asks one of Hovde's titles. *Nada, baby.*

—Gittler

Jackie and Roy

LOVESICK—Verve 8688: *Lovesick*; *Samba Triste*; *Mimosa and Me*; *Corcovado*; *Such a Lonely Girl Am I*; *A Big Beautiful Ball*; *Let's Begin*; *I Wonder What's the Matter with Me*; *If You Could See Me Now*; *Mountain Greenery*; *You Really Started Something*; *The World Is Your Balloon*.

Personnel: Jackie Cain, vocal; Roy Kral, piano, vocal; Don Payne, electric bass; Don McDonald, drums.

Rating: ★★☆☆

My positive reaction to Jackie and Roy's latest album is no doubt due in part to the high level of professional musicianship they exhibit. This is a characteristic lacking in many of today's groups, no matter what their musical persuasion. But more important are Miss Cain's honey-and-vinegar tones, Kral's expert accompaniment, the marvelous, hand-in-glove rapport the two achieve whether they are using words or sounds, and the spirit they pour into their efforts. Payne and McDonald are skillful, helpful co-workers.

The 12 tracks are divided equally between solos by Jackie and dialogs. The material, in the main, is offbeat, with some gems mined from the past, such as Jerome Kern's *Let's Begin* and the Arnheim-Freed *Started Something*.

Both of these are Cain solos. She stretches out nicely in the second chorus of *Begin*, and her verse and chorus on *Something* are both lovely.

Other Cain solos include a sensitive rendition of the Tadd Dameron classic *Now*, with some interpretative twists that make this a really personal version of a song only the good ones even attempt; *Lonely Girl*, the kind of wistful ballad she does so well; and *Lovesick*, a Tommy Wolf-Don Raye collaboration whose zany sick-love-humor lyrics she does justice. Only on *Balloon* does her vibrato widen a bit too much and her voice show strain.

Alec Wilder and William Engvick, who penned *Lonely Girl*, are also represented by *Mimosa*. The Kral's combine here with great elan on the spring-like melody and clever lyric. They use their voices as instruments effectively on *Corcovado*, with Jackie's especially horn-like before the lyric, which incidentally is only half of Gene Lees' fine poem. (This version harks back to an earlier partial revision by Buddy Kaye, which has been "outlawed" by Lees and Jobim since the Tony Bennett version.)

On *Triste* they get into the kind of wordless singing they do so well, and *Matter* features their tight, expert, swinging, precision-unison with some hip scat interludes thrown in for good measure. *Greenery* is a song they've recorded before, and it fits their sound and style admirably. The ride-out simulates horns in contrapuntal scat.

Throughout the album, Kral's piano sets no jazz worlds on fire but is adequate for the group's needs.

Beautiful Ball in a way sums up the prevailing attitude of J&R. It's a happy tune, and they take obvious delight in singing it. There is a lot of talk about the "love generation" these days. Jackie and Roy have been sending out this kind of message for years—and making us love it.

—Gittler

Punch Miller

OH! LADY BE GOOD—Jazz Crusade JC 2016 CS: *Sister Kate*; *Jambalaya*; *Shake That Thing*; *Mama Don't Allow*; *Oh Lady Be Good*; *Shine*; *I Believe I Can Make It by Myself*; *Happy Birthday to Kenneth*.

Personnel: Punch Miller, trumpet, vocal; Jimmy Archey, trombone; Albert Burbank, clarinet, & vocal; Dick Griffith, banjo; Dick McCarthy, bass; Sammy Penn, drums, vocals.

Rating: ★★½

In spite of a strong front line and a good rhythm section, this did not turn out to be a good session. Trumpeter Miller, certainly a high-ranking musician in the late '20s, has moments of beauty (*Sister Kate*, especially), and can still drive down the blues with great authority (*Shake That Thing*), but his invention, generally, is weak here, his tone uncertain, and the edge of his sense of swing is dull.

On *Make It by Myself* he plays parts of Louis Armstrong's *Chimes Blues* solo (King Oliver's Creole Jazz Band), and unfortunately the distance between the ef-

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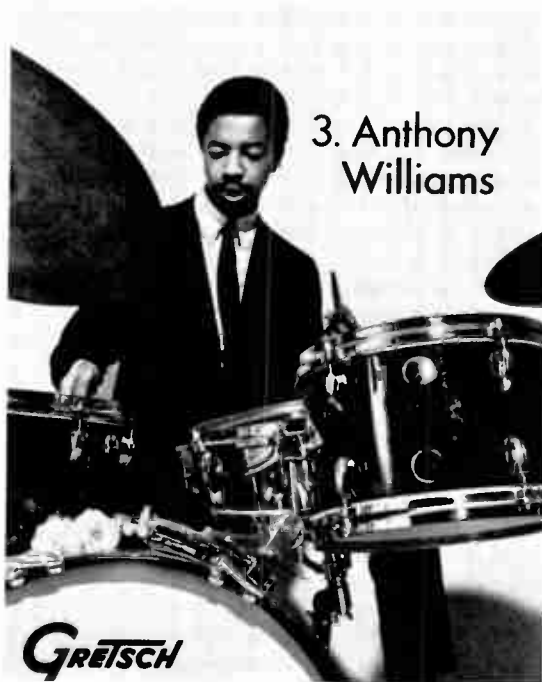
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fects of both solos is obvious. True, Armstrong was 22 and just beginning to sound the depths of his extraordinary ability, but vigor aside, the phrasing, the *swing* Armstrong generated makes Miller's conception seem crude.

Jimmy Archey has been ill at times in recent years, and this probably accounts for the lukewarm playing on these tracks. His lines falter and wander in a very unsatisfactory manner in group playing, and his solos, with those unswinging on-the-beat phrases, are uninteresting.

Clarinetist Burbank, a fine musician, turns in a good performance, etching long, singing lines in his solos, and rising to the upper register for beautiful weaving phrases in ensembles. His low register work behind Penn's vocal on *Make It by Myself* is moving, and the clarinet-trumpet background to Archey's solo on this track is one of the highlights of the album.

Griffith, McCarthy, and Penn make a strong and sturdy rhythm section.

—Erskine

Johnny Richards

AQUI SE HABLA ESPANOL—Roulette 25351: *Viva Gordo; Nada Mas; El Sombrero de Metal; Plata de Azul; Manzanilla; Imprevu; Chapultepec; Me Voy; Pulque.*

Personnel: Burt Collins, Ray Copland, Jerry Kail, Nat Pavone, Marv Stamm, trumpets; Bill Watrous, Garnet Brown, Wayne Andre, or Mickey Gravine, trombones; Ray Starling, mellophonium; Don Butterfield, tuba; Arnie Lawrence, Clifford Jordan, Joel Kaye, Johnny Campo, reeds; Johnny Knapp, piano; Chet Amsterdam, bass; Ronnie Bedford, drums; Steve Little, Chino Pozo, percussion; Richards, conductor.

Rating: ★★★★★

This is one hell of an album! Richards is, of course, a masterful orchestrator with a great feeling for Latin rhythms, and this disc is a magnificent testimonial to both his artistry and to the interpretative skills of this collaborating musicians. Between them, they have crafted a stunning set of orchestral music that possesses life, humor, warmth, and excitement in abundance. And the recorded sound is beautiful, rich and burnished, as befits the music.

Though there are several mood pieces—*Nada Mas* and *Me Voy*, por ejemplo—most of the selections are of the exuberant, shouting responsorial variety in which Richards so manifestly excels. Over resilient polyrhythmic playing, they build to tremendous, shattering climaxes, generating fantastic excitement in the process. But this is no mere bravura display—hardly that, for Richards' orchestrations are shot through with rich, pungent colors, with ever-shifting sound textures, with wit and invention in fullest measure.

There is, in fact, so much variety, taste, and imagination at play in these fascinating scores that one despairs of attempting to catalog all of the effects they contain. Suffice it to say that each listening reveals new discoveries, new delights, new levels of expression. There's *so much* here.

Doubtless the album will serve as a textbook (the very best kind—a living one) for arrangers and composers, novice and professional alike.

While there is a plethora of fine soloists—Starling, Jordan, Stamm, Copland, Watrous, Collins, among others—this is properly a showcase for the large jazz orchestra. And a most stunning showcase it is, too. There's not a shred of evidence that

Richards and his men have heard of the existence of such a thing as the avant-garde, but how this music moves! It doesn't just live and breathe, it shouts and struts with such passionate conviction, such unfettered abandon, such full-blooded excitement, such intensity of utterance that on is simply bowled over by its force. This rich, vital music and the men who give it such exuberant life are contemporary by any definition of the term.

Viva el maestro Johnny Richards!

—Welding

Mal Waldron

SWEET LOVE, BITTER—Impulse 9142: *Loser's Lament; Della; Hillary; Espresso Time; Keel; Smokin'; Della's Dream; The Search; Candy's Ride; "Bread"; Eagle Flips Out; Brindle's Place; Sleep Baby Sleep.*

Personnel: Dave Burns, trumpet; George Coleman, alto saxophone; George Davis, tenor saxophone; Waldron, piano; George Duvivier or Richard Davis, bass; Al Dreares, drums.

Rating: ★★★

There is some appealing, poignant music in this album, but like most music written to underscore a film—in this case Waldron's score was for the film version of John A. Williams' novel *Night Song*—it's just not strong enough to stand on its own terms. To be successful as a film score, the music usually must underline and reinforce the on-screen action and the emotional states therein developed, yet must never obtrude upon the drama. The music cannot call attention to itself.

It is because of the subservient nature of this role that, I feel, most jazz film scores have failed as *music* apart from the filmic images to which they were allied. Jazz is much too strong a music to serve this subordinate function and remain true to itself; generally, what one gets is a simulacrum of jazz playing—the surface qualities of the music, the effects in place of jazz' passionate conviction, sensation instead of emotion, etc.

Waldron has come pretty close to pulling off the feat of writing a score that can stand on its own feet. Several of the themes—particularly *Loser's Lament*, *Keel*, the muscular waltz *Della's Dream*, and *Sleep*—are quite attractive and are developed interestingly; too, there is strong, meaty playing from the participants on a number of the tracks, most notably *Smokin'*, *Della's Dream*, and *Candy's Ride*.

On the other hand, some of the music is insipid: *Della* is bathetic rather than affecting, and *Espresso* and *Hillary* both possess a kind of Brubeckian effeteness, replete with airy alto, that is enervation defined. And several other themes are too undefined and fragmentary to amount to anything.

The musicians assist greatly in giving Waldron's music the life it possesses. As leading voice, Coleman's broad, expressive alto perfectly carries the bittersweet tone that infuses most of the music, and Burns' luminous Miles Davis-styled trumpet adds just the right note of wistful reflectiveness. Waldron and the rhythm section are impeccable. But it's just not enough.

Ultimately, the general impression with which one is left is one of sameness, of too little differentiation in mood and color from track to track, of music that is hamstrung by the nature of the ends it must serve. Noble try, though.

—Welding

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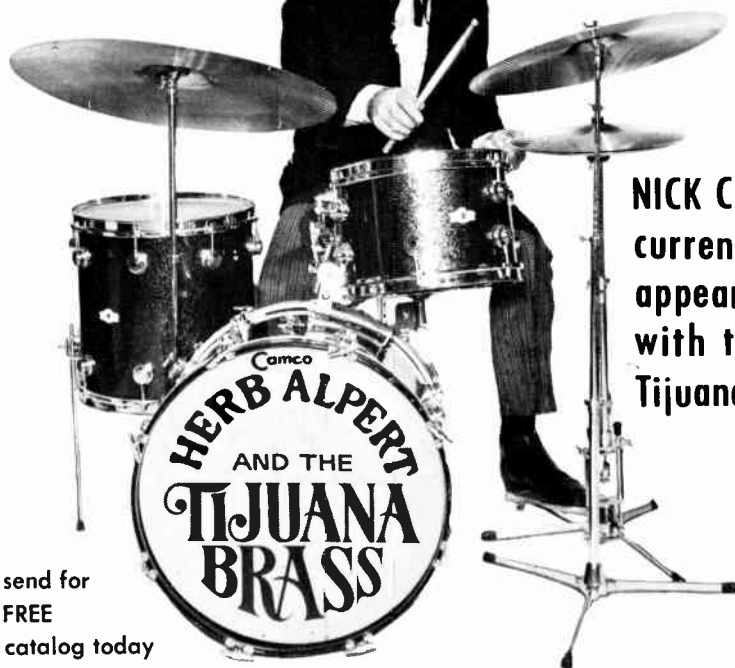


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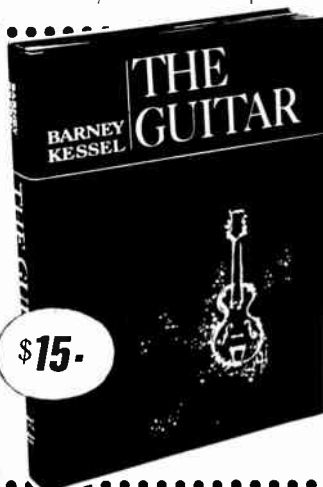
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(Continued from page 21)

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LEONARD FEATHER

Author, *Encyclopedia of Jazz in the '60s*

Band: Ellington—3, Gerald Wilson—3, Herman—3 (Ellis—3, Rich—3, Oliver Nelson—3). **Combo:** Oscar Peterson—3, Miles Davis—3, Terry-Brookmeyer—3 (Handy—3, Lloyd—3, Burton—3). **Composer:** Ellington—3, McFarland—3, O. Nelson—3 (Burton—3, Handy—3, C. Fischer—3). **Arranger:** Ellington—3, O. Nelson—3, Gil Evans—3 (Thad Jones—3, Julian Lee—3, Jack Wilson—3). **Trumpet:** Gillespie—3, Terry—3, Thad Jones—3 (Owens—3, Howard McGhee—3, Gary Barone—3). **Trombone:** Johnson—3, Brookmeyer—3, Frank Rosolino (Wayne Henderson—3, Al Grey—3, Lawrence Brown—3). **Alto:** Phil Woods—3, Benny Carter—3, Hodges—3 (Frank Strozier—3, Jimmy Ford—3, Vi Redd—3). **Tenor:** Getz—3, Gonsalves—3, Sims—3 (Harold Land—3, Wilton Felder—3, Arnett Cobb—3). **Baritone:** Carney—3, Mulligan—3, Cecil Payne—3. **Clarinet:** DeFranco—3, Hamilton—3, Goodman—3. **Misc. Instrument:** Kirk—3, O. Nelson—3, Howard Johnson—3. **Flute:** Lateef—3, Mann—3, Moody—3. **Vibes:** Hutcherson—3, Ayers—3, Burton—3. **Piano:** Bill Evans—3, Peterson—3, Hines—3 (Jarrett—3, Kellaway—3, Joe Sample—3). **Guitar:** Joe Pass—3, Szabo—3, Bola Sete—3 (Howard Roberts—3, John Collins—3, Benson—3). **Drums:** Blakey—3, Rich—3, Bellson—3 (Grady Tate—3, Steve Bohannon—3, DeJohnette—3). **Male Singer:** Joe Williams—3, Charles—3, Rawls—3 (O. C. Smith—3, B. B. King—3, A. Prysock). **Female Singer:** Fitzgerald—3, McRae—3, A. Franklin—3 (Betty Bennett—3, Clea Bradford—3, Marlena Shaw—3). **Rock Group:** C. Adderley—3, Jimmy Smith—3, Supremes—3 (G. Szabo—3, B. B. King—3, Monsters—3). **Hall of Fame:** B. Strayhorn, Red Allen, Edmond Hall. **Record of the Year:** Ellington, *Concert of Sacred Music*; Ella & Duke at the Cote D'Azur; Ella At Duke's Place. **Reissue of the Year:** Ellington, *Johnny Come Lately*; Ellington, *Daybreak Express*.

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DANIEL FILIPACCHI

Publisher, *Jazz Magazine*, France

Band: Ellington—5, Basie—3, Herman—1. **Combo:** Monk—4, Peterson—4. **Composer:** Ellington—5, Monk—4. **Arranger:** Ellington—5, Benny Carter—4. **Trumpet:** Gillespie—4, Terry—3, Cootie Williams—2. **Trombone:** Benny Green—3, Brookmeyer—3, Johnson—3. **Alto:** Hodges—5, Adderley—4. **Tenor:** Getz—4, Coltrane—3, Charlie Rouse—2. **Baritone:** Carney—5, Mulligan—4. **Clarinet:** Russell—5, Claude Luter—3. **Misc. In-**

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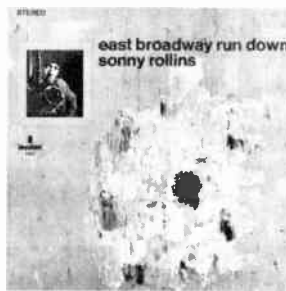
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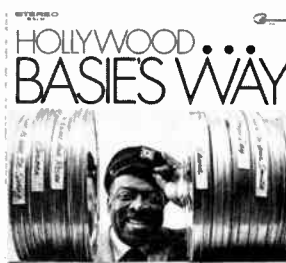
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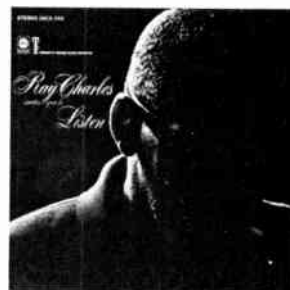
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CHARLES FOX

Contributor, *New Statesman*, *Gramophone*, *England*

Band: Ellington—4, Ellis—3, Jones-Lewis—2 (Mike Westbrook—4, Chris McGregor—3). **Combo:** O. Coleman—4, M. Davis—3, Don Rendell-Ian Carr—2 (Shepp—4, John Surman-Mike Osborne—3, Spontaneous Music Ensemble—2). **Composer:** O. Coleman—4, Cecil Taylor—3, Carla Bley—2 (Graham Collier—4, Michael Garrick—3, Michael Gibbs—2). **Arranger:** George Russell—4, Ellis—3, Rudd—2 (Don Sebesky—4, Stan Tracey—3, McGregor—2). **Trumpet:** Davis—4, Clayton—3, Ian Carr—2 (Bill Coleman—4, Kenny Wheeler—3, Harold Beckett—2). **Trombone:** Rudd—4 (Roy Williams—4). **Alto:** O. Coleman—5, Benny Carter—2, John Tchicai—2 (Trevor Watts—4, Joe Harriott—3, Dudu Pukwana—2). **Tenor:** Rollins—4, Hawkins—3, Shepp

—2 (Moody—4, Henderson—3, Bobby Wellins—2). **Baritone:** John Surman—5, Carney—3, Johnny Barnes—1. **Clarinet:** Russell—5, Nicholas—3, Procope—1. **Misc. Instrument:** Lateef—4, John Surman—3, Kirk—2 (Don Rendell—4, Mike White—3, Henry Lowther—2). **Flute:** Lateef—4, Kirk—3, Moody—2 (Harold MacNair—4, Tubby Hayes—3). **Vibes:** Burton—4, Hutcherson—3 (Mike Carr—4, Bosko Petrovic—3). **Piano:** Cecil Taylor—4, Paul Bley—3, Hancock—2 (Stan Tracey—4). **Organ:** Larry Young—4. **Guitar:** Hall—4, Szabo—3, Raney—2 (Jerry Hahn—4, John McLoughlan—2). **Bass:** Izenzon—4, Rich. Davis—3, Steve Swallow—2 (Jeff Clyne—5, Peter Ind—3, Chris Lawrence—1). **Drums:** Elvin Jones—4, Tony Williams—3, Roach—2 (Charles Moffett—4, John Hiseman—3, Beaver Harris—2). **Male Singer:** Joe Turner—4, Junior Wells—3, Joe Tex—2 (Herbie Goins—5, Zoot Money—2). **Female Singer:** Sheila Jordan—5, Cleo Laine—3, Diana Ross—1. **Rock Group:** Beatles—5, Mothers of Invention—3, Sonny & Cher—1. **Hall of Fame:** Bechet, Red Allen, Serge Chaloff. **Record of the Year:** O. Coleman, *Chappaqua*; Davis, *Miles Smiles*; Archie Shepp, *On This Night*. **Reissue of the Year:** Luis Russell *Story; The Blue Bechet*; Hodges-Stewart, *Things Ain't What They Used To Be*.

MARK GARDNER

Contributor, *Jazz Monthly*, *Jazz Journal*, *Coda*, *Down Beat*.

Band: Gil Evans—5, Rich—3. **Combo:**

M. Davis—4, Jaki Byard—3, Bill Evans—2 (Lloyd—4, Randy Weston—3). **Composer:** Monk—4, Jimmy Heath—3, Byard—2 (Hancock—5, Duke Pearson—4). **Arranger:** Gil Evans—5, Tom McIntosh—3 (Pearson—5). **Trumpet:** Davis—5, Hubbard—3, Dorham—1 (Owens—4, Ray Copeland—3, Lonnie Hillyer—2). **Trombone:** Bennie Green—3, Johnson—3, Buster Cooper—3 (Garnett Brown—5). **Alto:** Sonny Criss—5, Charlie Mariano—3, James Spaulding—1 (McPherson—5, Pony Poindexter—3). **Tenor:** Booker Ervin—4, Dexter Gordon—4, Wayne Shorter—2 (Henderson—4, Sam Rivers—4, Teddy Edwards—1). **Baritone:** Cecil Payne—5, Charles Davis—2, Adams—2. **Clarinet:** T. Scott—5. **Misc. Instrument:** Ponty—4, Lateef—3. **Flute:** Lateef—4, Moody—3, Lloyd—2 (Nathan Davis—5, Tubby Hayes—4). **Vibes:** Terry Gibbs—5, Hutcherson—3, Dave Pike—1. **Piano:** Byard—5, Bill Evans—2, Barry Harris—2 (Harris—4, Steve Kuhn—3, Pearson—2). **Organ:** Don Patterson—5, Scott—3, Larry Young—1. **Guitar:** Burrell—4, Hall—3, Raney—2 (Raney—5, Chuck Wayne—4). **Bass:** Rich. Davis—4, Ron Carter—3, Izenzon—2 (Izenzon—4, Gomez—3, Israels—2). **Drums:** Alan Dawson—4, Elvin Jones—3, Tony Williams—2 (Tony Levin—4, John Hiseman—3, Lenny McBrowne—2). **Male Singer:** Bill Henderson—4, Johnny Hartman—3, Junior Parker—2 (J. Parker—5). **Female Singer:** Vaughan—5, Ennis—3, Kitty White—1. **Hall of Fame:** Fats Navarro,

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JEAN-LOUIS GINIBRE

Editor, *Jazz Magazine*, France

Band: Jones-Lewis—4, Rich—3, Herman—2 (Ellis—5). **Combo:** M. Davis—4, Monk—3, Bill Evans—2 (Martial Solal—5). **Composer:** Ellington—4, Monk—3, Solal—2. **Arranger:** Gil Evans—5, George Russell—3, Ellington—1 (Thad Jones—4). **Trumpet:** Gillespie—4, Davis—3, Farmer—2 (Woody Shaw—4, Charles Tolliver—1). **Trombone:** Johnson—5, Bennie Green—3, Brookmeyer—1. **Alto:** Charlie Mariano—4, McLean—3, Adderley—2 (Strozier—5, Spaulding—1). **Tenor:** Rollins—4, Coltrane—3, Getz—2 (Moody—5, Harold Land—4). **Baritone:** P. Adams—4, Ronnie Cuber—3, Carney—2 (Pat Patrick—5, Nick Brignola—2). **Clarinet:** Russell—4, Giuffre—3, DeFranco—2 (Nicholas—5, Robinson—2). **Misc. Instrument:** Kirk—4, Ponty—3, Lacy—2 (Stephane Grappelly—5). **Flute:** Moody—5, Lloyd—4, Mann—1 (Steig—5). **Vibes:** Burton—4, Jackson—3, Hampton—2 (Berger—4). **Piano:** Bill Evans—5, Hancock—3, Phineas Newborn—1 (Solal—5, Steve Kuhn—2, Hampton Hawes—1). **Organ:** J. Smith—4, Lou Bennett—3, Richard Holmes—2 (Eddy Louiss—4). **Guitar:** Montgomery—4, Burrell—3, Hall—2 (Benson—5). **Bass:** Gary Peacock—4, Rich. Davis—3, Red

Mitchell—2 (Gomez—4, Albert Stinson—3, Gilbert Rovere—2). **Drums:** Haynes—4, Elvin Jones—3, Kenny Clarke—2 (Daniel Humair—5, Frank Butler—4). **Male Singer:** Charles—5, Armstrong—3, Torme—1 (Eddie Jefferson—5, King Pleasure—4). **Female Singer:** McRae—4, Vaughan—3, O'Day—2 (Lorez Alexandria—4, Vi Redd—3, Ruth Price—2). **Hall of Fame:** Django Reinhardt, Strayhorn. **Record of the Year:** *Thad Jones-Mel Lewis Big Band*; Davis, *Miles Smiles*; *Don Ellis at Monterey*.

IRA GITLER

Associate Editor, *Down Beat*

Band: Ellington—5, Rich—2, Herman—2 (Rich—5, Clark Terry—3). **Combo:** O. Coleman—3, M. Davis—3, Cohn-Sims—3 (Tommy Peltier & the Jazz Corps—5, Lee Konitz-Marshall Brown—2, Farmer—2). **Composer:** Ellington—5, Randy Weston—3, Monk—1 (Tommy Peltier—3, Byard—3, Barry Harris—3). **Arranger:** Ellington—5, Bill Holman—2, Al Cohn—2 (Duke Pearson—3, Joe Farrell—3, Teddy Edwards—3). **Trumpet:** Gillespie—5, Eldridge—3, Davis—1 (Owen—5, Dorham—3, Lonnie Hillyer—1). **Trombone:** Dickie Wells—5, Slide Hampton—3, Al Grey—1 (Garnett Brown—5, Bill Watrous—3, Benny Green—1). **Alto:** Konitz—4, Phil Woods—3, McLean—2 (Criss—4, McPherson—3, Pete Yellin—1). **Tenor:** Rollins—3, Dexter Gordon—3, Booker Ervin—3 (T. Edwards—3, Joe Farrell—3, Hank Mobley—3). **Baritone:** Carney—5, Adams—3, Ronnie Cuber—1 (Kirk—5, Leroy Cooper—3, Danny Bank

—1). **Clarinet:** Russell—5, Phil Woods—3, T. Scott—1 (Eddie Daniels—5). **Misc. Instrument:** Stuff Smith—3, Ponty—3, Budd Johnson—3 (Johnson—5, Nance—2, Mat Mathews—2). **Flute:** Kirk—3, Moody—3, Wess—3 (Joe Farrell—5, Jeremy Steig—3). **Vibes:** Hampton—5, Jackson—2, Ayers—2 (Lynn Blessing—4, Warren Chiasson—3, Vig—1). **Piano:** Hines—5, Byard—3, Monk—1 (Barry Harris—5, Cedar Walton—3, Tommy Flanagan—1). **Organ:** (Don Patterson—5, Lonnie Smith—3, Martial Solal—1). **Guitar:** Barney Kessel—5, Bola Sete—3, Freddie Greene—1 (Benson—5, Raney—3, Sam Herman—1). **Bass:** Rich. Davis—4, Red Mitchell—3, Paul Chambers—2, (Izenzon—4, Bob Cranshaw—3, Walter Booker—2). **Drums:** Roach—4, Rich—3, Alan Dawson—2 (Higgins—5, Lenny McBrowne—3, Oliver Jackson—1). **Male Singer:** Rushing—5, Witherspoon—2, Torme—2, (Earl Coleman—5, Slim Gaillard—3, J. Parker—1). **Female Singer:** Fitzgerald—5, McRae—2, Jackie Cain—2. **Rock Group:** Muddy Waters—4, B. B. King—3, Beatles—2. **Hall of Fame:** Jimmy Blanton, Tadd Dameron, Fats Waller. **Record of the Year:** Booker Ervin-Dexton Gordon, *Setting The Pace*; Sonny Criss, *This Is Criss*; Lee Morgan, *Cornbread*. **Reissue of the Year:** Hodges-Stewart, *Things Ain't What They Used To Be*; *The Blue Bechet*; *Dizzy Gillespie*.

JOHN WILLIAM HARDY

Contributor, *Down Beat*

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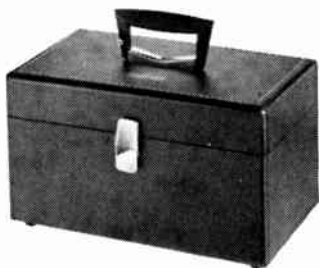
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Ellis—3). **Combo:** M. Davis—5, Byard—2, Getz—2 (Kellaway—3, Jazz Crusaders—3, Ellis—3). **Composer:** Fischer—3, Ellis—3, Hancock—1 (Tony Williams—3, Torrie Zito—3, Kellaway—3). **Arranger:** Fischer—4, Levitt—3, Ellis—2 (Kellaway—3, Julian Lee—3, Zito—3). **Trumpet:** Davis—3, Chet Baker—3, Farmer—3 (Gary Barone—3, Jimmy Zito—3, Bobby Bryant—3). **Trombone:** Rosolino—3, Carl Fontana—3, Brookmeyer—3 (Gil Falco—3, Wayne Henderson—3, Levitt—3). **Alto:** Konitz—3, Adderley—3, Anthony Ortega—3 (Gary Foster—3, Ortega—3, Jimmy Woods—3). **Tenor:** Rollins—3, Getz—3, Warne Marsh—3 (Jerry Coker—3, Sam Rivers—3, Bill Perkins—3). **Baritone:** Mulligan—5, Adams—3, John Lowe—1 (Jack Nimitz—4, Lowe—4). **Clarinet:** Giuffre—5, T. Scott—2, DeFranco—2. **Misc. Instrument:** Lacy—3, Gary Burton—3, Mike White—3 (Lacy—3, Burton—3, White—3). **Flute:** Bud Shank—3, Steig—3, Kirk—3 (Gary Foster—5, H. Laws—3). **Vibes:** Emil Richards—3, Burton—3, Jackson—3 (Blessing—4, Hagood Hardy—4). **Piano:** Bill Evans—3, Fischer—3, Paul Bley—3 (Jimmy Rowles—3, Kellaway—3, Jarrett—3). **Organ:** Solal—5, Fischer—3, Walter Wanderley—1 (Solal—5, Fischer—3, Wanderley—1). **Guitar:** Budimir—5, Joe Pass—3, Hall—1 (Budimir—5, Hahn—3, Coryell—1). **Bass:** Steve Swallow—3, Rich. Davis—3, Bobby West—3 (Chuck Domanico—5, Albert Stinson—3, Gomez—1). **Drums:** Tony Williams—3, Larry Bunker—3, Haynes—3 (Bill Goodwin—3, Nick Martinis—3, Nesbert Hooper—3). **Male Singer:** Allison—3, Hopkins—3, Jimmy Rowles—3 (Rowles—3, Hoagy Carmichael—3, Antonio Carlos Jobim—3). **Female Singer:** Fitzgerald—3, McRae—3, Astrud Gilberto—3 (Vera Brasil—5, Nara Leao—3, Elis Regine—1). **Rock Group:** Muddy Waters—4, Otis Spann—4. **Hall of Fame:** Lennie Tristano, Konitz, Warne Marsh. **Record of the Year:** Dennis Budimir, *Alone Together*; Bill Evans-Jim Hall, *Intermodulation*; Joe Masters, *Jazz Mass*.

MAX HARRISON

Contributor, *Jazz Monthly*, *Audio Record Review*, England

Band: (Sun Ra—5, Miljenko Prohaska—4). **Combo:** O. Coleman—5, Ars Nova Chamber Jazz Ensemble—2, Coltrane—2 (Conds-Turnbull Duo—5, Shepp—4). **Composer:** George Russell—5, Carla Bley—2, Cecil Taylor—2. **Trumpet:** Don Ellis—5, Don Cherry—2, Don Ayler—2 (Alan Shorter—4, Ric Colbeck—3, Jacques Coursil—2). **Trombone:** Rudd—5, Moncur—2, Virgil Jones—2 (Jimmy Knepper—5, Teddy Nance—2, Bernard Pettaway—2). **Alto:** O. Coleman—5, Charles Tyler—2, Byard Lancaster—2 (Noah Howard—5, Marion Brown—3, Sonny Simmons—1). **Tenor:** Rollins—5, Shepp—2, Coltrane—2 (Albert Ayler—5, Bill Barron—2, Frank Smith—2). **Baritone:** (Danny Davis—5, Fred Pirtle—3, Peter McShay—1). **Clarinet:** Giuffre—5, Ted Nugent—2, Arthur Streets—2 (Perry Robinson—5). **Misc. Instrument:** Lou Gare—4, Lawrence Sheaff—3, Cor-

nelius Cardew—2 (O. Coleman—4, Edward Wilkinson—3, Joel Friedman—2). **Vibes:** Hutcherson—5 (Jed Turnbull—5, Terry Faundell—4). **Piano:** Cecil Taylor—4, Bill Evans—3, Hines—2 (Don Pullen—5, John Hicks—2, Stan Tracey—2). **Guitar:** (Raney—5, Keith Rowe—2, Joe Hicks—2). **Bass:** Mingus—5, Art Davis—2, Carter—2 (Jim Conds—5, Henry Grimes—2, Reggie Johnson—2). **Drums:** Elvin Jones—5, Sonny Murray—2, Beaver Harris—2 (Ronald Jackson—4, Rashied Ali—3, Tom Price—2). **Male Singer:** Hopkins—5, Armstrong—2, Nat Wright—2 (Howlin' Wolf—5, John Lee Hooker—4). **Female Singer:** (Alice Fields—4, Ethel Summerson—3, Ada Smythe—2). **Hall of Fame:** Johnny Dodds, Ma Rainey, Sidney Bechet.

DON HECKMAN

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

Band: Ellington—5, Basie—2, Jones-Lewis—2 (Sun Ra—5, Gustav Brom—2, Ellis—2). **Combo:** M. Davis—4, Coltrane—3, O. Coleman—2 (Cecil Taylor—3, Albert Ayler—3, Shepp—3). **Composer:** Ellington—5, O. Coleman—2, Cecil Taylor—2 (C. Taylor—4, Hancock—3, Don Ellis—2). **Arranger:** Ellington—5, Gil Evans—3, Levitt—1 (Bob James—3, Pavel Blatny—3, Hall Overton—3). **Trumpet:** Davis—5, Farmer—3, Armstrong—1 (Alan Shorter—3, Bill Dixon—3). **Trombone:** Rudd—5, Dickenson—2, Wells—2 (Garnet Brown—4, George Bohanon—3). **Alto:** Hodges—5, O. Coleman—2, Konitz—2 (Byron Allen—3, Robin Kenyatta—3, Jimmy Lyons—3). **Tenor:** Coltrane—5, Wayne Shorter—2, Shepp—2 (Albert Ayler—4, Sam Rivers—3, Sanders—2). **Baritone:** Carney—5, Adams—3, Mulligan—1. **Clarinet:** Russell—4, Giuffre—4 (Robinson—5). **Misc. Instrument:** Coltrane—4, Lucky Thompson—4 (Howard Johnson—3). **Flute:** Lateef—3, Kirk—3, Moody—3 (Lateef—4). **Vibes:** Hutcherson—4, Burton—3, Jackson—2. **Piano:** Monk—4, Cecil Taylor—3, Hancock—2 (Hancock—4, Kellaway—3, Steve Kuhn—2). **Organ:** Jimmy Smith—5 (Lonnie Smith—3). **Guitar:** Burrell—4, Szabo—3, Hall—2 (Dennis Budimir—4, Sonny Greenwich—3, Howie Lawrence—2). **Bass:** Ron Carter—3, Rich. Davis—3, Steve Swallow—3 (Henry Grimes—4, Jimmy Garrison—3, Walter Booker—2). **Drums:** Elvin Jones—4, Tony Williams—3, Sunny Murray—2 (Rashied Ali—4, Bob Poza—3, Beaver Harris—2). **Female Singer:** McRae—5, Vaughan—4 (Karin Krog—3, Patti Waters—3). **Rock Group:** Beatles—4, Supremes—3, Rolling Stones—2. **Hall of Fame:** Red Allen, Bechet, King Oliver. **Record of the Year:** Albert Ayler, *Spirits Rejoice*; Coltrane, *Live at the Village Vanguard*; Various Artists, *New Thing in Jazz*. **Reissue of the Year:** Lester Young, *Pres At His Very Best*; Hodges-Stewart, *Things Ain't What They Used To Be*; The Blue Bechet.

NAT HENTOFF

Contributor, *Down Beat*, *Playboy*, *Hi-Fi/Stereo Review*

Band: Ellington—3, Jones-Lewis—3, Basie—3 (Ellis—3). **Combo:** O. Coleman

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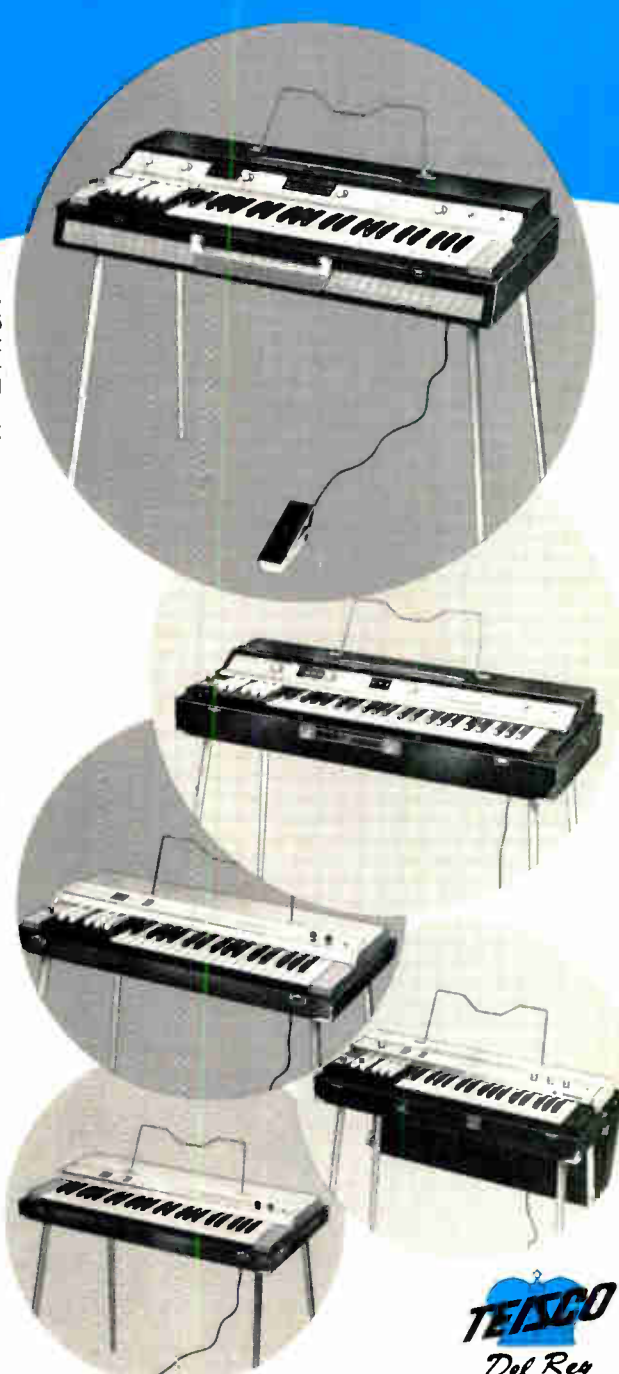
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—3, Coltrane—3, Mingus—3 (Cecil Taylor—4, Albert Ayler—3, Shepp—2). **Composer:** Ellington—3, O. Coleman—3, C. Taylor—3 (Sam Rivers—5, Andrew Hill—4). **Arranger:** Ellington—5, Gil Evans—4 (Sam Rivers—5, Hill—4). **Trumpet:** Davis—3, Gillespie—3, Armstrong—3 (Hubbard—5, Don Ayler—4). **Trombone:** Rudd—3, Dickenson—3, Moncur—3. **Alto:** O. Coleman—3, Hodges—3, Woods—3 (James Spaulding—4, Marion Brown—3, Hal McIntyre—2). **Tenor:** Coltrane—3, Rollins—3, Webster—3 (Ayler—4, Joe Henderson—3, Sanders—2). **Baritone:** Carney—3, Mulligan—3, Davis—3. **Clarinet:** Russell—5 (Robinson—5). **Flute:** Lateef—3, Kirk—3, Lloyd—3 (James Spaulding—5). **Vibes:** Hutcherson—3, Jackson—3, Dickenson—3. **Piano:** Cecil Taylor—3, Monk—3, Hines—3 (Jarrett—5, Kellaway—4). **Guitar:** Hall—3, Szabo—3, Grant Green—3 (Coryell—5, Budimir—4). **Bass:** Mingus—3, Haden—3, Carter—3 (Garrison—5, Grimes—4). **Drums:** Tony Williams—3, Elvin Jones—3, Murray—3 (Graves—4, Charles Moffett—3, Andrew Cyrille—2). **Male Singer:** Armstrong—3, Rushing—3, Hopkins—3. **Female Singer:** McRae—5, Betty Carter—4 (Carter—5). **Rock Group:** Beatles—3, Rolling Stones—3, Smokey Robinson and the Miracles—3 (Country Joe and the Fish—5, Jefferson Airplane—4). **Hall of Fame:** Bechet, Jimmy Blanton, Bessie Smith. **Record of the Year:** *The Popular Duke Ellington*; Coltrane, *Live at the Village Vanguard*; Cecil Taylor, *Unit Structures*. **Reissue of the Year:** Billie Holiday, *Golden Years Vol. 2*; *The Blue Bechet*; Ellington (Hodges-Stewart), *Things Ain't What They Used To Be*.

GEORGE HOEFER

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

Band: Jones-Lewis—3, Ellington—3, Basie—3 (Rich—5, Herman—3, Si Zentner—1). **Combo:** M. Davis—3, Gillespie—3, Lloyd—3 (Albert Ayler—4, Roach—3, Burton—2). **Composer:** Ellington—4, Monk—3, Coleman—2 (Mingus—3, Charles Bell—3, Shepp—3). **Arranger:** Gil Evans—3, McFarland—3, O. Nelson—3 (Brookmeyer—4, Nat Pierce—3, Benny Carter—2). **Trumpet:** Davis—3, Gillespie—3, Terry—3 (Thad Jones—5, Owens—3, Braff—1). **Trombone:** Rudd—3, Dickenson—3, Wells—3 (Garnett Brown—3, Jimmy Knepper—3, Paul Pillar—3). **Alto:** Woods—4, Hodges—3, Handy—2 (Konitz—3, Spaulding—3, Moody—3). **Tenor:** Coltrane—3, Rollins—3, Shepp—3 (Ayler—3, Sims—3, Gonsalves—3). **Baritone:** Mulligan—3, Carney—3, Adams—3 (Nick Brignola—3, Charlie Fowlkes—3, Gene Allen—3). **Clarinet:** Russell—5, Hamilton—2, Scott—2 (Giuffre—3, Procope—3, Davern—3). **Misc. Instrument:** Lacy—3, Kirk—3, Ravi Shankar—3 (Michel Sampson—3, Mike White—3, Joel Friedman—3). **Flute:** Lateef—3, Lloyd—3, Moody—3 (Richardson—3, Dixon—3, Farrell—3). **Vibes:** Jackson—3, Burton—3, Dave Pike—3 (Mike Manieri—3, McFarland—3, Alan Dawson—3). **Piano:** Hines—3, Bill

Evans—3, Byard—3 (Kellaway—3, Patti Bown—3, Marian McPartland—3). **Organ:** Shirley Scott—3, Basie—3, Sir Charles Thompson—3 (Wild Bill Davis—3, Clare Fischer—3, Don Patterson—3). **Guitar:** Hall—3, Burrell—3, Zoller—3 (Coryell—5, Raney—2, George Barnes—2). **Bass:** Rich. Davis—3, Carter—3, Mingus—3 (Duvivier—5, Linc Milliman—2, Gomez—2). **Drums:** Elvin Jones—3, Roach—3, Rich—3 (Higgins—3, Tate—3, Jim Kappes—3). **Male Singer:** Armstrong—3, Rushing—3, Joe Williams—3 (Bill Henderson—3, Jackie Paris—3, Allison—3). **Female Singer:** McRae—3, Sheila Jordan—3, Peggy Lee—3 (O'Day—3, Annie Ross—3, Barbara Dane—3). **Rock Group:** Beatles—3, Byrds—3, Bob Dylan—3 (Mothers of Invention—3, Northern Light—3, Children of Paradise—3). **Hall of Fame:** Teagarden, Bechet, Bessie Smith. **Record of the Year:** Jones-Lewis, *The Jazz Orchestra*; Coltrane, *Live at the Village Vanguard Again*; *Introducing Cap'n John Handy*. **Reissue of the Year:** *The Immortal Johnny Dodds*; Clark Terry Quartet with Thelonious Monk; Jack Teagarden.

BOB HOUSTON

Deputy Editor, *Melody Maker*

Band: Ellington—4, Jones-Lewis—3, Tubby Hayes—2 (Clarke-Boland—5, Gil Evans—3, Rich—1). **Combo:** MJQ—4, Roach—3, Shepp—2 (Rendell-Carr—5, Graham Collier—2, Lloyd—2). **Composer:** Gil Evans—5, George Russell—3, O. Coleman—1 (Lloyd—4, Hancock—3, Giorgio Gaslini—2). **Arranger:** Gil Evans—5, Schiffrin—3, Gerald Wilson—1 (Gaslini—5, Graham Collier—3, Tom McIntosh—1). **Trumpet:** Davis—5, Hubbard—3, Gillespie—1 (Ian Carr—4, Kenny Wheeler—3, Owens—2). **Trombone:** Rudd—5, Moncur—3, Johnson—1 (Paul Rutherford—4, Ake Persson—3, John Picard—2). **Alto:** O. Coleman—5, McLean—3, Hodges—1 (Byron Allen—4, Marion Brown—3, Sonny Simmons—2). **Tenor:** Rollins—4, Shepp—3, Coltrane—2 (Henderson—4, Rivers—3, Tony Coe—2). **Baritone:** John Surman—3, Carney—3, Mulligan—1 (Surman—3, Johnny Barnes—3). **Misc. Instrument:** Kirk—5, Don Rendell—3, Coltrane—1 (Lateef—5). **Flute:** Kirk—5, Lateef—3, Leo Wright—1 (Paul Horn—5). **Vibes:** Hutcherson—5, Jackson—3, Ayers—1 (Emil Richards—5). **Piano:** Hampton Hawes—4, Solal—3, Bill Evans—2 (Solal—5, Gaslini—3, Jack Wilson—1). **Organ:** Jimmy Smith—5, Larry Young—3, McDuff—1 (Mike Carr—4, Solal—3, Wild Bill Davis—2). **Guitar:** Joe Pass—4, Szabo—3, Montgomery—2 (Gene Edwards—4, Benson—3, John McLaughlin—2). **Bass:** Rich. Davis—4, Izenzon—3, Garrison—2 (Gomez—4, Jeff Clyne—3, Ron Mathewson—2). **Drums:** Roach—5, Elvin Jones—3, Tony Williams—1 (Roger Humphries—4, Graves—3, Butler—2). **Male Singer:** Armstrong—5, Torme—3, Rushing—1. **Female Singer:** Shelia Jordan—5, Diana Ross—3, Vaughan—1. **Rock Group:** Beatles—5, Byrds—3, Hollies—1. **Hall of Fame:** Clifford Brown, Sonny Rollins, Red Allen. **Record of the**

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DAVID ILLINGWORTH

Assistant Editor, *Jazz Journal*

Band: Ellington—4, Jones-Lewis—3, Basie—2 (Barnet—5, Ellis—2, Mike Westbrook—1). **Combo:** M. Davis—5, O. Coleman—2, Muddy Waters—2 (Graham Collier—3, Rendell-Carr—3, Chris McGregor—3). **Composer:** O. Coleman—5, Wayne Shorter—4 (Collier—5). **Arranger:** (Collier—5). **Trumpet:** Davis—3, Hubbard—3, Clayton—3 (Bill Coleman—5, Wild Bill Davison—2, Wallace Davenport—1). **Trombone:** Brookmeyer—5, Dickenson—2, Lawrence Brown—2 (Al Grey—4, Wayne Henderson—3). **Alto:** O. Coleman—3, Woods—3, Benny Carter—3 (Cap'n John Handy—5, Eddie Barefield—2, Ray Warleigh—2). **Tenor:** Rollins—5, Webster—3, Shorter—1 (Lockjaw Davis—3). **Baritone:** Payne—4, Mulligan—3, Carney—2 (Johnny Barnes—5). **Clarinet:** Russell—4, Nicholas—3. **Misc. Instrument:** Lateef—5, Kirk—2, Ponty—2 (Junior Wells—3, Nance—3, Lucky Thompson—3). **Flute:** Lloyd—4, Kirk—3, Lateef—2. **Vibes:** Hutcherson—3, Jackson—3, Hampton—3 (Ronnie Gleaves—2). **Piano:** Hines—5, Hancock—3, Hank Jones—1 (Lloyd Phillips—4, Spann—3, Katie Webster—2). **Organ:** Bill Doggett—5. **Guitar:** Burrell—4, Szabo—3, Herb Ellis—2 (Buddy Guy—3, Mickey Baker—3, Billy Butler—3). **Bass:** Carter—3, Garrison—3, Swallow—3. **Drums:** Moffett—3, Tony Williams—3, Elvin Jones—3 (Joe Chambers—3, Oliver Jackson—3, Fred Below—3). **Male Singer:** Witherspoon—3, Muddy Waters—3, Turner—3 (B. B. King—4, Freddy King—3, Otis Rush—2). **Female Singer:** Big Mama Thornton—3, O'Day—3, Cleo Laine—3 (Aretha Franklin—4, Norma Winstone—3, Marie Knight—2). **Rock Group:** Muddy Waters—4, Fats Domino—3, Junior Wells—2 (Freddie King—4, Staple Singers—3, Gospelaires—2). **Hall of Fame:** Bessie Smith, King Oliver, Robert Johnson. **Record of the Year:** Davis, *Miles Smiles*; Wayne Shorter, *All Seeing Eye*; Cap'n John Handy, *Handyman Vol. 1*. **Reissue of the Year:** Ellington (Hodges-Stewart), *Things Ain't What They Used To Be*; Ellington Era Vol. 2; Billie Holiday, *Golden Years Vol. 2*.

DEMETRE IOAKIMIDIS

Contributor, *Jazz Hot*, France

Band: Ellington—5, Herman—2, Rich—2 (Rich—5, Clarke-Boland—2, Levitt—2). **Combo:** MJQ—5, Horace Silver—3, M. Davis—1 (Lloyd—3, Buddy Tate—3, Zagreb Jazz Quartet—3). **Composer:** Ellington—5, Silver—3, John Lewis—1 (Gaslini—4, Hancock—3, J. J. Johnson—2). **Arranger:** Ellington—5, Strayhorn—2, Benny Carter—2 (Pierce—3, Holman—3, Boland—3). **Trumpet:** Cootie Williams—5, Davis—2, Terry—2 (Terry—5, Franco Ambrosetti—3, Dusko Goykovic—1). **Trombone:** Lawrence Brown—5, Johnson—3, Dickenson—1 (Phil Wilson

—5). **Alto:** Hodges—5, Benny Carter—2, Woods—2 (Art Pepper—5). **Tenor:** Rollins—5, Getz—3, Coltrane—1 (Gonsalves—3, Henderson—3, Dick Morrissey—3). **Baritone:** Carney—5 (Ronnie Ross—5). **Clarinet:** Hamilton—5 (Procopé—5). **Misc. Instrument:** Coltrane—5, Stuff Smith—3, Lucky Thompson—1 (Mike White—5). **Flute:** Lloyd—5, Horn—3, Mann—1 (Laws—5, Eric Dixon—4). **Vibes:** Jackson—5, Hutcherson—4 (Vig—5). **Piano:** Bill Evans—5, Peterson—4 (Stan Tracey—5, Tommy Flanagan—3, Hancock—1). **Organ:** Jimmy Smith—5, Milt Buckner—3, Basie—1 (Sir Charles Thompson—5, Don Patterson—4). **Guitar:** Montgomery—5, Charlie Byrd—3, Hall—1 (Budimir—5, Billy Mackel—4). **Bass:** Ray Brown—5, Hinton—2, Rich. Davis—2 (John Lamb—4, Izenzon—4, Garrison—1). **Drums:** Rich—5, Haynes—3, Elvin Jones—1 (Sam Woodyard—5, Connie Kay—4). **Male Singer:** Rushing—5, Armstrong—2, Turner—2 (Hooker—4, Estes—3, Allison—2). **Female Singer:** Fitzgerald—5, Vaughan—4 (Alexandria—5). **Hall of Fame:** Bessie Smith, Bechet, Jimmy Blanton. **Record of the Year:** *The Popular Ellington*; MJQ, *Blues at Carnegie Hall*; Rich, *Swingin' New Band*. **Reissue of the Year:** Cab Calloway, *Classics*; Ellington (Hodges-Stewart), *Things Ain't What They Used To Be*; Clark Terry Quartet with Thelonious Monk.

BURT KORALL

Contributor, *Down Beat*, *Saturday Review*, *Orkester Journalen* (Sweden)

Band: Ellington—5, Jones-Lewis—3, Basie—1 (Rich—5). **Combo:** M. Davis—4, MJQ—3, Bill Evans—2 (Lloyd—5, Bley—3, Cecil Taylor—1). **Composer:** Ellington—5, Gil Evans—3, Mingus—1 (Lloyd—4, Hancock—3, Manny Albam—2). **Arranger:** Gil Evans—4, Albam—3, Brookmeyer—2 (Holman—5, Shiffrin—3, Johnny Richards—1). **Trumpet:** Gillespie—4, Farmer—3, Davis—2 (Terry—4, Owens—3, Thad Jones—2). **Trombone:** Brookmeyer—5, Johnson—3, Rudd—1 (Garnett Brown—4, Eddie Bert—3). **Alto:** Woods—4, Hodges—3, O. Coleman—2 (Konitz—4, Arnie Lawrence—3, McPherson—2). **Tenor:** Sims—4, Rollins—3, Lucky Thompson—2 (Joe Farrell—4, Eddie Daniels—3, Dexter Gordon—2). **Baritone:** Mulligan—4, Carney—3, Ross—2 (Adams—5). **Clarinet:** Scott—4, Russell—3, Giuffrè—2 (E. Daniels—5). **Misc. Instrument:** Kirk—4, Thielemans—3, Nance—2 (Thompson—4, Willie Ruff—3, Bob Wilber—2). **Flute:** Kirk—4, Lateef—3, Mann—2 (Steig—5). **Vibes:** Jackson—4, Hampton—3, Burton—2. **Piano:** Bill Evans—4, Garner—3, Don Friedman—2 (Hancock—4, Hank Jones—3, Jarrett—2). **Organ:** Jimmy Smith—4, Basie—3. **Guitar:** Hall—4, Montgomery—3, Joe Pass—2 (Raney—5, Coryell—3). **Bass:** Rich. Davis—4, Mingus—3, Carter—2 (Haden—4, Duvivier—3, Aaron Bell—2). **Drums:** Rich—5, Elvin Jones—3, Haynes—1 (Higgins—4, Jo Jones—3, DeJohnette—2). **Male Singer:** Sinatra—4, Joe Williams—3, Rushing—2 (Torme—5). **Female Singer:**

McRae—4, Lee—3, Jordan—2 (Franklin—5, Marilyn Maye—3, Helen Merrill—1). **Rock Group:** Beatles—4, Lovin' Spoonful—3, James Brown—2 (Blues Project—5). **Hall of Fame:** Strayhorn, Blanton, Reinhardt. **Record of the Year:** Jones-Lewis, *The Jazz Orchestra*; Rich, *Big Swing Face*; Lloyd, *Forest Flower*. **Reissue of the Year:** *Things Ain't What They Used To Be*; Bud Powell, *The Jazz Legacy*; Lester Young, *Pres and His Cabinet*.

HORST LIPPMANN

Jazz writer, producer, promoter, Germany

Band: Ellington—4, Herman—3, Basie—2 (Ellis—5, Rich—3, Gustav Brom—1). **Combo:** Coltrane—4, M. Davis—3, Peterson—2 (Roscoe Mitchell—5, Mangelsdorff—3, Schoof—1). **Composer:** Ellington—4, John Lewis—3, O. Coleman—2 (Joseph Javman—5, Hancock—3, Hodges—1). **Arranger:** Ellington—5, Quincy Jones—3, McFarland—1 (Ellis—5, Willie Maiden—3, Joki Freund—1). **Trumpet:** Hubbard—3, Don Cherry—3, Davis—3 (Benny Bailey—3, Schoof—3, Dorham—3). **Trombone:** Mangelsdorff—4, Brookmeyer—3, Lawrence Brown—2 (Louis Nelson—4, Quentin Jackson—3, Julian Priest—2). **Alto:** O. Coleman—4, Hodges—3, McLean—2 (Roscoe Mitchell—4, Joe Harriott—3, Earle Warren—2). **Tenor:** Hawkins—4, Coltrane—3, Dexter Gordon—2 (Henderson—4, Budd Johnson—3, Sal Nistico—2). **Baritone:** Mulligan—5, Carney—3, Payne—1 (Budd Johnson—4, Rudy Rutherford—3, Gunther Kronberg—2). **Clarinet:** Russell—4, Scott—3, Giuffrè—2 (Rolf Kuhn—5, Willie Humphrey—3, Emil Mangelsdorff—1). **Misc. Instruments:** Coltrane—4, Lateef—3, Ponty—2 (Shakey Horton—5, Klaus Doldinger—3, Sam Rivers—1). **Flute:** Lloyd—4, Kirk—3, Leo Wright—2 (Emil Mangelsdorff—4, Sam Rivers—3, Laws—2). **Vibes:** Hutcherson—4, Jackson—3, Burton—2 (Bosko Petrovic—3, Gunther Hampel—3, Frita Hartschuh—3). **Piano:** Peterson—4, Byard—3, Hines—2 (John Lewis—5, Hancock—3, Sir Charles Thompson—1). **Organ:** Larry Young—3, Jimmy Smith—3, Freddie Roach—3 (Solal—5, Baby Face Willette—3, Ingfried Hoffmann—1). **Guitar:** Zoller—4, Hall—3, Grant Green—2 (Otis Rush—4, Buddy Guy—3, Raney—2). **Bass:** Ray Brown—4, Art Davis—3, Swallow—2 (Sam Jones—3, Malachi Favors—3, Gunther Lenz—3). **Drums:** Elvin Jones—3, Tony Williams—3, Rich—3 (Rashied Ali—4, Rufus Jones—3, Cie Frazier—2). **Male Singer:** B. B. King—4, Charles—3, Joe Williams—2 (Bobby Bland—4, Percy Sledge—3, Wilson Pickett—2). **Female Singer:** Fitzgerald—5, Helen Humes—3, Jordan—1 (Humes—4, Koko Taylor—3, Angy Domday—1). **Rock Group:** Beatles—5, Paul Butterfield—3, Temptations—1 (Poor Things—3). **Hall of Fame:** Bessie Smith, King Oliver, Red Allen. **Record of the Year:** Don Ellis, *Live at Monterey*; Coltrane, *Meditations*; Hutcherson, *Components*. **Reissue of the Year:** Charlie Parker, *The Bird Returns*; Jazz Star Series Vol. 6-10; Don Redman Orchestra.

DAN MORGENSTERN

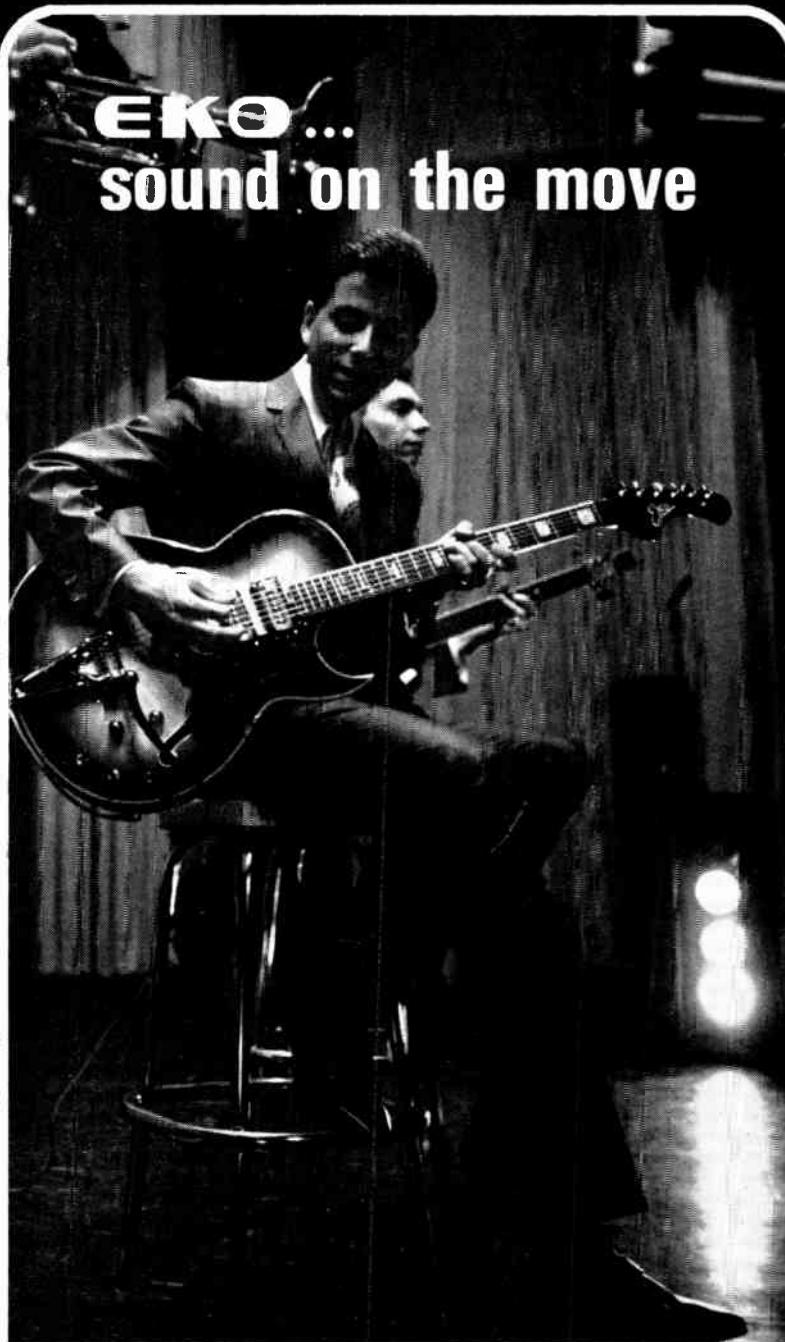
Editor, *Down Beat*

Band: Ellington—3, Basie—3, Jones-Lewis—3 (Rich—5, Herman—3, Don Ellis—1). **Combo:** O. Coleman—5, Farmer—2, Cohn-Sims—2 (Konitz-Brown—5, Saints & Sinners—3, Lateef—1). **Composer:** Ellington—4, Thad Jones—3, Benny Carter—2 (Weston—4, Duke Pearson—3, Dave Frishberg—2). **Arranger:** Ellington—4, Brookmeyer—3, Jimmy Heath—2 (Thad Jones—4, Bob Wilber—3, Phil Woods—2). **Trumpet:** Armstrong—3, Eldridge—3, Gillespie—3 (Harry Edison—4, Charlie Shavers—3, Bill Berry—2). **Trombone:** Dickenson—4, Wells—4, Brookmeyer—1 (Garnet Brown—5, Bill Watrous—2, J. C. Higgenbotham—2). **Alto:** Hodges—3, Konitz—3, Woods—3 (Konitz—4, Criss—4, McPherson—1). **Tenor:** Hawkins—3, Rollins—3, Getz—3 (Farrell—4, Gonsalves—2, Steve Marcus—2). **Baritone:** Carney—5, Mulligan—2, Adams—2 (Nick Brignola—4, Howard Johnson—3, Joe Temperley—2). **Clarinet:** Russell—5, Hamilton—2, Goodman—2 (Davern—5, Joe Muranyi—2, Eddie Daniels—2). **Misc. Instrument:** Stuff Smith—4, Ponty—3, Kirk—2 (Budd Johnson—3, Howard Johnson—3, Bob Wilber—3). **Flute:** Moody—3, Kirk—3, Lateef—3 (Joe Farrell—4, Dixon—3, Steig—2). **Vibes:** Hampton—4, Jackson—3, Hutcherson—2 (Red Norvo—5, Vig—2, Warren Chiasson—2). **Piano:** Hines—3, Garner—3, Byard—3 (Dick Wellstood—5, Dave Frishberg—2, Randy Weston—2). **Organ:** Basie—4, Jimmy Smith—3, McDuff—2 (Milt Buckner—4, Lonnie Smith—3, Don Patterson—2). **Guitar:** Montgomery—3, Hall—3, Burrell—3 (Bill Mackel—3, Benson—3, B. B. King—3). **Bass:** Mingus—3, Duvivier—3, Rich. Davis—3 (John Lamb—5, Jack Lesberg—2, Izenzon—2). **Drums:** Jo Jones—3, Roach—3, Rich—3 (Oliver Jackson—4, Zutty Singleton—3, Eddie Locke—2). **Male Singer:** Armstrong—4, Rushing—3, Torme—2 (Roy Eldridge—3, Richard Boone—3, Clark Terry—3). **Female Singer:** McRae—3, Fitzgerald—3, Vaughan—3 (O'Day—5, Anette Saunders—2, Roberta Peck—2). **Rock Group:** Muddy Waters—5, B. B. King—3, Lovin' Spoonful—1 (Paul Butterfield—3, Jeremy Steig—3, Louis Jordan—3). **Hall of Fame:** Bessie Smith, Fats Waller, Roy Eldridge. **Record of the Year:** *The Popular Duke Ellington; This is Criss; Lateef, A Flat, G Flat and C.* **Reissue of the Year:** *Things Ain't What They Used To Be; The Blue Bechet; Waller, Valentine Stomp.*

JOHN NORRIS

Editor, *Coda*, Canada

Band: Sun Ra—3, Ellington—3, Levitt—3 (Ron Collier—3, Giorgio Gaslini—3). **Combo:** O. Coleman—3, Coltrane—3, Saints & Sinners—3 (Lloyd—3, Albert Mangelsdorff—3, Shepp—3). **Composer:** O. Coleman—3, Sun Ra—3, Weston—3 (Ron Collier—3, Lloyd—3). **Arranger:** Levitt—3, Marty Grosz—3. **Trumpet:** Clayton—3, Davis—3, Braff—3 (Owens—3, Woody Shaw—3, Cuff Billlett—3). **Trombone:** Dickenson—3, Lawrence Brown—3, Rudd—3. **Alto:** O. Coleman—3, Cap'n. John Handy—3, McLean—3 (Marion Brown—3, Byard Lancaster—3,



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Marshall Allen—3). **Tenor:** Coltrane—3, Lloyd—3, Rollins—3 (Ayler—3, Sanders—3, John Gilmore—3). **Baritone:** Carney—3, Pat Patrick—3. **Clarinet:** Herb Hall—3, Russell—3, Sammy Rimmington—3 (Robinson—3). **Misc. Instrument:** Coltrane—3, Lacy—3, Stuff Smith—3. **Flute:** Lloyd—3, Kirk—3, Lateef—3 (Giuseppe Logan—3). **Vibes:** Hagood Hardy—3, Hutcherson—3. **Piano:** Hines—3, Don Ewell—3, Cecil Taylor—3 (Dollar Brand—3, Jarrett—3, Don Pullen—3). **Organ:** Don Patterson—3. **Guitar:** Sonny Greenwich—3, Burrell—3, Zoller—3. **Bass:** Rich. Davis—3, Grimes—3, Carter—3 (McBee—3, Izenzon—3, Walter Booker—3). **Drums:** Tony Williams—3, Andrew Cyrille—3, Graves—3 (Roger Humphries—3, Billy James—3, Jackie Williams—3). **Male Singer:** Waters—3, B. King—3, Spann—3 (Robert Shaw—3, Cliford Chenier). **Female Singer:** Mavis Staples—3, Big Mama Thornton—3, Franklin—3 (Patti Waters—3). **Hall of Fame:** Bechet, Waller. **Record of the Year:** Coleman, *Chappaqua Suite*; Willie The Lion Smith & Don Ewell, *Grand Piano*; Armstrong-Noone, *Jazzmakers*. **Reissue of the Year:** Jabbo Smith; *Things Ain't What They Used To Be*; McKinney's *Cotton Pickers*.

BEN S. PAGE

Contributor, *Down Beat*; Correspondent, Jazz

Band: Ellington—4, Basie—3, Gerald Wilson—2. **Combo:** M. Davis—5, Gillespie—4. **Composer:** Ellington—4, O. Coleman—4, Monk—1 (Schiffrin—5, John Lewis—4). **Arranger:** Ellington—5, O. Nelson—2, Gil Evans—2 (Wayne Shorter—3, Hancock—3, Moncur—3). **Trumpet:** Davis—5, Gillespie—4 (Ray Codrington—4, Hubbard—3, Blue Mitchell—2). **Trombone:** Moncur—4, Johnson—4, Curtis Fuller—1. **Alto:** O. Coleman—5, Desmond—2, Hodges—2. **Tenor:** Shepp—5, Ayler—4 (Eugene Foster—5). **Baritone:** Adams—5. **Vibes:** Jackson—5, Burton—4. **Piano:** Hancock—5, Monk—3, Garner—1. **Organ:** Jimmy Smith—5, Scott—3, Orlando Smith—1 (Webster Lewis—5). **Guitar:** Montgomery—5. **Bass:** Carter—5, Steve Novosel—4. **Drums:** Elvin Jones—4, Grady Tate—3, Higgins—2 (Jimmy Hopps—5, Billy Hart—3, Eugene Glover—1). **Male Singer:** Sinatra—5, Tony Bennett—3, Judd Watkins—1. **Female Singer:** Vaughan—4, Dionne Warwick—4, Eydie Gorme—1. **Rock Group:** Temptations—5, Impressions—4. **Hall of Fame:** Milt Jackson, Mingus, Garner.

I can't actually say I've heard anything worth voting about this year. Some of the so-called "rock groups" are coming.

ARRIGO POLILLO

Editor, *Musica Jazz*, Italy

Band: Ellington—5, Herman—3, Basie—1 (Rich—4, Sun Ra—3). **Combo:** M. Davis—4, O. Coleman—3, Coltrane—2 (Shepp—5, Chico Hamilton—2, Silver—1). **Composer:** Ellington—5, O. Coleman—3, Mingus—1 (Gaslini—5, Shepp—3, Andrew Hill—1). **Arranger:** Gil Evans—4, Strayhorn—3, O. Nelson—2. **Trumpet:** Davis—4, Gillespie—3, Hubbard—2 (Woody Shaw—5, Franco Ambrosetti

—2, Dick Ruedebusch—1). **Trombone:** Johnson—5, Moncur—3, Rudd—2. **Alto:** O. Coleman—5, McLean—3, Adderley—2 (Arnie Lawrence—5, Spaulding—3, McIntyre—2). **Tenor:** Coltrane—5, Hawkins—3, Getz—1 (Dick Morrissey—4, Henderson—3). **Baritone:** Carney—4, Mulligan—3, Adams—2. **Clarinet:** DeFranco—4, Goodman—3, Hamilton—2. **Misc. Instrument:** Kirk—5, Ponty—3. **Flute:** Kirk—5, Lloyd—3, Lateef—2 (Steig—4, Laws—2). **Vibes:** Jackson—5, Hutcherson—5, Ayers—2 (Vig—5). **Piano:** Bill Evans—5, Hines—3, Peterson—2 (Bley—5, Jarrett—3, Hancock—2). **Organ:** Jimmy Smith—5, Scott—3, Holmes—2. **Guitar:** Hall—5, Montgomery—3, Szabo—1 (Budimir—5, Benson—2, Jimmy Stewart—1). **Bass:** Mingus—4, Ray Brown—3, Rich. Davis—1 (Izenzon—5, Gomez—3, Eddie Khan—1). **Drums:** Roach—5, Elvin Jones—3, Blakey—2 (Graves—4, Humair—3, Eddie Locke—1). **Male Singer:** Rawls—4, Rushing—3, Witherspoon—2. **Female Singer:** Fitzgerald—5, O'Day—2, Vaughan—2 (Alexandria—5, Simone—3). **Hall of Fame:** Bessie Smith, Teagarden, Mingus. **Record of the Year:** Shepp, *On This Night*; Ellington, *Concert of Sacred Music*; Cecil Taylor, *Unit Structures*. **Reissue of the Year:** *The Ellington Era Vol. 2*.

I don't see any good reason for voting for rock and roll groups, which are just money-making enterprises. They don't need and don't deserve any attention on the part of critics. They have the non-adult audiences and the money on their side.

BILL QUINN

Assistant Editor, *Down Beat*

Band: Ellington—3, Jones-Lewis—3, Clark-Boland—2 (Richard Abrams—3, Indiana University Jazz Band—3, Ellis—3). **Combo:** M. Davis—3, Roach—3, Coltrane—3 (Jazz Interpreters—3, Anthony Braxton—3, Albert Ayler—3). **Composer:** Hancock—3, Rollins—3, George Russell—3 (Richard Abrams—3, Sun Ra—3, Dave Baker—3). **Arranger:** Strayhorn—3, Thad Jones—3, Shepp—3 (Richard Evans—3, Chico O'Farrill—3). **Trumpet:** Hubbard—3, Davis—3, Don Cherry—3 (Alan Shorter—3, Charles Tolliver—3, Eddie Henderson—3). **Trombone:** Moncur—3, Rudd—3, Curtis Fuller—3 (Julian Priester—3, Lester Lashley—3, Al Grey—3). **Alto:** McLean—3, Coleman—3, Marion Brown—3 (Bunky Green—3, Joseph Jarman—3, Roscoe Mitchell—3). **Tenor:** Rollins—5, Shepp—1, Coltrane—1 (Eddie Harris—3, Mobley—3, Ayler—3). **Baritone:** Carney—3, Adams—3, Shihab—3 (Les Rout—3, Pat Patrick—3). **Clarinet:** Bill Smith—3, Russell—3, Scott—3 (Procope—3). **Misc. Instrument:** Kirk—3, Ravi Shankar—3, Lateef—3 (Dave Baker—3, Roscoe Mitchell—3, Roland Alexander—3). **Flute:** Lloyd—3, Moody—3, Richardson—3 (Laws—3). **Vibes:** Hutcherson—3, Jackson—3, Hampton—3 (Joe Boyce—5). **Piano:** Hancock—3, McCoy Tyner—3, Andrew Hill—3 (Jarrett—3, Jack Tolson—3, Tom Washington—3). **Organ:** Jimmy Smith—3, Young—3, Holmes—3. **Guitar:** Burrell—

5, Montgomery—1, Hall—1. **Bass:** Rich. Davis—3, Mingus—3, Carter—3 (Charles Clark—3, Garrison—3, Orsted Pedersen—3). **Drums:** Elvin Jones—3, Roach—3, Haynes—3 (Butler—3, Thurman Barker—3, Graves—3). **Male Singer:** Joe Williams—3, Bill Henderson—3, Jon Hendricks—3 (O. C. Smith—3, King Pleasure—3). **Female Singer:** Vaughan—3, Abbey Lincoln—3, McRae—3 (Shirley Horn—3, Lurlean Hunter—3 (Ursula Walker—1). **Rock Group:** James Brown—3, Supremes—3, Ray Charles—3 (Bobby Bland—3, Staple Singers—3). **Hall of Fame:** Jimmy Blanton, Clifford Brown, Strayhorn. **Record of the Year:** Rollins, *East Broadway Rundown*; Davis, *Miles Smiles*; *The Popular Duke Ellington*. **Reissue of the Year:** Sonny Rollins' *Jazz Classics*; Miles Davis *Greatest Hits*.

PAULINE RIVELLI

Editor, *Jazz*

Band: Basie—3, Ellington—3, Herman—3 (O. Nelson—3, Rich—3, Terry—3). **Combo:** Coltrane—5, M. Davis—3, Handy—1 (O. Coleman—5, Armstrong—3, Ayler—1). **Composer:** Coltrane—3, Coleman—3, Ellington—3 (O. Nelson—5, Shepp—3, Mingus—1). **Arranger:** Ellington—5, Nelson—3, Q. Jones—1. **Trumpet:** Terry—3, Davis—3, Gillespie—3 (Armstrong—5, Hubbard—3, Joe Newman—1). **Trombone:** Wells—3, Johnson—3, Brookmeyer—3 (Phil Wilson—5, Lawrence Brown—3, Dickenson—1). **Alto:** Coleman—3, Mariano—3, Woods—3 (Strozier—5). **Tenor:** Coltrane—3, Webster—3, Shepp—3 (Tom Scott—3, Henderson—3, Ayler—3). **Baritone:** Carney—3, Mulligan—3, Adams—3. **Clarinet:** Russell—3, Scott—3, Goodman—3. **Misc. Instrument:** Coltrane—5, Shankar—3, Kirk—1. **Flute:** Kirk—3, Lateef—3, Steig—3 (Wess—3, Horn—3, Richardson—3). **Vibes:** Burton—3, Jackson—3, Hutcherson—3. **Piano:** Peterson—3, Bill Evans—3, Tyner—3 (Kellaway—3, Kuhn—3, Bley—3). **Organ:** Ray Charles—3, Scott—3, Jimmy Smith—3 (Wild Bill Davis—3, Basie—3, Fischer—3). **Guitar:** Szabo—5, Montgomery—3, Hall—1 (Coryell—5, Jimmy Stewart—3, Mel Brown—1). **Bass:** Rich. Davis—5, Mingus—3, Ray Brown—1 (Haden—3, Gomez—3, Al Stinson—3). **Drums:** Elvin Jones—3, Morello—3, Shelly Manne—3 (Chico Hamilton—3, Ed Thigpen—3, Tate—3). **Male Singer:** Charles—5, Armstrong—3, B. B. King—1 (Eddie Vinson—3, Richard Boone—3, T-Bone Walker—3). **Female Singer:** Vaughan—3, Lincoln—3, Jordan—3 (Roberta Peck—3, Della Reese—3, O'Day—3). **Rock Group:** Beatles—5, Lovin' Spoonful—3, Jefferson Airplane—1 (Junior Wells—3, B. B. King—3, Paul Butterfield—3). **Hall of Fame:** Pee Wee Russell, Fletcher Henderson, Dickie Wells. **Record of the Year:** Coltrane, *Ascension*; Coleman, *Golden Circle Vol. II*; *Here Comes Earl Fatha Hines*. **Reissue of the Year:** *Things Ain't What They Used To Be*; Hodges, *Alto Blue*; Panassie Sessions.

TIMME ROSENKRANTZ

Author; jazz commentator, Danish State Radio

Band: Ellington—5, Basie—3, Barnett—1 (Herman—2). **Combo:** Buddy Tate—3, Joe Mooney—3, Armstrong—3 (M. Davis—3, George Benson—3, Saints & Sinners—3). **Composer:** Ellington—5, Strayhorn—2, Benny Carter—2 (Mary Lou Williams—5, Leo Mathisen—4). **Arranger:** Ellington—5, Strayhorn—2, Carter—2 (Mary Lou Williams—4, Bill Holman—3, Sy Oliver—2). **Trumpet:** Armstrong—4, Eldridge—3, Gillespie—2 (Hackett—5, Shavers—2, Bill Coleman—2). **Trombone:** Lawrence Brown—4, Dickenson—3, Tyree Glenn—2 (Bill Harris—5, Wells—3, Lou McGarrity—2). **Alto:** Hodges—5, Carter—3, Hilton Jefferson—1 (Woods—3, Desmond—3, Procope—3). **Tenor:** Hawkins—4, Webster

—3, Byas—2 (Buddy Tate—5, Gonsalves—2, Getz—2). **Baritone:** Carney—4, Mulligan—4, Ernie Caceres—1 (Adams—5, Lars Gullin—4). **Clarinet:** Putte Wickman—3, Goodman—3, Barney Bigard—2 (Russell—5, DeFranco—2, Peanuts Hucko—2). **Misc. Instrument:** Kirk—3, Svend Asmussen—3, Stuff Smith—3 (Grappelly—5, Thielemans—2). **Flute:** Moody—5, Kirk—2, Wess—2 (Abe Most—5, Steig—4). **Vibes:** Norvo—4, Hampton—3, Jackson—2. **Piano:** Teddy Wilson—4, Garner—3, Hines—2 (Peterson—4, Solal—3, Ray Bryant—2). **Organ:** Wild Bill Davis—4, Ram Ramirez—3, Basie—2 (Marlowe Morris—5, Holmes—4). **Guitar:** Benson—4, Montgomery—3, Burrell—2 (Byrd—5). **Bass:** Mingus—4, Orsted



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If the names don't speak for themselves—I won't say a word.

TOM SCANLAN

Writer, *Army Times*, *Voice of America*

Band: Ellington—5, Basie—3, Herman—1. **Composer:** Ellington—3, Albam—3, O. Nelson—3 (McIntosh—5). **Arranger:** Ellington—5, Albam—2, O. Nelson—2 (McIntosh—5). **Trumpet:** Bruff—3, Clayton—3, Joe Wilder—3 (Doc Cheatham—5). **Trombone:** Dickenson—5, Brookmeyer—2, Urbie Green—2 (Charlie Butler—5, Cutty Cutshall—2). **Alto:** Carter—5, Hodges—2, Desmond—2 (Cap'n John Handy—5). **Tenor:** Webster—5, Sims—3, Getz—1 (Bob Wilber—5). **Baritone:** Mulligan—5, Carney—1, Adams—1 (Gene Allen—5). **Clarinet:** Goodman—5, DeFranco—1, Wilber—1. **Misc. Instrument:** Stuff Smith—5, Thieleman—2. **Flute:** Wess—5, Moody—2, Shank—2 (Collette—5). **Vibes:** Hampton—5, Jackson—2, Gibbs—2. **Piano:** Teddy Wilson—5, Hank Jones—2, Peterson—2 (Dave McKenna—5, John Eaton—4). **Organ:** Joe Mooney—5. **Guitar:** Freddie Green—5, Steve Jordan—2, Barry Galbraith—2 (Bill Harris—5, Budimir—2). **Bass:** Ray Brown—5, Duvivier—2, Keter Betts—2 (Betts—5). **Drums:** Jo Jones—5, Gus Johnson—2, Frank Butler—2 (Butler—5, Dude Brown—2). **Male Singer:** Armstrong—5, Witherspoon—2, Rushing—2. **Female Singer:** Fitzgerald—3, Lee—3, Lena Horne—3 (Lurlean Hunter—5, Renee Morris—2, Shirley Horn—2). **Hall of Fame:** Waller, Teagarden, Roy Eldridge. **Record of the Year:** *Ella & Duke at the Cote D'Azur*; Albam, *The Soul of the City*; Budimir, *Alone Together*. **Reissue of the Year:** *Things Ain't What They Used To Be*; Waller, *Valentine Stomp*; Best of Django Reinhardt Vol. 2.

Obviously I am not a "new thing" cheerleader. I say jazz is keep it honest. And in tune. And in time. And what's with my colleagues who repeatedly do not vote for Fats in this thing? A jazz Hall of Fame without Fats is ludicrous. Isn't it?

MICHAEL G. SHERA

Contributor, *Jazz Journal*, England

Band: Ellington—5, Jones-Lewis—3, Herman—1 (Clarke-Boland—4, Stan Tracey—2, Harry South—2). **Combo:** M. Davis—5, Byard—3, Jimmy Smith—1 (Roach—4, Harris-McPherson-Hillyer—3, Alex Welsh—2). **Composer:** Ellington—5, Benny Carter—3 (Tracey—5). **Ar-**

ranger: Carter—5, O. Nelson—3, G. Wilson—1 (Benny Golson—4, Tracey—3). **Trumpet:** Eldridge—5, Gillespie—3, Terry—1 (Farmer—4, Bill Coleman—3, Hubbard—2). **Trombone:** Johnson—4, Dickenson—3, Buster Cooper—2 (Lawrence Brown—5, Bennie Green—3). **Alto:** Hodges—4, Carter—3, Konitz—2 (McPherson—5, Bruce Turner—3). **Tenor:** Getz—4, Webster—3, Hawkins—3 (Lockjaw Davis—4, Moody—3, Griffin—2). **Baritone:** Carney—5 (Johnny Barnes—5). **Clarinet:** Russell—5, Procope—3. **Misc. Instrument:** Lateef—5. **Flute:** Lateef—4, Moody—3, Kirk—2. **Vibes:** Hutcherson—5, Dickerson—3, Burton—1. **Piano:** Teddy Wilson—5, Byard—3, Hines—1 (Barry Harris—5, Tommy Flanagan—3, Kellaway—1). **Organ:** Jimmy Smith—5, Freddie Roach—3 (Paul Bryant—5). **Guitar:** Burrell—5, Bola Sete—3, Hall—1 (Thornel Schwartz—4). **Bass:** Davis—5, Carter—3, Swallow—1 (Garrison—5, Chris White—3). **Drums:** Roach—4, Haynes—3, Alan Dawson—2 (Kenny Clarke—5, Sam Woodyard—3, Lennie Hastings—1). **Male Singer:** Witherspoon—5, Turner—3, Armstrong—1 (Eldridge—5). **Female Singer:** Vaughan—5, Cleo Laine—3 (Marian Montgomery—5). **Rock Group:** Supremes—5, Martha & the Vandellas—3, Jimi Hendrix—1 (Jimi Hendrix—5, The Cream—3). **Hall of Fame:** Red Allen, Hodges, Teagarden. **Record of the Year:** Evans-Heal, *Intermodulation*; Carter, *Additions To Further Definitions*; Eldridge-Freeman, *Saturday Night Fish Fry*. **Reissue of the Year:** Young, *Lester Leaps Again*; Holiday, *Golden Years Vol. 2*; Hawkins, *Vintage Hawk*.

Jazz suffered irreplaceable losses last year, with the deaths of an unprecedented number of outstanding musicians. Perhaps the greatest loss was that of Henry "Red" Allen, who really did play better than ever in his latter years. No musician not already elected has a greater claim to a place in the Hall of Fame.

HARVEY SIDERS

West Coast Editor, *Down Beat*

Band: Rich—4, G. Wilson—3, Ellington—2 (Ellis—5, Vig—2, Junior Neophonic—2). **Combo:** Peterson—4, Bill Evans—3, Vic Feldman-Ray Brown—2 (Bobby Bryant—4, Three Sounds—3, Emil Richards—2). **Composer:** Schiffrin—4, Mancini—3, Neal Hefti—2 (Vig—3, Byard—3, Joe Masters—3). **Arranger:** Holman—3, G. Wilson—3, O. Nelson—3 (Ellis—4, O'Farrill—3, Q. Jones—2). **Trumpet:** Davis—4, Terry—3, Gillespie—2 (Lee Katzman—4, Bryant—3, Alex Rodriguez—2). **Trombone:** Brookmeyer—5, Winding—2, Johnson—2 (Rosolino—4, Dick Nash—3, Phil Wilson—2). **Alto:** Criss—5, Desmond—2, Handy—2 (Strozier—4, Ray Reed—3, Tony Ortega—2). **Tenor:** Rollins—4, Getz—3, Harold Land—2 (Jay Corre—3, Peter Christlieb—3, Billy Harper—3). **Baritone:** Mulligan—4, Carney—3, Payne—2 (Bill Hood—3, Jack Nimitz—3, Plas Johnson—3). **Clarinet:** DeFranco—4, Collette—3, Paul Horn—2 (Shank—3, Gabe Baltazar—3, Ron Starr—3). **Misc. Instru-**

ment: Big Black—3, Junior Mance—3, Michael White—3 (Bob Cooper—3, Howard Johnson—3, Bill Green—3). **Flute:** Shank—4, Moody—4, Kirk—1 (Ortega—3, Richardson—3, Jackson—2). **Vibes:** Burton—4, Hutcherson—3, Jackson—2 (Vig—3, Larry Bunker—3, Blessing—3). **Piano:** Peterson—5, Phineas Newborn—3, Zeitlin—1 (Kellaway—5, Phil Moore—3, Joe Sample—1). **Organ:** Jimmy Smith—4, Scott—3, Jack Wilson—2 (Mike Melvoin—3, Henry Cain—3, Bohannon—3). **Guitar:** Van Eps—4, Herb Ellis—3, Montgomery—2 (Roberts—3, Coryell—3, Hahn—3). **Bass:** R. Brown—5, Red Mitchell—3, Duvivier—1 (Buster Williams—4, Gomez—3, Monty Budwig—2). **Drums:** Rich—4, Manne—3, Bunker—2 (Butler—4, Bohannon—3, Frank Severino—2). **Male Singer:** Torme—5, Williams—2, Charles—2 (O. C. Smith—4, Witherspoon—4, Sam Fletcher—1). **Female Singer:** O'Day—4, Fitzgerald—3, McRae—2 (Marlena Shaw—3, Sylvia Syms—3, Teri Thornton—3). **Rock Group:** The Mamas & the Papas—4. **Hall of Fame:** Fletcher Henderson, Strayhorn, Bessie Smith. **Record of the Year:** O. Nelson, *Sound Pieces*; Masters, *Jazz Mass*; Schiffrin/Sade. **Reissue of the Year:** Young-Cole-Rich, *Giants Three*; Waller, *Fractious Fingering*; Miles Davis' *Greatest Hits*.

Pity the poor jazz singers who pool their talents. The new category of "Rock Group" eliminates the Swingles, Jackie and Roy, Jackie Paris and Anne Marie Moss, and their vanishing breed. Wouldn't it have been fairer and semantically preferable to have "Rock Group" in addition to, rather than instead of?

RUGGERO STIASI

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

Band: Ellington—4, Herman—3, Basie—2. **Combo:** M. Davis—4, Peterson—3, MJQ—2. **Composer:** Ellington—5, Gil Evans—3, George Russell—1. **Arranger:** G. Evans—4, John Lewis—3, O. Nelson—2. **Trumpet:** Gillespie—4, Davis—3, Hubbard—2. **Trombone:** Johnson—5, Moncur—3, Curtis Fuller—1. **Alto:** McLean—5, Handy—3, Hodges—1. **Tenor:** Coltrane—4, Rollins—3, Shepp—2. **Baritone:** Mulligan—4, Giuffre—3, Carney—2. **Clarinet:** Giuffre—5, DeFranco—4. **Misc. Instrument:** Kirk—5. **Flute:** Mann—5, Moody—4. **Vibes:** Jackson—4, Hampton—3, Hutcherson—2. **Piano:** Hines—4, Cecil Taylor—3, Peterson—2. **Organ:** Jimmy Smith—5. **Guitar:** Montgomery—5, Szabo—3, Bola Sete—1. **Bass:** Mingus—5, Davis—3, Garrison—1. **Drums:** Roach—4, Elvin Jones—3, Tony Williams—2. **Male Singer:** Sinatra—5. **Female Singer:** Fitzgerald—5. **Hall of Fame:** O. Coleman—4, Cecil Taylor—3, Woody Herman—2. **Record of the Year:** Coltrane, *Live At the Village Vanguard Again*; Cecil Taylor, *Unit Structures*; Lloyd, *Dream Weaver*. **Reissue of the Year:** Miles Davis' *Greatest Hits*; The Blue Bechet.

FRANK TENOT

Publisher, *Jazz Magazine*, France

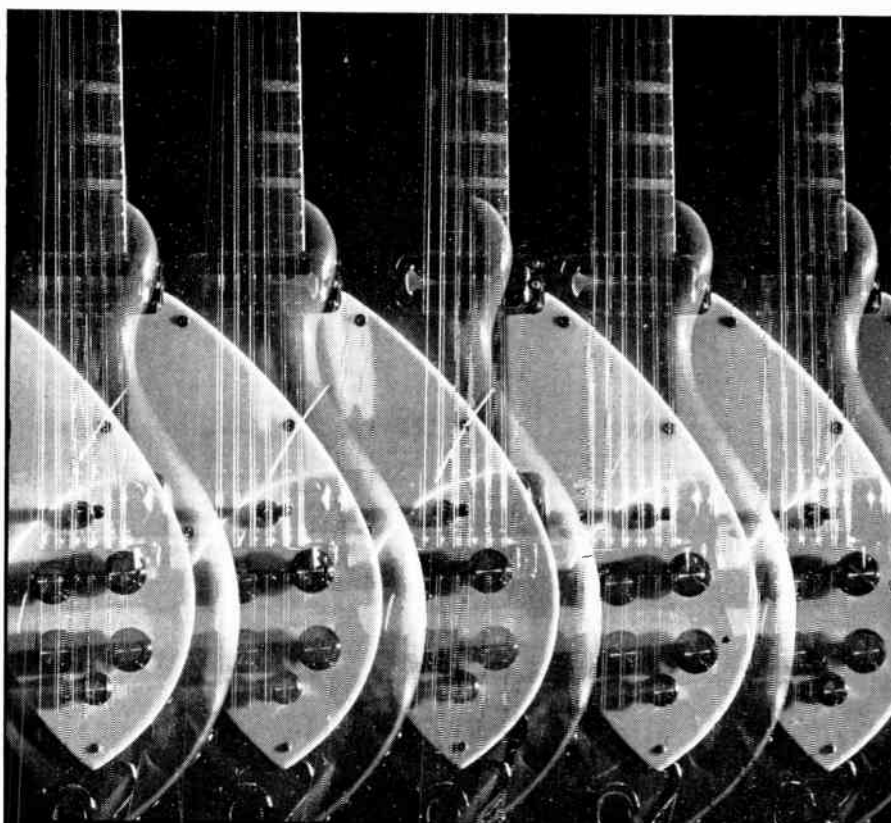
Band: Ellington—4, Basie—4, Herman

—1 (Rich—5, Ray Charles—3, J. C. Nauda—1). **Combo:** M. Davis—4, Monk—3, Peterson—2 (Handy—5, Solal—4). **Joe Zawinul—1. Arranger:** Ellington—4, **Composer:** Ellington—5, Strayhorn—4, Joe Zawinul—1. **Arranger:** Ellington—4, Benny Carter—3, G. Wilson—2. **Trumpet:** Gillespie—4, Davis—3, Terry—2 (Al Aarons—5, Charles Tolliver—2, Snooky Young—2). **Trombone:** Johnson—4, Al Grey—3, Lawrence Brown—2 (Richard Boone—4, Dickenson—3, Benny Green—2). **Alto:** Hodges—5, Woods—3, Adderley—1 (Spaulding—4, Stitt—3, Shank—1). **Tenor:** Coltrane—4, Gonsalves—3, Getz—2 (Griffin—5, Lockjaw Davis—3, Charlie Rouse—1). **Baritone:** Carney—5, Mulligan—3, Adams—1. **Clarinet:** Nicholas—4, Claude Luter—3, Maxim Saury—2 (Mezz Mezzrow—4, Procope—3). **Misc. Instrument:** Kirk—4, Grappelly—3, Ponty—2 (Budd Johnson—3, Little Walter—3, Nance—3). **Flute:** Kirk—4, Wess—3, Dixon—2. **Vibes:** Jackson—4, Hampton—3, Burton—2. **Piano:** Garner—5, Hines—3, Byard—1 (Solal—5, Hank Jones—3, Teddy Wilson—1). **Organ:** Jimmy Smith—4, Wild Bill Davis—4, Holmes—1 (Don Patterson—3, Bennett—3, Eddie Louiss—3). **Guitar:** Montgomery—5, Burrell—3, Grant Green—1 (Benson—4, Freddie Green—3, Buddy Guy—2). **Bass:** Davis—5, Ray Brown—3, Carter—1 (Duvivier—4, Hinton—3, Aaron Bell—2). **Drums:** Roach—4, Elvin Jones—3, Haynes—2 (Rufus Jones—4, Tate—3, Higgins—2). **Male Singer:** Charles—5, Armstrong—3, Hooker—1 (Richard Boone—5, Clark Terry—3, Buddy Guy—1). **Female Singer:** Fitzgerald—5, Vaughn—3, Aretha Franklin—1. **Rock Group:** James Brown—5, Otis Redding—3, B. B. King—1 (Supremes—4, Four Tops—3, Sam and Dave—2). **Hall of Fame:** Reinhardt, Bessie Smith, Waller. **Record of the Year:** Hodges, *Wings and Things*; *The Popular Ellington*; *Ella & Duke at Cote D'Azur*. **Reissue of the Year:** Young-Cole-Rich, *Giants 3*; *Cab Calloway Classics*; *Harlan Leonard*.

WALTER THIERS

Correspondent, *Down Beat*, Argentina

Band: Ellington—5, G. Wilson—3, Jones-Lewis—1 (Sun Ra—5, Ellis—3, Rich—1). **Combo:** Coltrane—4, O. Coleman—3, C. Taylor—2 (Andrew Hill—4, Ayler—3, Burton Greene—2). **Composer:** Coleman—4, Taylor—3, Carla Bley—2, (Sun Ra—5, Hill—3, Wayne Shorter—1). **Arranger:** Gil Evans—5, Fischer—3, Nelson—1 (Sun Ra—5, Shepp—3, Hill—1). **Trumpet:** Hubbard—4, Don Cherry—3, Ted Curson—2 (Don Ayler—4, Charles Tolliver—3, Dewey Johnson—2). **Trombone:** Rudd—4, Moncur—3, Buster Cooper—2 (Garnett Brown—5, George Bohanon—3, Al Grey—1). **Alto:** Coleman—5, McLean—3, Handy—1 (Marshall Allen—5, Giuseppe Logan—3). **Tenor:** Shepp—5, Shorter—3, Lloyd—1 (Ayler—5, John Gilmore—3, Rivers—1). **Baritone:** Adams—5, Carney—3, Ronnie Cuber—1 (Pat Patrick—5). **Clarinet:** Russell—5, Giuffre—3, Horn—1 (Robinson—5, Bill Smith—3). **Misc. Instrument:** Coltrane—4, Kirk—3, Lateef—2



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(Mike White—4, Sun Ra—3, M. Allen—2). **Flute:** Lloyd—4, Kirk—3, Lateef—2 (Marshall Allen—4, Spaulding—3, Logan 2). **Vibes:** Hutcherson—5, Burton—3, Ayes—2 (Alan Dawson—4, Vig—3, McFarland—2). **Piano:** Cecil Taylor—5, Hill—3, Fischer—1 (Don Pullen—4, Burton Green—3, Paul Bley—2). **Organ:** Fischer—5, Young—3, Roach—2). **Guitar:** Montgomery—5, Hall—3, Szabo—2 (Budimir—4, Ray Crawford—3, Johnny Smith—2). **Bass:** Mingus—5, Davis—3, Swallow—2 (Grimes—5, Reggie Johnson—3, McBe—1). **Drums:** Elvin Jones—4, Tony Williams—3, Sonny Murray—2 (Graves—5, Joe Chambers—3, Rashied Ali—1). **Male Singer:** Charles—4, Rawls—3, Hartman—2 (Earl Coleman—5). **Female Singer:** Vaughan—4, Lincoln—3, Jordan—2 (Patty Watters—5, Simone—3, Warwick—1). **Record of the Year:** C. Taylor, *Unit Structures*; Burton Greene; Don Pullen-Milford Graves.

I am sure that names such as Ayler, Sun Ra, Hill, Logan, Greene, Allen, etc. are in the right and true way of jazz and not the commercial positions of Handy, Zeitlin and other "greats".

SINCLAIR TRAILL

Editor, *Jazz Journal*, England

Band: Ellington—5, Basie—3, Herman—1 (Alex Welsh—3, Rich—1). **Combo:** Terry-Brookmeyer—5, Hines—3, Gillespie—1 (Levitt—5). **Composer:** Ellington—5, Strayhorn—3, Silver—1 (Monk—3, Hefti—3, Q. Jones—3). **Arranger:** Ellington—4, Strayhorn—3, Pierce—2 (Nelson—3, Benny Carter—3, George Russell—3). **Trumpet:** Terry—4, Clayton—4, Bill Coleman—1 (Cat Anderson—5, Nance—3, Doc Cheatham—1). **Trombone:** Lawrence Brown—4, Dickenson—3, Wells—2 (Quentin Jackson—4, Al Grey—3, Brookmeyer—2). **Alto:** Hodges—5, Carter—3, Procope—1 (Hilton Jefferson—3, Cap'n John Handy—3, Earl Warren—3). **Tenor:** Lockjaw Davis—5, Gonsalves—3, Hawkins—1 (Webster—5, Budd Johnson—2, Buddy Tate—2). **Baritone:** Carney—5, Heywood Henry—2, Richardson—2 (Fowlkes—3, Adams—3). **Clarinet:** Hamilton—5, Russell—2, Procope—2 (Nicholas—5, Bigard—2). **Misc. Instrument:** Stuff Smith—5, Lateef—2, Nance—1 (Little Walter—5). **Flute:** Wess—3, Moody—3, Richardson—3 (Dixon—3, Earl Warren—3, Leo Wright—3). **Vibes:** Hampton—5, Tyree Glenn—3, Jackson—1. **Piano:** Hines—5, Garner—2, Hank Jones—2 (Kellaway—4, Ellington—3, Peterson—2). **Organ:** Wild Bill Davis—3, Earl Grant—3, Scott—3 (Ramirez—3, Jimmy Smith—3, McDuff—3). **Guitar:** Burrell—3, Grant Green—3, T-Bone Walker—3 (Kessel—3, Freddie Green—3, Al Casey—3). **Bass:** Ray Brown—5, Hinton—2, Duvivier—2 (Mingus—3, Bill Pemberton—3). **Drums:** Oliver Jackson—3, Sam Woodyard—3 (Rich—3, Bellson—3, Jimmy Crawford—3). **Male Singer:** Armstrong—5, Turner—4, Muddy Waters—1 (Rushing—5, Witherspoon—2, Spann—2). **Female Singer:** Fitzgerald—5, McRae—2, LaVern Baker—2 (O'Day—3, Lee—3, Vaughan—3). **Hall of Fame:** Strayhorn, Willie Smith, Buster Bailey.

Record of the Year: *The Popular Duke Ellington; The Duke Ella's Way; Here Comes Earl Hines. Reissue of the Year:* *Things Ain't What They Used To Be; The Blue Bechet; Valentine Stomp.*

STEVE VOCE

Critic, *Columnist, Jazz Journal*, England

Band: Jones-Lewis—5, Rich—2, Barnett—2 (C. Terry—5, Tubby Hayes—2, Humphrey Lyttelton—2). **Combo:** M. Davis—5, Lyttelton—2, Hayes—2 (Rendell-Carr—3, Alan Littlejohn—3, Alex Welsh—3). **Composer:** Nat Pierce—5, Buck Clayton—3, Hayes—1 (Dickie Wells—3, Silver—3, Hefti—3). **Arranger:** Gil Evans—3, Pierce—3, Clayton—3 (Hayes—3, Eddie Harvey—3, Harry South—3). **Trumpet:** Clayton—3, Terry—3, Gillespie—3 (Rex Stewart—4, Eldridge—4, Lyttelton—1). **Trombone:** Bill Hughes—3, Wells—3, Dickenson—3 (Grover Mitchell—5, Chris Pyne—3, Roy Williams—1). **Alto:** Woods—5, Carter—3, Earl Warren—1 (Tony Coe—5, Bruce Turner—3, Johnny Barnes—1). **Tenor:** Hayes—3, Lockjaw Davis—3, Rollins—3 (Coe—3, Tate—3, Ronnie Scott—3). **Baritone:** Carney—4, Joe Temperley—3, Adams—2 (John Surman—3, Ross—3, Johnny Barnes—3). **Clarinet:** Hamilton—5, Coe—2, DeFranco—2 (Bigard—3, Hucko—3, Herman—3). **Misc. Instrument:** Don Rendell—3, Kirk—3, Stuff Smith—3 (Al Gay—3, Bill Barber—3, Wilber—3). **Flute:** Moody—3, Hayes—3, Kirk—3 (Dixon—3, Richardson—3, Harold McNair—3). **Vibes:** Hayes—4, Jackson—4, Gibbs—1 (Bill LeSage—5, Alan Branscombe—3). **Piano:** Pierce—4, Hank Jones—3, Kellaway—2 (Sir Charles Thompson—5, Fred Hunt—3, Henri Chaix—1). **Organ:** Scott—5, Sir Charles Thompson—4 (Ken Westhead—5). **Guitar:** Burrell—5, Montgomery—3, Galbraith—1 (Dave Goldberg—5, Ken Baldwin—3, Jim Douglas—1). **Bass:** Bill Pemberton—3, Hinton—3, Jeff Clyne—3 (Ron Matthewson—3, Dave Green—3, Derek Vaux—3). **Drums:** Rich—3, Oliver Jackson—3, Bellson—3 (Jackie Williams—3, Don Lamond—3, Lennie Hastings—3). **Male Singer:** Mark Murphy—5, Williams—2, Witherspoon—2 (Turner—5, Vinson—3, Jackie Paris—1). **Female Singer:** Marian Montgomery—4, Vaughan—3, Laine—2 (Jewel Brown—5, Della Reese—4). **Rock Group:** Harper's Bazaar—5. **Hall of Fame:** Buck Clayton, Willie Smith, Teagarden. **Record of the Year:** Tubby Hayes, *100% Proof*; Jones-Lewis, *The Jazz Orchestra*; Rich, *Swingin' New Big Band*. **Reissue of the Year:** *The Luis Russel Story*; Clayton-Tate, *Buck and Buddy Blow the Blues*; Lang-Johnson, *Blue Guitars*.

Despite the temporary fad for insanity amongst the less-gifted moderns, a good year for jazz. Carmell Jones, Leo Wright and other expatriate Americans have considerably improved the European scene. I much regret that the Harry James band has not yet come to Europe, since I'm sure it would be an enormous success.

ERIC T. VOGEL

Correspondent, *Jazz Podium*, Germany, *Down Beat*; Radio Zurich

Band: Ellington—4, O. Nelson—3, Herman—2 (Ellis—4, Gustav Brom—3, Karel Krautgartner—2). **Combo:** Handy—4, Coleman—3, Coltrane—2 (Handy—4, Lloyd—3, Heckman-Summerlin—2). **Composer:** Ellington—4, George Russell—3, Levitt—2 (Pavel Blatny—5, J. Hnlicka—3, Ed Summerlin—1). **Arranger:** Gil Evans—4, Nelson—3, George Russell—3 (Jan Johansson—5, Jef Gilson—3, Kamil Hala—1). **Trumpet:** Gillespie—4, Davis—3, Ellis—2 (Owens—4, Ambrossetti—3, Schoof—2). **Trombone:** Johnson—4, Mangelsdorff—3, Brookmeyer—2 (Erich Kleinschuster—4, Garnett Brown—3, Marshall Brown—2). **Alto:** Coleman—4, Handy—3, Woods—2 (Z. Namyslovski—4, K. Krautgartner—3, Ambrossetti—2). **Tenor:** Rollins—4, Coltrane—3, Getz—2 (Henderson—4, Rivers—3, Milan Ulrich—2). **Baritone:** Mulligan—4, Carney—3, Ross—2 (Gene Allen—4, Frank Hittner—3, Leroy Cooper—2). **Clarinet:** Scott—4, Russell—3, Bill Smith—2 (Krautgartner—5). **Misc. Instrument:** Kirk—4, Ponty—3, White—2 (Asmussen—4, Lacy—3, Thompson—2). **Flute:** Mann—4, Kirk—3, Lateef—2 (Steig—4, Richardson—3, Jan Konopasek—2). **Vibes:** Jackson—4, Burton—3, Hutcherson—2 (Bernart Lubat—4, Karlhans Berger—3, Vera Auer—2). **Piano:** Evans—4, Monk—3, Don Friedman—2 (Bley—4, Jan Hammer—3, Jan Johansson—2). **Organ:** Jimmy Smith—4, Scott—3, Wild Bill Davis—2 (Ingfried Hoffmann—4, Bennet—3, Phil Porter—2). **Guitar:** Zoller—4, Hall—3, Benson—2 (Sonny Greenwich—4, Nelson Symonds—3, Budimir—2). **Bass:** Swallow—4, Carter—3, Davis—2 (Barre Phillips—4, Izenzon—3, Miroslav Vitous—2). **Drums:** Elvin Jones—4, Mel Lewis—3, Tony Williams—2 (Humair—4, Pierre Favre—3, DeJohnette—2). **Male Singer:** Rushing—4, Turner—3, Williams—2 (Clark Terry—4, Boone—3, Henderson—2). **Female Singer:** Fitzgerald—4, Jordan—3, McRae—2 (Ennis—4, Betty Carter—3, Rita Reys—2). **Hall of Fame:** Eldridge, Teddy Wilson, Edmond Hall. **Record of the Year:** Ellington, *Concert of Sacred Music*; George Russell, *At Beethoven Hall Part 2*; Ellis, *Live at Monterey*. **Reissue of the Year:** Waller, *Fractious Fingering*; Billie Holiday's *Greatest Hits*; Louis Armstrong's *Greatest Hits*.

Avant-garde is not noise, avant-garde is Don Ellis, Pavel Blatny, George Riedel, Jan Johansson and still the one and only George Russell.

ROMAN WASCHKO

Contributor, *Down Beat*; Polish Radio

Band: Ellington—5, Basie—3, Herman—1 (Ellis—5, Gustav Brom—2, Krautgartner—2). **Combo:** M. Davis—3, Coleman—3, Coltrane—3 (Lloyd—5, Bley—3, Cecil Taylor—1). **Composer:** Ellington—4, Monk—3, Mingus—2 (Taylor—3, Mal Waldron—3, Blatny—3). **Arranger:** Gil Evans—3, Ellington—3, Nelson—3 (Alban—4, Thad Jones—3, Andrzej Trazaskowski—2). **Trumpet:** Gillespie—4, Hubbard—4, Ellis—1 (Schoof—3, Dusko Goykovic—3, Ambrossetti—3). **Trombone:** Johnson—5, Moncur—2, Mangelsdorff—2 (Kleinschuster—3, Thelin—3,

Ake Persson—3). **Alto:** Coleman—3, Adlerley—3, Handy—2 (Z. Namyslovski—3, Carter—3). **Tenor:** Coltrane—5, Rollins—2, Lloyd—2 (Sanders—3, Nathan Davis—3, Griffin—3). **Baritone:** Mulligan—4, Carney—4, Adams—1 (Ross—3, Shihab—3). **Clarinet:** Russell—3, DeFranco—3, Scott—1 (Kuhn—3, Nicholas—3). **Misc. Instrument:** Kirk—3, Ponty—3, Lacy—3. **Flute:** Kirk—3, Mann—3, Moody—3 (Collette—4, Steig—3). **Vibes:** Jackson—5, Hutcherson—2, Dave Pike—2 (Jerzy Milian—3, Besko Petrovic—2). **Piano:** Peterson—4, Bill Evans—3, Hines—2 (Waldron—5, Bley—2, Solal—2). **Organ:** Jimmy Smith—3, Scott—3, Holmes—3 (McGriff—3, Ingfried Hoffmann—3). **Guitar:** Montgomery—4, Hall—3, Szabo—2 (Burrell—4, Grant Green—3). **Bass:** Mingus—4, Ray Brown—3, Carter—2 (Roman Dylag—4, Izenzon—3, Israels—2). **Drums:** Elvin Jones—4, Tony Williams—3, Rich—2. **Male Singer:** Williams—4, Rushing—4, Charles—1 (Turner—4, Wilson Pickett—3, James Brown—2). **Female Singer:** Fitzgerald—5, Vaughan—4, Carol Sloane—1 (Alexandria—3, Annie Ross—3, Karin Krog—2). **Rock Group:** Four Tops—4, Supremes—4, Rolling Stones—1 (Art Woods—5, Georgie Fame—3, Alan Price Set—1). **Hall of Fame:** O. Coleman, Waller, Bessie Smith. **Record of the Year:** Lloyd, *Forest Flower*.

Always the same problem: American critics have no permanent supply of European records, and European critics (in Eastern countries) have no American records. The rock group category will probably be a rather controversial one: among rock groups there are many jazzy and swinging groups, but also many who are not jazzy but still are good.

PATRICIA WILLARD

Contributing Editor, *Jazz Magazine*

Band: Ellington—5, G. Wilson—3, Ellis—1 (Ellis—5, Rich—4). **Combo:** M. Davis—4, Handy—3, Terry-Brookmeyer—2 (Hugh Masekela—4, Shepp—3, Lloyd—2). **Composer:** Ellington—4, Strayhorn—3, Schifrin—2 (Emil Richards—3, Handy—3, Ralph Pena—3). **Arranger:** Ellington—4, Strayhorn—3, Schifrin—2 (Bob Florence—3, Billy Byers—3, Mal Waldron—3). **Trumpet:** Davis—4, Gillespie—3, Terry—2 (Masekela—4, Bobby Bryant—3, Freddie Hill—2). **Trombone:** Lawrence Brown—4, Jimmy Knepper—3, Johnson—2 (Curtis Fuller—5). **Alto:** Hodges—3, Shank—3, Horn—3 (Criss—4, Tom Scott—4). **Tenor:** Gonsalves—5, Lloyd—2, Dexter Gordon—2 (Teddy Edwards—4, Webster—4). **Baritone:** Carney—5, Mulligan—3, Jack Nimitz—1 (Jean-Louis Cheateumps—5, Adams—4). **Clarinet:** Hamilton—4, Horn—3, Scott—2. **Misc. Instrument:** Nance—4, White—3, Shankar—2 (Emil Richards—4). **Flute:** Moody—3, Horn—3, Shank—3 (Tony Ortega—5). **Vibes:** Hutcherson—3, Jackson—3, Tyree Glenn—3 (Blessing—4, Emil Richards—4). **Piano:** Ellington—4, Strayhorn—4, Hancock—1 (Gildo Mahones—4, Kenny Barron—3, Stan Tracey—2). **Organ:** Wild Bill Davis—4, Jimmy Smith—4. **Guitar:** Bola Sete—3, Szabo—

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3, Byrd—3 (John Collins—5). **Bass:** Chris White—3, Lamb—3, Ray Brown—3 (Callender—3, Pena—3). **Drums:** Bellson—5, Big Black—3, Woodyard—1 (Paulinho—4, Tate—4). **Male Singer:** Sinatra—5, Williams—3, Terry—1 (Dave Howard—5, Tony Watkins—4). **Female Singer:** McRae—4, Ruth Olay—4, Sloane—1 (Esther Marrow—3, Big Mama Thornton—3, Marlena Shaw—3). **Rock Group:** Monkees—5, Byrds—4. **Hall of Fame:** Strayhorn, Carney, Rex Stewart. **Record of the Year:** *Concert of Sacred Music; Schiffrin/Sade; Coltrane, Meditations.* **Reissue of the Year:** Ellington, *Johnny Come Lately.*

VALERIE WILMER

Contributor, *Down Beat*, *Jazz Monthly*, *Melody Maker*, England

Band: Ellington—5, Basie—2, Howard McGhee—1 (Harry South—2). **Combo:** Coleman—3, Getz—3, Farmer—3 (Sun Ra—5, Rendell-Carr—1, Ayler—1). **Composer:** Ellington—5, McIntosh—3, Carla Bley—1 (McIntosh—5, Graham Collier—2, Dollar Brand—2). **Arranger:** Ellington—3, Golson—3, McIntosh—3 (McIntosh—5, Sun Ra—2, Graham Collier—1). **Trumpet:** Clayton—3, Farmer—3, Cootie Williams—3 (Joe Newman—3, Bill Coleman—3, Thad Jones—3). **Trombone:** Dickenson—5, Lawrence Brown—2, Rudd—1 (Dickenson—5, Bernie Green—3). **Alto:** Coleman—3, Hodges—3, McLean—3 (Moody—5, Bruce Turner—1). **Tenor:** Coltrane—5, Webster—3, Getz—3 (Lockjaw Davis—5, Lateef—2, Griffin—2). **Baritone:** Carney—5 (Kirk—3). **Clarinet:** Hamilton—5, Bigard—3, Russell—1. **Misc. Instrument:** Stuff Smith—3, Ponty—5, Lateef—3 (Sun Ra—5, Marshall Allen—2). **Flute:** Lateef—3, Moody—3, Kirk—3 (Leo Wright—5). **Vibes:** Jackson—4, Hutcherson—3, Burton—2. **Piano:** Monk—3, Bill Evans—3, Ellington—3 (Brand—5, Steve Kuhn—2, Al Daley—2). **Organ:** McDuff—3, Scott—3, Wild Bill Davis—3 (Bennett—3, Georgie Fame—3, Alan Price—3). **Guitar:** Montgomery—5, Szabo—2, Burrell—1 (Raney—5). **Bass:** Mingus—3, Davis—3, Duvivier—3 (Orsted Pedersen—3, Grimes—3, Jeff Clyne—3). **Drums:** Haynes—4, Elvin Jones—3, Tony Williams—2 (Moffett—3, Beaver Harris—3, Jo Jones—3). **Male Singer:** Witherspoon—5, Turner—3 (Witherspoon—5, Fred McDowell—2, Joe Carroll—2). **Female Singer:** McRae—3, Marrow—3, Laine—3 (Marrow—5, Marion Williams—4). **Rock Group:** Beatles—5, Supremes—1 (Georgie Fame—5, Alan Price Set—3). **Hall of Fame:** Sidney Bechet, Mingus, Getz.

European critics are, as always, at an obvious disadvantage. I've not heard enough recent albums to vote in those two particular categories, and my choice of artists is dependent on those who (a) were doing something new that I enjoyed and respected, and (b) those who touched me, the way jazz is supposed to do.

RUSS WILSON

Contributor, *Down Beat*; Jazz Writer, *Oakland Tribune*

Band: Ellington—4, Basie—3, Rich—2 (Ellis—5, Levitt—2, Don Piestrup—2). **Combo:** M. Davis—5, Handy—2, Coleman—2 (Lloyd—5, Burton—4). **Composer:** Ellington—5, Strayhorn—4 (Hancock—4, Lloyd—3, Dixon—2). **Arranger:** Ellington—5, G. Wilson—2, O. Nelson—2 (Thad Jones—5, Pierce—2, Piestrup—2). **Trumpet:** Davis—4, Terry—3, Gillespie—2 (Al Aarons—4, Cat Anderson—3, Hubbard—2). **Trombone:** Rudd—4, Al Grey—3, Johnson—2 (Grover Mitchell—5, Carl Fontana—2, Urbie Green—2). **Alto:** Handy—4, Desmond—3, Coleman—2 (Konitz—5, McPherson—2, Moody—2). **Tenor:** Hawkins—4, Getz—3, Rollins—2 (Gonsalves—4, Sims—3, Rivers—2). **Baritone:** Carney—4, Mulligan—3, Cuber—2 (Adams—5, Fowlkes—3, Brignola—1). **Clarinet:** Russell—4, DeFranco—3, Giuffre—2 (Scott—5, Hamilton—4). **Misc. Instrument:** Kirk—5, Budd Johnson—3, White—1 (White—5, Coltrane—4). **Flute:** Lateef—4, Dixon—3, Richardson—2 (Laws—5, Collette—2, Wess—2). **Vibes:** Burton—4, Jackson—3, Hutcherson—2 (Tjader—5, Stan Gibbs—3). **Piano:** Hines—4, Hancock—3, Monk—2 (Zeitlin—4, Flanagan—3, Jarrett—2). **Organ:** Jimmy Smith—5, Joe Bucci—4 (Merl Saunders—4, Basie—4, Fischer—1). **Guitar:** Montgomery—3, Byrd—3, Burrell—3 (Benson—5, Hahn—2, Howard Roberts—2). **Bass:** Mingus—4, Richard Davis—3, Art Davis—2 (Izenzon—5, Haden—2, Larry Ridley—2). **Drums:** Rich—3, Morello—3, Tony Williams—3 (Jake Hanna—5, Ben Riley—2, Dick Berk—2). **Male Singer:** Torme—5, Charles—2, Rushing—2 (Turner—4, Hibbler—3, Henderson—2). **Female Singer:** O'Day—4, Simone—3, Vi Redd—2 (Redd—5, Warwick—4). **Rock Group:** Basie—4, Ellington—4, Charles—1 (Temptations—4, Supremes—4, Staple Singers—1). **Hall of Fame:** Bessie Smith, Fletcher Henderson, King Oliver. **Record of the Year:** *Miles Smiles*; MJQ, *Blues at Carnegie Hall*; Hancock, *Maiden Voyage*. **Reissue of the Year:** *Things Ain't What They Used To Be*; James P. Johnson; JATP, *How High the Moon*.

DIETER ZIMMERLE

Editor, *Jazz Podium*, Germany

Band: Ellington—5, Basie—3, Herman—1 (Ellis—3, Clarke-Boland—2, Barnett—1). **Combo:** Coltrane—4, M. Davis—3, Cecil Taylor—2 (Rudd—4, Schoof—3, Wolfgang Dauner—2). **Composer:** Ellington—5, Mingus—3, Coltrane—1 (C. Taylor—5, Alexander von Schlippenbach—2, Mary Lou Williams—2). **Arranger:** Ellington—4, Nelson—3, Evans—2 (Boland—4, Blatny—4, Gaslini—1). **Trumpet:** Hubbard—4, Gillespie—3, Davis—2 (Benny Bailey—4, Schoof—2). **Trombone:** Johnson—3, Mangelsdorff—2, Rudd—1. **Alto:** Stitt—3, Handy—3, Coleman—3 (Marion Brown—4). **Tenor:** Rollins—3, Hawkins, Coltrane—3 (Don Menza—4, Sanders—4, Griffin—1). **Baritone:** Mulligan—4, Carney—4, Ross—4. **Clarinet:** Hamilton—4, Kuhn—3, Procope—2. **Misc. Instrument:** Ponty—3, Stuff Smith—3, White—3. **Flute:** Lloyd—3, Moody—3, Mann—3. **Vibes:** Hutcherson—4,

Burton—3, Jackson—2 (Karlhans Berger—5). **Piano:** Cecil Taylor—4, Hines—3, Hancock—2 (Pullen—3, Dave Burrell—3, Jarrett—3). **Organ:** Jimmy Smith—5, Holmes—3, Patterson—1 (Ingfried Hoffmann—3). **Guitar:** Montgomery—4, Hall—3, Zoller—2 (Hahn—4). **Bass:** Sam Jones—4, Carter—3, Major Holley—2 (Jimmy Woode—4, Hinton—3, Orsted Pedersen—2). **Drums:** Elvin Jones—3, Sonny Murray—3, Tony Williams—3 (Graves—5). **Male Singer:** Witherspoon—3, Hopkins—3, Rawls—1 (Boone—3, Willi Johans—2). **Female Singer:** Fitzgerald—5, Lincoln—3, Jordan—1 (Patty Waters—3, Inge Brandenburg—2, Rita Reys—2). **Rock Group:** Ray Charles—5. **Hall of Fame:** Carney, W. Herman, Fitzgerald. **Record of the Year:** Davis, *Miles in Berlin*; Taylor, *Unit Structures*; Rudd, *Everywhere*. **Reissue of the Year:** *The Blue Bechet*; Miles Davis *Plays Jazz Classics*.

MICHAEL ZWERIN

Contributor, *Village Voice*, *Down Beat*

Band: Ellington—4, Jones-Lewis—3, Sun Ra—2 (Sun Ra—4, Ellis—3, Frank Foster—2). **Combo:** Coleman—4, Lloyd—3, Handy—2 (Lloyd—5, Handy—3, Burton—1). **Composer:** Ellington—4, Coleman—3, Hancock—2 (Bob Prince—4, McIntosh—4, Bob Pozar—1). **Arranger:** Gil Evans—4, Thad Jones—3, Marty Paich—2. **Trumpet:** Thad Jones—4, Owens—3, Ira Sullivan—2 (Owens—4, Sullivan—3, Dorham—2). **Trombone:** Garnett Brown—4, Rudd—3, Lawrence Brown—2 (G. Brown—5, Wayne Henderson—3). **Alto:** Coleman—5, Handy—2. Marion Brown—2 (M. Brown—5, Byard Lancaster—2, Arnie Lawrence—2). **Tenor:** Hawkins—4, Ayler—3, Lloyd—2 (Sullivan—4, Joe Henderson—3, Joe Farrell—2). **Baritone:** Adams—5, Carney—4. **Clarinet:** Scott—3, Eddie Daniels—3, Russell—3 (Daniels—5). **Misc. Instrument:** Lacy—4, Sullivan—3, Lateef—2 (Lacy—5, Sullivan—3, John Blair—1). **Flute:** Steig—5, Lloyd—2, Sullivan—2 (Steig—5, Sullivan—3, Farrell—1). **Vibes:** Jackson—4, Burton—3, Hutcherson—2. **Piano:** Hancock—4, Evans—3, Jarrett—2 (Jarrett—4, Chic Corea—3, Tete Montilou—2). **Guitar:** Szabo—4, Coryell—3, Benson—2 (Coryell—5, Sonny Cheroch—2, Joe Beck—2). **Bass:** Rich. Davis—3, Swallow—3, Izenzon—3 (Haden—4, Russell George—3, Gomez—2). **Drums:** Tony Williams—4, Mel Lewis—3, Elvin Jones—2 (DeJohnette—5, Bobby Thomas—2, Don McDonald—2). **Male Singer:** Otis Redding—4, Bob Dorough—3, Tim Hardin—2 (Dorough—5, Hardin—4). **Female Singer:** Aretha Franklin—4, Helen Merrill—3, Jordan—2 (Merrill—5). **Rock Group:** Blues Project—3, Free Spirits—3, Jeremy and the Satyrs—3 (Free Spirits—3, Jeremy and the Satyrs—3, John D'Andrea and the Young Gyants—3). **Hall of Fame:** Fletcher Henderson, Strayhorn, Artie Shaw. **Record of the Year:** Rollins, *Alfie*; Coltrane, *Kulu Se Mama*; Szabo, *Spellbinder*.

In the rock category, I limited my choices to jazz-oriented groups.

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AD LIB

(Continued from page 14)

month in Oakland's Claremont Hotel. **Maynard Ferguson's** band also played in Oakland, this time for a July weekend in the Gold Nugget. **Count Basie's** band and singer **Jon Hendricks** were slated for an Aug. 19 performance in the Mount Tamalpais outdoor theater.

Seattle: Entry of the saxophone into psychedelic rock was accomplished by two Pacific Northwest musicians at opposite ends of the country. Seattle guitarist **Larry Coryell** and his **Free Spirits** in New York used blues-rock tenor man **Jim Pepper** on their ABC release. The **P. H. Phactor**, gigging around Portland, Seattle, and San Francisco, has an altoist who doubles on guitar and mouth harp. **Nick Ogilvie** uses a straight horn up close to the mike and blends his sound with lead guitarist **John Hendricks**, bassist **Steve Mark**, rhythm guitarist **John Browne**, and drummer **Dennis Long** . . . The **Eagles Hall** is being leased for a regular rock scene, and appearing this summer so far have been the **P. H. Phactor**, **Country Joe and the Fish**, the **Daily Flash**, the **Grateful Dead**, the **Doors**, the **Blues Project**, and the **Jimmy Cotton Blues Band** from Chicago . . . The **Mamas and Papas** played the Civic Arena July 29 . . . Jazz is keeping busy, with Penthouse bookings including organist **Richard (Groove) Holmes**, the **Gary Burton Quartet** (with **Coryell**), the **Charlie Byrd Trio** (through Aug. 19), pianist **Ahmad Jamal** to Sept. 9, and **Roland Kirk** after Labor Day . . . Singer **Otis Redding** is booked in the Arena Sept. 2, with vocalist **Aretha Franklin** possibly sharing the bill . . . The **Checkmate**, a new jazz club, opened at 23rd and Union Sts. with singer **Woody Woodhouse**, organist **Mike Mandel**, and drummer **Steve Haas**. The club has bassist **Chuck Metcalf** for Saturday breakfast sessions, with **Floyd Standifer**, trumpet; **Dean Hodges**, drums; and **Bob Nixon** piano, and a Saturday afternoon session with soprano and alto saxophonist **Joe Brazil**, trumpet **Ed Lee**, and others. The **Checkmate** begins a jazz and fashion show Aug. 20 . . . The **Seattle Jazz Society** presented an outdoor concert July 23 at Four Freedoms House on Bitter Lake, using local groups.

New Orleans: Plans are in the making for the city to sponsor a jazz festival to celebrate the 250th anniversary of New Orleans. The program has not been set but is expected to include quite a few name groups . . . The **Jazz Museum** has received a trombone used by **Miff Mole**. The donation was made by Mrs. A. T. Mülle, Mole's daughter. Drummer **Zutty Singleton** donated a snare, cymbal, and sticks and brushes . . . A new Bourbon St. spot, **Mahogany Hall**, opened with a Dixieland group including one-time sidemen of **Kid Ory**, **King Oliver**, **Jelly Roll Morton**, and **Cal Calloway**. Trumpeter **Alvin Alcorn** was with **Ory**. Clarinetist **Paul Barnes** played with **King Oliver**, and banjoist-guitarist **Danny Barker** has

appeared with **Morton** and **Calloway** . . . Drummer **Paul Barbarin** was hospitalized recently for surgery . . . The **New Orleans Jazz Club** will begin its *Jazz on Sunday Afternoon* concerts with the **Olympia Brass Band**. The concerts customarily open with a parade through the French Quarter. On July 23, trumpeter **Dutch Andrews** and his **All-Stars** were featured. Pianist **Armand Hug** joined **Andrews** for the concert . . . **Al Hirt** and **Al Belletto** have swapped pianists. **Ellis Marsalis** is now working with **Hirt**, and **Bill Newkirk** has been added to **Belletto's** group at the **Playboy Club**. Appearing in the **Living Room** at the **Playboy** is drummer-vibist **Joe Morton**; bassist **Bob Prado**, and pianist **Emmet Venette** . . . The **Sam Cohen Trio** is appearing at the **International Theatre Restaurant** . . . Blues singer **Frankie Ford** opened the **Back Stage Lounge** off **Bourbon St.** Included in his group are **Bill Huntington**, guitar, and **Lee Johnson**, drums . . . Organist **Willie-Tee** is now working at the **Jazz Corner**.

Las Vegas: **Maynard Ferguson**, fronting a crisp, exciting band, completed a swinging July engagement at the **Tropicana's Blues Room** and also provided tasteful backing for singer **Morgana King**, impressive in her first Las Vegas appearance. **Ferguson** shared trumpet solos with **Carl Saunders**. Drummer **Tony Inzalaco** booted the band along, and **Joe Bonati** had some fine solo spots on alto. The personnel also included **John Foss**, **Larry O'Brien**, trumpets; **Eddie Morgan**, **Tom Bassett**, trombones; **Raoul Romero**, **Dave O'Rourke**, **Marty Flax**, reeds; **Ernie Mariani**, piano; and **Ted Snyder**, bass . . . The weekly Tuesday late sessions at **Duke's** continue to attract an interested audience of musicians and increasing numbers of listening show folk with such big band offerings as the **Las Vegas Rehearsal Band**, a 13-man unit with avant-garde directions led by saxophonist **Rich Davis**, playing the arrangements of the leader, **Herb Phillips**, **Abe Nole**, and **Raoul Romero**. Also showcasing the talents of these arrangers was **Romero's 21-piece band**. The personnel: **Bob Shew**, **Carl Saunders**, **Herb Phillips**, **John Foss**, **Larry O'Brien**, **Louis Valizan**, trumpets; **Abe Nole**, **Jerry Collins**, **Eddie Morgan**, **Bill Rogers**, trombones; **Ted Snyder**, tuba; **Charlie McLean**, **Joe Bonati**, **Rick Davis**, **Dick Buscy**, **Tom Anastas**, reeds; **Ron Feuer**, piano; **Tom Marth**, guitar; **Tommy Vig**, vibraharp; **Moe Scarazzo**, bass; **Sante Savino**, drums . . . The **Harry James Band** swung back into the **Flamingo Hotel's lounge** for a mid-July engagement . . . The **Las Vegas Youth Band**, composed of local high school and junior high school musicians, has a statewide tour in the offing. The band, under the direction of **Ted Vesely**, well-known trombonist and conductor, is creating much interest among teenagers, especially after a successful concert in which trumpeter **Doe Severinsen** was featured, and well-known jazzmen including **Matty Mallock**, **Eddie Miller**, **Joe Venuti**, and **Charlie Teagarden**, members of **Phil Harris' Dixie Band**, sat in.

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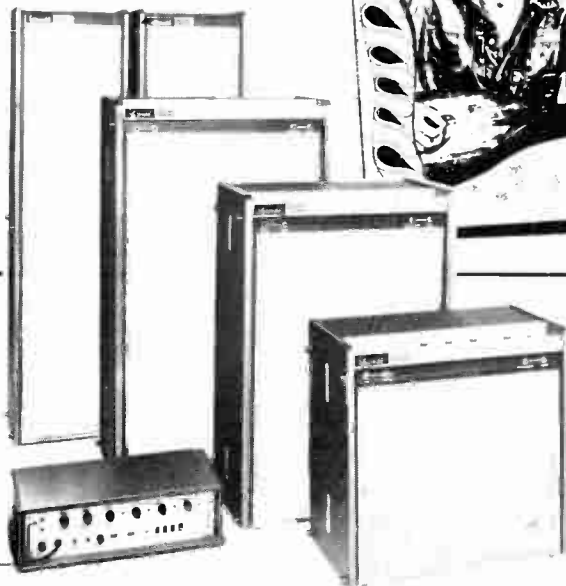
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