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CHUCK STEWART

CHAPTER 5

Milt Hinton: A Fingerboard Full of Jazz History

Artist Timeline

June 23, 1910: Born in Vicksburg, Mississippi.
Nickname: "The Judge."

EARLY MUSICAL TRAINING

1923

- Started violin studies at age 13 in Chicago.

Mid-1920s

- Switched to double bass in high school.

1931-36

- Played from time to time with violinist Eddie South's band.

1936

- Performed at The Three Deuces in Chicago with drummer Zutty Singleton.
- Ended his increasing professional isolation in Chicago by relocating in New York.

BAPTISM OF FIRE IN MUSICAL

PERFORMANCE: 1936-51

- Served, for 16 years, in entertainer Cab Calloway's band as accompanist, soloist and occasional comedian.
- Continued bass studies with Dmitri Shmuklovsky of the Chicago Civic Opera while with the Calloway band.

HIGHLY SOUGHT-AFTER NEW YORK

JAZZ BASSIST: 1951-55

1951-52

- Worked New York's East Side club circuit with the likes of pianist Joe Bushkin, entertainer Jackie Gleason and pianist-composer Phil Moore.

1953

- Created fiery bass line accompaniment to highly technical clarinetist Buddy DeFranco on his Verve quartet album *Mr. Clarinet*. Rounding out the group were uninhibited, hard-swinging artists Kenny Drew on piano and Art Blakey on drums.
- Executed dynamic bass line grooves and immediately appealing solos on Tony Scott's *Music After Midnight*. The performances were stimulated by the often passionate clarinetist and the explosive drummer Philly Joe Jones. Originally issued by Brunswick as a 10-inch LP, it was later coupled with another 10-inch quartet LP and issued in a 12-inch format.

- Appeared with Count Basie Band for 2 months.

1953-54

- Toured briefly with trumpeter Louis Armstrong, including a trip to Japan.

1954

- Played with trumpeter-cornetist Jimmy McPartland at New York's Metropole.
- Became a CBS staff musician with the Ray Block and Russ Case orchestras.

1955

- Led what was then essentially clarinetist Tony Scott's quartet in a highly successful bass feature album, **Milt Hinton: East Coast Jazz/5**. With Dick Katz on piano, the album was released on the Bethlehem label and contains bass solos that embrace various moods and tempos.
- Accompanied alto saxist-clarinetist Hal McKusick and guitarist Barry Galbraith on the New York reedman's Bethlehem quartet recording **Hal McKusick: East Coast Jazz/8**. This set of performances of rare improvisatory taste, along with other fine performances by McKusick with the same personnel, have been reissued by Lone Hill Jazz.
- Performed with a Benny Goodman small group at New York's Basin Street.

**STUDIO WORK STABILITY PLUS RECORDING:
1956-69**

- Thrived financially on a steady schedule of recording along with studio and TV work.

1956

- Revealed a surprising conceptual versatility by participating in exploratory composer George Russell's **Jazz Workshop** for Bluebird/RCA, with Hinton accompanying Bill Evans in the pianist's wonderfully creative "Billy the Kid" improv. But note that Hinton is not present on every track of this recording.
- Collaborated with pianist Hank Jones, guitarist Barry Galbraith and drummer Osie Johnson to record **The Rhythm Section**. This release on Columbia's Epic label promoted the versatility of a cooperative unit that later accompanied many other name performers.

1957

- Became a semipermanent sideman as accompanist and occasional soloist in the small groups – usually quintets, sextets or septets – of clarinetist Tony Scott. Most of these consistently swinging recordings have been reissued as a 2-CD set on the Fresh Sound label titled **Day in New York** with

Bill Evans on piano. The only drawback here is Scott's insistence on taking boorish bari sax solos that could have been handled expertly by his oft-engaged bari player Sahib Shihab.

1958-59

- Displayed his stylistic adaptability once again by sharing, with colleague George Duvivier, the bass accompaniment role on several adventurous tracks of composer George Russell's **New York, New York**. While including tenor saxist John Coltrane and alto saxist Phil Woods, this landmark big band date for Decca Records (now reissued on Impulse) was a showcase for pianists Bill Evans and Paul Bley.

1959

- Emphasized the essence of pure swing in backing trombonist and leader Jimmy Cleveland on the surprisingly obscure and largely ignored EmArcy session **Rhythm Crazy**. Graced by tenor saxist Benny Golson, trumpeter Art Farmer and pianist Hank Jones, it is one of the most memorable small group releases from the late 1950s and is finally available on CD as part of a complete Jimmy Cleveland package on Lone Hill Jazz.

1961

- Revisited his major stylistic development roots in the company of traditional-mainstream artists Pee Wee Russell, clarinet; Coleman Hawkins, tenor sax; and Emmett Berry, trumpet, on the intriguing **Jazz Reunion**. As a result of its appealing repertoire and high level of performance, this Candid recording will satisfy more than just supporters of older genres.

1963

- Adapted beautifully in full-sounding, harder-pulling harmonic and rhythmic support to organ virtuoso Jimmy Smith and guitarist Kenny Burrell on a portion of Smith's quartet disc released by Verve that lived up to its **Blue Bash** title. With emotional, blues-dominated solos by Smith and Burrell, it is valuable also because the other bassist is Hinton's alter ego, George Duvivier, who grooves compatibly with drummer Mel Lewis.

1966

- Emerged in this period as one of the busiest musicians in New York, with work at ABC studios, including the popular *Dick Cavett Show*.

ENJOYING THE STATUS OF ELDER**STATESMAN: 1970-95****1970**

- Became a member of the Jazz Panel of the National Foundation of the Arts.

1973

- Glimpsed the Communist world briefly at a concert and jazz party in Moscow.
- Celebrated mainstream jazz with highly motivated, emotional accompaniment to tenor saxists Buddy Tate and Illinois Jacquet, trumpeter Roy Eldridge and pianist Mary Lou Williams on ***Buddy Tate and His Buddies***. The informal jam session atmosphere succeeds on this Chiaroscuro release because of the players' numerous previous performance relationships.

1974

- Established himself as house bassist at Michael's Pub in New York backing such soloist-leaders as trumpeter-cornetist Bobby Hackett, vibist Red Norvo, tenor saxist Flip Phillips, violinist Joe Venuti and pianist Teddy Wilson.

Mid-1970s

- Taught at Hunter College of the City University of New York.
- Performed occasionally at the White House with such entertainers as singer Pearl Bailey.

1977

- Played overseas tours with Bing Crosby, including the crooner's last performance, which took place in Brighton, England.
- Shared the spotlight, appropriately, through prominent bass lines and appealing solos, on the Chiaroscuro label's ***The Trio***. This evolved as a cooperative project with pianist Hank Jones as instrumental leader and studio pro Bobby Rosengarden on drums.

1981

- Conceived unusually tasteful mainstream accompaniments to the creativity of tenor saxist Buddy

Tate, cornetist Warren Vache and pianist Hank Jones on ***Great Buddy Tate***. The Concord album also included wonderfully talented Mel Lewis on drums for one of the sessions making up the exceptional recording.

1988

- Played a featured role, surprisingly, on tenor and soprano saxist Branford Marsalis' listener-friendly Columbia recording ***Trio Jeepy***.

1989

- Brought all of his accumulated years of creative intuition to the studio in rendering an incredibly structured performance in the company of tenor saxist Zoot Sims, guitarist Bucky Pizzarelli and drummer Buddy Rich on ***Somebody Loves Me***. This Sims quartet date on the Lester Recording Catalog (LRC) label is sure to occupy a special place in the record libraries of those enthusiasts whose backgrounds encompass both the musicality and artistry of jazz.

1995

- Toured with the Statesmen of Jazz at age 85.

2000

- Appeared in the PBS series *Jazz: A Film by Ken Burns* as on-screen guest commentator.

December 19, 2000: Died in Queens, New York.

Extracurricular activities: As an avid photographer, Hinton held several exhibitions of his jazz photographs. In 1988, Temple University Press published his autobiography, *Bass Line: The Stories and Photographs of Milt Hinton*, which featured his photos of jazz musicians. David G. Berger was his coauthor.

In 2008, Vanderbilt University Press published *Playing the Changes: Milt Hinton's Life in Stories and Photographs*. Featuring more autobiographical material by Hinton as well as many more photos, the 384-page work was again coauthored by David G. Berger, with Holly Maxson.

IN THE SPOTLIGHT

Throughout the development of jazz, there have always been a few well-known artists on every instrument who seemingly have the whole history of the music under their fingers. Their comfort zone is unlimited when executing the stylistic intricacies of each jazz era. These artists are totally at home with the instrumental concepts and techniques of the prime creative innovators and are able to perform with ease in any number of varied stylistic settings.

Jaki Byard and Dick Hyman immediately come to mind as pianists whom most listeners would identify as fitting this mold. Initially an eclectic performer and composer, Hyman adapted to so many different stylistic performance opportunities that he never truly attained the star status he so richly deserved. His jazz history education materials, however, certify his expertise and unquestioned value to the art form. Byard, on the other hand, achieved international acclaim as a performance artist.

Coleman Hawkins, a jazz giant remembered for his creativity on tenor sax, is generally considered the patriarch of his instrument. With a career that spanned at least four eras of jazz, he remains the best-known example of a musician whose contributions to the art form date back almost to the beginning.

Then we have Milt Hinton, whose illustrious background centered around the early jazz performed in the Chicago speakeasies, the big band sound and show presentation of Cab Calloway, bebop experimental sessions at Minton's, plus work and recordings with Louis Armstrong, Coleman Hawkins, Benny Goodman, Dizzy Gillespie and Tony Scott. Probably

without realizing it in his formative years, he always seemed to be in the right place at the right time to experience every important stylistic progression from the Traditional Era through big band and small group swing, the incubation of bebop, the development of the 1950s East Coast-New York contemporary scene, and the hard bop movement. Though he does not go back as far as Hawkins, Hinton undeniably covered the whole history of jazz through the 50s on his double bass fingerboard.

As a measure of his stature as a bassist, he contributed to the success of every group he ever affiliated with, as evidenced by his reputation among fellow musicians. Over a period of decades from the 1950s through the 70s, Hinton, along with his

great friend, George Duvivier, topped the contractors' lists of preferred bassists for a variety of engagements and recordings.

Because of his complete command of traditional and swing bass techniques, Hinton would most certainly get the nod for jobs with players such as Henry "Red" Allen, Eubie Blake, Buck Clayton, Red Norvo, Jimmy Rushing, Ralph Sutton and Teddy Wilson. Jazzwise, Duvivier probably held a slight edge only because his stylistic conception was more adaptable to the directions taken by younger artists, making him a better choice for engagements and recordings involving Pepper Adams, George Benson, Stan Getz and Thad Jones.

Hinton's technical resources and artistic outlook place him historically in a position that is largely synonymous with an earlier period of jazz bass (1920s-50s). For this reason, the most appropriate way to understand and appreciate

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the man, his music and his revered status at the top of his profession is to summarize bass developments in each decade in which he was fully active and to examine his role in them.

The 1920s

As had Duvivier, Eddie Safranski and at least a few other prominent bassists in later decades, Hinton studied violin as a youth. In so doing, he established a valuable foundation in string intonation, shifting, fingering, bowing and sight-reading. Living in Chicago, his long-term lesson program resulted in an ingrained dedication to technical development, which, combined with the self-discipline instilled by his mother, gave him two of the important basics for becoming an established artist of international renown. Hinton was only 20 years old as the next decade opened and he had to have been uncertain of where his real musical future lay, but the intangible groundwork for eventual success had firmly been laid.

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The 1930s

This decade saw the ranks of double bassists grow considerably as players converted to the stringed instrument and carried over approaches developed largely on brasses. Originally a tuba player, Hayes Alvis doubled on string bass. New Orleans trombonist John Lindsay switched to double bass when he realized that only a single trombone would remain after big bands downsized into various small group configurations. Lindsay, Hinton pointed out, “was already in the bass clef with the trombone. He was one of the bass players I looked up to.” (Larry Birnbaum, “Milt Hinton: The Judge Holds Court,” *Down Beat*, January 25, 1979)

Hinton reviewed other early bassists in an interview for *Strings*. Of Bill Johnson, he said

that the New Orleans bassist was originally a trombone player who had converted to double bass and played in the Big Easy with Freddie Keppard and King Oliver. In fact, Johnson played so much stronger on bass than most converted trombonists that Hinton described him as “really a bass player” and commented that “he slapped the bass and stomped his foot and played beautifully.”

Hinton also recalled a tall, strong bassist named Steve Brown who played in Paul White-man’s band. His playing was academically correct but with great gusto. Said Hinton, “He would slap the bass on his solos. I loved to listen to him.” (Julie Lyonn Lieberman, “Milt Hinton, the Judge: Fortitude and Creativity,” *Strings*, May-June 1992)

In a *Down Beat* article by Howard Mandel, Hinton remarked on the subject of slapping: “Whenever I took a solo in those days, I slapped ... Bill Johnson was the first person I ever saw do it. Pops Foster and [Wellman] Braud slapped and so did Steve Brown.... Being younger than these guys, I wanted to outdo them.

“There was one number called “Mama Don’t Allow” which featured each guy in the band. When it was my turn, I’d really put on a show. Johnson, Braud, Brown and Pops were doing single slaps, but I got to the point where I could do double and even triple slaps.” (“Milton Hinton: Judge for Yourselves!”, May 1990)

By executing faster and making his slapping patterns much more complex – in addition to his superior technique resulting from formal study of violin and double bass – Hinton succeeded in alienating many of the older, established performers. (It was a behavior that came full circle, though, in the 1990s, when younger,

physically athletic and conceptually adventurous bassists would similarly “stick it to the old man,” with the old man now being Hinton himself.)

Those slap-bass techniques were undoubtedly conceived to add to the rhythmic excitement of group performances of the period. On a practical level, slapping would combat listeners’ difficulties in hearing the instrument in ensembles dominated by brass and drums.

Although Hinton had meaningful musical associations with both Coleman Hawkins and trumpeter Jonah Jones during the early 30s, he really valued the work he did with pianist Teddy Wilson, singer Billie Holiday and vibist Lionel Hampton.

While still based in Chicago, Hinton began losing his gigging buddies to opportunities in New York. In 1933, when alto saxist-composer-arranger Benny Carter sent for Wilson to come to the Big Apple to join his band, the bassist experienced the beginnings of professional loneliness. The following year, Keg Johnson, another good friend of Hinton and brother of mainstream tenor sax great Budd Johnson, also departed to join Carter’s band, isolating the ambitious bassist even further.

Hinton’s outlook improved dramatically in 1936, when he also went to New York and reestablished relationships with Wilson as well as Hampton. By this time they were playing with Benny Goodman, whose popularity

soared at the Pennsylvania Hotel. Wilson had the good fortune to secure a record contract at Columbia and, before long, to accompany the incomparable Holiday. Wilson’s connections were of great benefit to Hinton, who participated in some of the vocalist’s recordings. Hampton, in the meantime, signed a contract with RCA Victor, and the bassist again found himself on the receiving end of some rewarding sideman work. These Columbia and RCA Victor sessions turned out to be his New York career door-openers.

By the end of 1936, Hinton was asked to join the Cab Calloway band, an association that would last until 1951. In the 1979 Birnbaum *Down Beat* article, the bassist described how much more “loose” their repertoire was than he had anticipated, a situation that produced more than one humorous experience. In his earlier years, Hinton had studied violin to the point where he could adequately perform Mendelssohn’s violin concerto, so he was certainly comfortable with reading music from printed notation.

Upon beginning with Calloway, it came as quite a shock to Hinton to learn that the band had no written bass parts because the former bassist, Al Morgan, couldn’t read music and had memorized the book. The tough reality was that until Hinton had the chord changes down cold, these would be called out to him on the stand.

Apparently Calloway’s band members were

It came as quite a shock to learn that the band had no written bass parts and that the chord changes would be called out to him on the stand.

POINT OF INTEREST: LEARNING FROM CAB CALLOWAY

From his Cab Calloway years alone Hinton gleaned one of the most valuable lessons of his artistic life, that a creative musician can be a valued entertainer without necessarily sacrificing the integrity of an art form that is the lifeblood of his or her existence.

having so much fun initiating Hinton into their inner fraternity that they decided to really put him on the spot. They got him to perform a bass solo on “The Reefer Man,” a feature that Morgan had particularly liked. Not only was there no written part for it but Hinton was also not aware that it took a slapstick vaudeville act to bring it off successfully. Without warning, Calloway selected the tune at a show already in progress. Pianist Benny Payne – tongue in cheek – gave Hinton the tempo and told him to just start playing in the key of F.

What happened next was that they left Hinton out there playing in F for more than five minutes. When Calloway brought the band in solidly, the bass player was visibly relieved, assuming his ordeal was over. Payne cued him the chord changes for a band interlude, and all was well. Four minutes later, though, the band laid out again, and Hinton again found himself out there all alone, soloing for another agonizing period of time – still in the key of F.

Even worse, Payne then told him to feign passing out and said he would catch the supposedly exhausted bassist when he fell backward. Hinton fell backward, Payne caught him, the audience went wild, the band fell out laughing – and musical vaudeville had made a comeback at the new bassist’s expense.

Bassist George Duvivier recalled how he was inspired by Hinton’s work with the Calloway band: “Milt was one of the very few that had studied the instrument and was using proper fingering. He fascinated me. I used to slip into some of Cab’s rehearsals ... and just watch Milt. He never knew I was there. He didn’t even know me. It wasn’t until years later that I spoke to him and referred to these things, and

he broke up.” The two went on to become very close friends. (Mitchell Seidel, “Abiding Bass by George Duvivier,” *Down Beat*, January 1982)

The 1940s

A few years after World War II ended in 1945, bebop was flourishing, and walking bass lines developed noticeably, due mainly to bassist Ray Brown’s ascendancy to prominence with Dizzy Gillespie’s big band and the quartet within the band (Ray Brown, bass; Milt Jackson, vibes; John Lewis, piano; Kenny Clarke, drums). In time, the four would leave Gillespie to form the original Modern Jazz Quartet.

Brown performed regularly on a choice instrument with much lower action than had been the norm, and he conceived dominant new rhythmic and melodic possibilities that other artists would dub “the Ray Brown sound.” These rhythmic figures and solo patterns were to be so strongly identified with him that they practically became his artistic property.

By 1948, while Brown was still a rising star, Hinton’s stint with Calloway’s band had just about run its course. Hinton has stated more than once that he didn’t leave; the band simply outlived its entertainment value. The Cab Calloway band became the Cab Calloway septet and featured Jonah Jones, trumpet; Sam “The Man” Taylor, tenor sax; Hilton Jefferson, alto sax; and Keg Johnson, trombone (what a front line!). The rhythm section that rounded out the small group was comprised of Dave Rivera, piano; Hinton, bass; and Panama Francis, drums. In the even harder times that followed, Calloway sang with just a quartet: Jonah Jones plus the same rhythm section.

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After a 1951 South American jaunt with a reorganized – but last – Calloway big band, Hinton found himself out of work altogether.

Times, musical tastes and American life had changed dramatically in the bassist's 15 years with the band. Offering the same old music in the same old nightclub setting, Calloway could no longer hold the interest of post-World War II consumers, who increasingly got their entertainment elsewhere.

Although Hinton's performance opportunities were limited for several years as a result of his Calloway affiliation, he was to benefit from having recorded earlier with Benny Carter, Dizzy Gillespie, Coleman Hawkins, Lionel Hampton and Jonah Jones.

The 1950s

Hinton had long demonstrated considerable expertise with the weight and depth of double bass sound. He knew not only how to blend instrumentally with all types of other rhythm section players in different performance environments but also how to execute those natural rhythmic nuances that ignite ideally swinging group settings. In short, he excelled in all the techniques that can be developed as well as those that characterize completely natural players. Poised to become one of the premier bassists on the New York scene, Hinton was now about to enter the most productive and rewarding years of his career.

By the midpoint of the decade, his most prolific recording period had already begun. As a priority-call sideman, he would do sessions with the likes of Louis Armstrong, Tony Bennett, Buck Clayton, Al Cohn-Zoot Sims, Aretha Franklin, Benny Goodman, Bobby Hackett, Coleman Hawkins, J.J. Johnson-Kai

Winding, Hank Jones, Johnny Mathis, Joe Newman, Jimmy Rushing, George Russell, Tony Scott, Dinah Washington, Ben Webster and Teddy Wilson.

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A chance encounter with an old friend, the comedian Jackie Gleason, led to further income opportunities. Hinton recorded, under Gleason's leadership, many mood music albums that featured trumpeter Bobby Hackett, including the perennially popular *Music for Lovers Only*. Another result was that Hinton ended up playing in the band for

Gleason's weekly, live comedy-variety series on CBS-TV. As can happen, one connection leads to another, and studio work steadily began to materialize.

At the same time, the widely appealing mainstream pianist Joe Bushkin saw the bassist perform and promptly hired him for his quartet at the Embers, an upscale eastside Manhattan supper club. The engagement, with or without Hinton, lasted for approximately two years and included legendary Count Basie drummer Jo Jones propelling the rhythm section during the Bushkin quartet tenure.

A jazz association of the 1950s for which Hinton will long be remembered was The Rhythm Section. Comprised of Hank Jones, the epitome of jazz keyboard taste; Barry Galbraith, guitar; Hinton, bass; and Osie Johnson, drums, these players accompanied many name vocalists and instrumentalists of the period, principally in the recording studios. Hinton referred to the quartet as The New York Rhythm Section; outside the city, the foursome was known simply as The Rhythm Section. Their recorded legacy is now largely *The Rhythm Section* and *The Rhythm Section Plus One* (with *Rhythm Plus One* being a

shortened alternate title), which were both recorded as LPs for the Epic label. Although not released on CD at the time of this printing, the most likely labels to do so would be Collectables or Fresh Sound in Barcelona, Spain.

The 1960s and 70s

Hinton firmly established himself as a bassist's bassist in the 1960s. Proof of musicians' respect for his artistry flowed in steadily throughout the decade in the form of recording offers from Paul Desmond, Gil Evans, Lionel Hampton, Hank Jones, Quincy Jones, Wes Montgomery, Ike Quebec, Pee Wee Russell-Coleman Hawkins, Jimmy Smith and Joe Williams. Particularly memorable was a Sonny Stitt Quintet recording for Impulse entitled *Salt and Pepper* featuring tenor saxist Paul Gonsalves, pianist Hank Jones and drummer Osie Johnson.

A large part of Hinton's success at that time stemmed from his performance philosophy. "You see, bass is the foundation. Its prime requisite is to support an orchestra. You can't be jumping around all over the place. You must be firm," he told Julie Lyonn Lieberman for her *Strings* article. "The word 'bass' architecturally means the bottom of a building," he continued. "It must stand sturdy, otherwise the building won't last. You've got the lowest voice in the orchestra and you must identify the chord. If it's a B-flat Major chord, I can't hit the D; it won't identify the chord. So bass players have to be very firm and very strong."

In the 1970s, Hinton's recording activity leveled off, but he could still be heard on important albums by Benny Carter, Benny Goodman, Jay McShann, Bette Midler, Red Norvo, Zoot Sims and Bill Watrous. Although the bassist

recorded few complete albums with Goodman, there are four wonderful tracks that he performed with the clarinetist and Hank Jones, piano; Bucky Pizzarelli, guitar; and Grady Tate, drums. The album is the totally satisfying *Seven Come Eleven*, which was recorded for Columbia in September and November of 1975. A small group of this caliber doesn't frequent the recording studios on a regular basis.

Among Hinton's typical diversified activities of the 1970s are the following:

- The Rhythm Section (Jones, Galbraith, Hinton, Johnson) accompanied singer Barbra Streisand in her first appearance at the International Hotel in Las Vegas.
- Hinton played the last tour of crooner Bing Crosby, appearing with him just four days before the world-famous singer's death.
- As part of the Bobby Rosengarden Band, Hinton enjoyed working the late-night variety show of popular TV personality Dick Cavett; he and George Duvivier actually shared this gig so both could be available for more creative playing opportunities.
- Teaching at Hunter College in New York City became an educational mainstay.
- Hinton was enthusiastic about appearing at the famous Michael's Pub with such historically steeped artists as violinist Joe Venuti and vibist Red Norvo.

The 1980s: Jazz historian

Hinton knew just about everybody worth knowing, played with just about all of those same people and, as it turns out, probably photographed most of them over a career that spanned an incredible eight decades. Choosing to remain purposefully active later in his

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career, in 1988 the bassist successfully fulfilled a long-time ambition to publish his autobiography as a musical and social documentary of jazz. Published by Temple University Press, *Bass Line: The Stories and Photographs of Milt Hinton* features 175 of the bassist's best photos and a discography of the 250 most representative of his recordings. This unusual work by a jazz musician is a valuable historical resource.

Performance Profile

Technical Qualities (Attributes)

Tone quality

In just about every important recording made by Milt Hinton from the 1950s through the 1980s, his tone quality was never less than the round, full, bright and warm sound one would expect from an artist of his stature. On a few of his earlier 1940 recordings, the sound projection is understandably thin, but that was due to recording studio conditions. Possessing one of the most formalized approaches to bass performance of all the players in that period, Hinton was sure to execute flawlessly under any circumstances, showcasing his superior timbre.

Although Hinton always executed smooth, rounded notes while filling and coloring the lower register of every composition, he seemed not to project a characteristically really deep presence comparable to, say, that of Ray Brown, Paul Chambers or Charles Mingus. Despite this fact, his performance style was, without a doubt, tonally rewarding.

Rhythmic feel

Like fellow bassist Duvivier, Hinton incorporated a natural rhythmic syncopation with an innate blues feel in his style of performance. He

articulated bass lines in a rhythmically precise but emotionally charged framework, and his solos were artistic, yet always entertaining and laced with humor in a rhythmic sense. The entertainment value in his occasional lengthy solos was an outgrowth, to be sure, of his extensive experience with Calloway, where reaching listeners was a prime consideration. As will be explored more fully on the opposite page in "Solo intricacy," the overt emotional qualities in Hinton's bass lines were based on his ongoing commitment to satisfy the musical requirements and desires – rhythmical or otherwise – of his many top-flight employers.

Melodic concept


Hinton stated more than once that as a result of the tutoring he received from several of the art form's great players, his musical priority as an accompanist was to be totally supportive and, as a soloist, to be completely understandable.

Hinton stated that his musical priority as an accompanist was to be totally supportive and, as a soloist, to be completely understandable.

As a result, his bass lines always contained a high percentage of notes that were melodically meaningful and which identified both the structure of the tune and the direction of each soloist. His solo improvisations never betrayed his steadfast philosophy of performing very recognizable phrase patterns related to a tune, and he could do this

on the stated chords of any type of tune. Hinton was, as a result, listener-friendly as well as artist-friendly.

Swing feel

As a foundation for his swing feel, Hinton, like other established jazz artists, combined all of the triplet variations with the exception of the one in which the first two notes are sounded with a rest following. ()

More often than not, that variation inhibits the swing feel instead of enhancing it. It is evident that in the early 1950s, at the outset of his most prolific recording period, Hinton developed a slightly different and intriguing, but personal, swing feel agenda.

Listening to many bassists, Hinton noticed that they:

- Constructed solos of very regular, tension-release phrases to the exclusion of other avenues of approach
- Depended almost entirely on triplet variations and the various forms of syncopation to provide the rhythmic impetus for whole improvisations
- Totally emulated two of his main bass influences, Jimmy Blanton and Oscar Pettiford

In response, Hinton decided to employ a series of temporary rhythmic and melodic pauses that would serve as improvisational launching points to give his bass statements more individuality. His results were quite dynamic.

Hinton structured musical breathing spaces into his improvisations without relying on rests of varying lengths, as is common among bassists. In other words, he paused by sustaining a note rather than by eliminating all sound. He did this by glissing up (employing a glissando, or rapid slide upward) to a specific note and creating a repetitive phrase centering around that note or bridging rhythmically syncopated ideas with his own personal patterns of interval leaps and skips. It wasn't that he didn't ever use rests as other bassists did; he just didn't limit himself to thinking that way in every instance.

Recorded examples of this approach can be heard in Hinton's solos in the following tracks:

- "After After Hours" on the Tony Scott Quartet's *Music After Midnight* (Brunswick, February 1953; see "Recordings: Author's Choices" analysis on page 75)
- "Homecoming" on the Tony Scott Quartet's *Jazz for GI's* (Brunswick, 1954)
- "Milt to the Hilt" (alternate take) on Hinton's *East Coast Jazz/5* (Bethlehem, 1955)
- "Prelude to a Kiss" and "Undecided" on Hinton's *Bassically With Blue* (Black & Blue, July 1976)
- "Re-Union" on the Hinton-Bob Rosen-garden-Hank Jones collaboration *The Trio* (Chiaroscuro, October 1977)

Solo intricacy

Athletic, intricate solos containing less obvious references to the composed or stated harmony have become the rage among the more prominent jazz bassists since 1960. Although Hinton openly admired several artists who could

effortlessly execute this kind of solo – among them Scott LaFaro, Richard Davis and Eddie Gomez – it was a style he did not incorporate in his ongoing technical development; such acrobatics simply went against the grain of his improvisational philosophy.

Prior to 1960, Hinton had experienced all of the styles of bass evolution from the Traditional Era to hard bop. He was totally at home

in all of them and believed in their related musical and artistic values. Hinton respected the superior technical ability of many of the bassists who emerged after 1960 and realized that such ability was a direct result of their intense commitment to contemporary music and, to a lesser degree, technical advances such as superior-quality strings and new adjustable bridges. He still maintained, though, that sim-

Hinton employed a series of temporary rhythmic and melodic pauses that would give his bass statements more individuality.

POINT OF INTEREST: SOLOS AS MODELS

Although the Scott LaFaro-Richard Davis-Eddie Gomez type of artistic explorations on double bass were executed with blinding speed that tended to startle some listeners and even a few unsuspecting musicians, many of the solos were, and still are, a model of creativity for serious bass students. They can also serve as dynamic personal statements worthy of all listeners' consideration.

plicity and functionality were everything. As he told Larry Birnbaum for *Down Beat*, “Bass means bottom. It means foundation, and bass players realize that their first job is to support the musicians and the ensemble.”

Regardless of whether one considers Hinton's improvisational philosophy old-fashioned, his solos were never thought outmoded by any of the countless other artists he associated with throughout the many decades in which he was active. In fact, those solos are still considered by many to be timeless joys.

Harmonic philosophy

In the Lieberman *Strings* article, Hinton related how also saxist Phil Woods would tell a new bass player, “You play the tonics and the fifths for me and I'll play the ninths and the elevenths.” Tenor saxist Ben Webster preferred a bass line emphasizing roots and fifths of chords behind him. Hinton knew that if he obliged the tenor man, he would go a long way toward cementing a lasting relationship.

Similarly, accompanying the technically acrobatic trumpeter Charlie Shavers might involve sustaining a pedal point F as a way of outlining B-flat and F chords and then walking down a line from there. If sustained for several bars, Hinton's pedal point allowed Shavers a great deal of note choice flexibility.

Though small and subtle, the many accompaniment devices regularly employed by the

bassist kept improvising soloists happy; these devices also were invaluable in building his status as a first-call player.

Accompaniment of any type, with or without written parts, amounts to an interpersonal game to determine how musically comfortable the soloist can be made in any performance environment. Hinton clearly understood and masterfully played this game while simultaneously building lasting artistic relationships and personal friendships through his musical compatibility.

Instrumental philosophy

Hinton's enviable performance adaptability – ever-widening to include satisfying work in recording studios, clubs, concerts and festivals, and with recognized artists in nonjazz styles – became the hallmark of his artistic success from the 1950s on. He realized his longer-term ambitions and reveled in them all the while. Despite playing in a variety of challenging environments, the pure jazz style was always a valued part of Hinton's monthly gig calendar.

Such a diverse instrumental philosophy became, in actuality, a direct outcome of both his well-rounded, early string education and an obvious desire to be involved at the highest possible level in more than a single stylistic niche. It is not accurate to characterize Hinton as being all things to all artists, but he was far more than a straight-ahead bassist.

Despite playing in a variety of challenging environments, the pure jazz style was always a valued part of Hinton's gig calendar.

Technical summary

Hinton displayed a remarkable adeptness as an accompanist at sustaining tempos and in creating fresh note patterns. In swing and bebop compositions, he expressed the music with a total directness. Furthermore, he became a preferred accompanist for several high-profile music celebrities.

The art of creating jazz bass solos underwent such a dramatic technical revolution in the late 1950s and early 60s that it resulted in a very clear-cut division among leading practitioners of two stylistic approaches. Ray Brown, Ron Carter, George Duvivier, Charles Mingus, George Mraz and, even to a certain degree, Charlie Haden, leaned toward a horn-derivative execution stemming, at least indirectly, from innovator Charlie Parker's massive influence.

Art Davis, Richard Davis, Eddie Gomez, Scott LaFaro, Gary Peacock, Albert Stinson and Miroslav Vitous – choosing to equal or exceed the velocity of leading guitarists – showed a marked preference for pure string instrument development; they also extended the influences of their artistry to styles outside of jazz, namely contemporary classical music.

Although impressed by the Scott LaFaro school of wide-ranging experimenters, Hinton refrained from incorporating this approach into his solo opportunities on artistic principle alone. He simply believed that bassists were predestined to perform otherwise. His undying dedication to musical development resembled compulsion, in that he remained determined to improve his level of performance, even to the point of studying the instrument with a symphonic bassist while with Cab Calloway. It was a pattern that endured throughout the later

stages of his career, but technical development never took priority over musical development.

Artistic Qualities

Tradition

A major theme of this chapter is that Hinton's career encompasses the very history of jazz beginning in the early years of the art form and extending up to the hard bop movement and the contemporary years. Cab Calloway was the first big-name association in a life of playing in which Hinton regularly rubbed musical shoulders with the likes of Louis Armstrong, Coleman Hawkins, Benny Goodman, Dizzy Gillespie and Tony Scott. The stylistic progression the bassist represents can not be matched by any other jazz artist ever to hit the scene.

Emerged with

Almost every jazz artist of any stature has experienced a musical baptism of fire. The shock value of that type of traumatic event can be an experience from which significant technical or artistic development results. When designated to do the Calloway "Reefer Man" bass feature – complete with show time, vaudeville-type effects – Hinton had to have undergone a most natural panic attack. His classically influenced string training hadn't prepared him for anything like that. In time, though, he not only regained his musical composure but eventually generated enough confidence to enjoy being an entertainer as well as a respected sideman.

Amazingly enough, Hinton's re-emergence on Branford Marsalis' *Trio Jeepy* CD on Sony in 1988 represented a late career renaissance for the bassist. It was a happy circumstance that also served to introduce the elder statesman to a whole new younger audience.

Although impressed by the LaFaro school of wide-ranging experimenters, Hinton refrained from this approach on artistic principle alone.

POINT OF INTEREST: THE *TRIO JEEPY* RENAISSANCE

When tenor saxist and jazz history enthusiast Branford Marsalis contracted Milt Hinton to play on his 1988 *Trio Jeepy* CD on Sony, it was a result of the saxist's research into Cab Calloway LPs and his discovery of the strength of Hinton's bass pulse, which he described as "getting the meat of the sound." Marsalis theorized that the bassist's strength came out of the slap technique, with which he had gained a great deal of proficiency.

Artistic influences

Hinton either performed or recorded with almost every headlining jazz artist imaginable, but he was hardly ever among those bassists in the forefront of creative performance. Examples of such bass players are Paul Chambers and Ron Carter accompanying Miles Davis; Scott LaFaro, Gary Peacock and Eddie Gomez conversing artistically with Bill Evans; and Charles Mingus fronting one of his diverse, ultra-exploratory groups.

That could partially explain why Hinton's artistic influences may not be as easily identifiable as many publications have suggested. He simply wasn't heard often enough in settings in which clear conclusions could easily be drawn. A direct Jimmy Blanton influence is certainly possible, as Blanton was a major influence on many of Hinton's contemporaries as well as the next generation of bassists, and influence by Oscar Pettiford is also possible. But because of Hinton's penchant for stylistic involvement predating Blanton's surprisingly advanced focus during the early 1940s, the validity of a Blanton-Hinton connection must remain a matter of speculation.

One certainty is that Blanton's duets with Duke Ellington were the first instances of the conversationalist style of bass accompaniment. Early in Hinton's career, it was a concept that

upset him. Holding throughout his playing days to the view that "bass means bottom," he never chose to develop along that line.

Stylistic influences

By appearing over many years with a band that functioned almost simultaneously as a jazz group, dance band, show band and backup unit for Cab Calloway, Hinton's experience in the big band arena eclipsed that of most other bassists of his generation and possibly the following one as well. At the beginning of the decade of the 1970s, Hinton's background included every conceivable type of big band and small group experience imaginable. There wasn't anything he hadn't done or couldn't perform with ease.

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Other artists influenced

Hinton's stylistic influence on younger, contemporary-minded bassists has probably been less than expected, except with students of established teachers who are well informed about the history of the instrument. Then there are those younger bassists who have discovered him as a result of Hinton's late-career association with Branford Marsalis. Hinton did have a very direct impact on George Duvivier, an artist close to him in age and philosophical outlook, one with whom he shared the cream of the New York gigs for more than two decades.

Some critics and writers contend that Hinton influenced Oscar Pettiford, one of the founding fathers of modern bass, at least minimally in the conceptual sense. Although this is certainly possible, it is more likely that the much-publicized dual influence of Jimmy Blanton and Charlie Christian on Pettiford is musically and artistically accurate. Probably the only true assessment of Hinton's influence would come from interviews with bassists themselves who have been active in the last 20-30 years.

A Final Tribute

In the 1960s, Fred Housey was easily one of the three or four best bassists in Detroit. While not well known outside the area, he possessed fantastic ears, constructed very advanced, but soloist-friendly accompaniment bass lines, as did Hinton. Housey also executed stunning solos reminiscent of Scott LaFaro, but with fewer notes, closer to what Charlie Haden might have conceived. Like many aspiring artists, Housey felt he could make it in New York and decided to test the waters. But he didn't just pull up stakes, move to the Big Apple and hope for the best.

Housey was aware, and had been for some time, of Milt Hinton's command of the music business and his enviable status on the New York scene. He contacted Hinton, told him what his plans were and asked for advice. The veteran bassist was graciously encouraging and invited Housey to his home whenever the opportunity arose.

Within a few months, Housey was off to New York, contacting Hinton again and setting up the much-anticipated meeting. He was extremely grateful when he learned that Hinton not only intended to give him as much time as needed but also desired to fully audition him. Housey was only too happy to comply. At the meeting's conclusion, Hinton told Housey that he could get the younger bassist all kinds of work but that his sight-reading skills would definitely have to be upgraded first.

Housey went back home elated. (Unfortunately, he never returned to New York. Within a short time, he was found dead in Detroit, reportedly from drug-related causes.)

This story and many others that can be told by musicians the world over attest to the magnificence of Milt Hinton, the man, the musician and the jazz photographer-historian. Most prominent among his achievements of a long life on the stand, however, was his artistry in each style he undertook to play. The fact that he mastered so many of them over so many eras is key to his legacy.

His intense involvement during the long-term, ongoing evolution of the art form meant that his career closely paralleled the whole history of jazz.

His intense involvement during the long-term, ongoing evolution of the art form made him not only one of the most valued bassists ever but also one whose career closely paralleled the whole history of jazz. His decades-long connection to a wealth of styles and artists will forever link his name to the best years jazz had to offer.

Recordings: Author's Choices

Milt Hinton excelled at accompaniment and backed scores of entertainers who overshadowed him, which resulted in his not getting as many solo opportunities as less versatile bassists who specialized in a single style. Consequently, it's difficult to come up with available CDs on which he performs jazz solos with top-flight players on superior jazz recordings.

FEBRUARY 1953

Tony Scott Quartet: *Music After Midnight*, Brunswick (LP). Tony Scott, clarinet; Dick Katz, piano; Milt Hinton, bass; Philly Joe Jones, drums.

"I Never Knew"

Enjoy Hinton's solos with a historically obscure edition of Scott's quartet on a 32-bar standard tune in A-A-B-A form (8-8-8-8). The clarinetist commences the solo order by performing a single chorus that is remarkably Benny Goodman-like in its eighth note swing makeup without a hint of the Charlie Parker and Ben Webster influences that were to pervade his later work. This early recording was also free of a marked emotional freneticism that entered Scott's playing after he had found his own improvisational identity. Katz' following chorus on piano shows Teddy Wilson influence and musically demonstrates why Katz, who, though a highly respected artist on the New York scene in the 1950s and 60s, was little known outside the Big Apple. In short, his performances were pure music, but did not project a stylistic personality.

Hinton delivers valuable improvisational lessons in his single-chorus solo: how to logically incorporate melodicism in the initial stage of the performance to give the listener helpful reference points;

and how to pace the solo process after setting an appropriate, recognizable musical direction. In fact, all of the first 24 bars are infused with melodic reference points. It's only in the last A section (bars 25-32) that he departs significantly from any dependence on the melody.

Some veteran listeners might consider Hinton's solo a typical bass improvisation that "doesn't go anywhere." Though without any deep artistic commentary, it is highly musical and swings beautifully. Offering rhythm and melody that the general listener can feel and relate to is not a compromise. If more solos of this type had been performed throughout the decades by artists who exhibited consideration for their musically uneducated audiences, jazz today might be a much more visible, widely appreciated art form.

The 2 choruses of 4-bar exchanges with Philly Joe Jones (8 exchanges in all) served as an early 1950s introduction of a drummer who would later become incomparable on the international scene.

"Katz Meow"

This relaxed 32-bar original was penned by Dick Katz in A-A-B-A form (8-8-8-8). Scott leads off with 2 effectively structured choruses. In the first, he strolls with just bass and drums in what is usually a tension-building device, but Katz surprises the experienced listener in the second chorus with horn-friendly comping that produces the barest increase in tension. It's almost impossible to hear Katz' sensitive touch and decorative keyboard runs without being reminded of timeless piano master Hank Jones. The pianist's single chorus here is decidedly suggestive of both Jones and Teddy Wilson without being slavishly imitative.

POINT OF INTEREST: GREAT TONY SCOTT QUARTETS

This edition of the Tony Scott Quartet recorded *Music After Midnight* live at Minton's Playhouse in New York in 1953. It was the finest quartet Tony Scott led until the late 1950s, when he selected pianist Bill Evans, bassist Jimmy Garrison and drummer Pete LaRoca for a series of engagements and a telling 2-LP set. Now a 2-CD set, *At Last* has been reissued on the 32 Jazz label.

Hinton opens his 32-bar solo with 4 bars of melodic variations as a reference point from which to launch into chorus improvisation, playing off the changes in a purer sense. This he does with considerable aplomb, being certain to enliven his appealing note choices in a rhythmic foundation of diversely syncopated patterns that are all easily understood motifs. To the bassist's artistic credit, he was always in touch with the commonly accepted basic elements of pure jazz.

After Hinton's chorus, "Katz Meow" is restated melodically with the same assurance heard in its initial theme statement.

"After After Hours"

By 1950s musical standards, "After After Hours" would have made a great jazz radio theme song. A definitive 8-bar intro by pianist Katz – the type that makes the listener wish he would keep on playing – sets up the melodic statement of Scott's walking-tempo 32-bar original in A-A-B-A form (8-8-8-8). The clarinetist's emphasis of key melody notes makes this theme unforgettable. Scott strolls his entire relaxed solo chorus with only bass and drums and no piano comping to build contrasting tension. The pianist then enters confidently and constructs a single chorus in a deliberate swing style characteristic of the polished, exquisitely crafted phrasing of Teddy Wilson.

Hinton's solo is based principally on effective eighth note phrase construction but avoids rhythmic and melodic monotony through the use of:

- Unusual interval skips
- Upward glissandos
- Decorative triplets
- Non-repetitive phrase motifs

At least three of these four techniques may seem like stylistic mannerisms, but when the listener is completely familiar with Hinton's conception and hears how well he incorporates them in such varied circumstances, stylistic criticism becomes inappropriate.

A simulated big band shout chorus, with melodic riff figures dominating the first, second and fourth 8-bar sections, precedes the reprise of the melodic statement.

JANUARY 1955

Milt Hinton: *East Coast Jazz/5, Bethlehem.*

Milt Hinton, bass; Tony Scott, clarinet; Dick Katz, piano; Osie Johnson, drums.

"Upstairs With Milt"

This thinly disguised version of the well-known 32-bar standard tune "Three Little Words," in A-A-B-A form (8-8-8-8) with its harmonic structure still largely intact, serves to highlight perfectly Hinton's expertise in walking at torrid up-tempo. Before 8 bars elapse (of the initial 72 that he plays, 2 choruses plus 8 bars), it becomes obvious that the "upstairs" in the title pays tribute to the bassist's reputation for technical execution and intonation in the upper register. Of particular interest is the format of the tune, in which he takes two distinctly contrasting solos. The first, to open the performance, dramatically gives meaning to the term "wailing"; the second, occurring after a chorus each by Scott and Katz, further emphasizes his expertise in 2 more choruses (64 bars) of up-tempo bass line construction.

Scott's clarinet chorus now shows obvious Charlie Parker influence, but without the breathy Ben Webster tenor characteristics that entered his clarinet sound within months of this performance. Katz' well-paced piano chorus showcases polished phrasing and great interaction between hands.

OCTOBER 1977

Milt Hinton-Bob Rosengarden-Hank Jones:

The Trio, Chiaroscuro. *Milt Hinton, bass; Hank Jones, piano; Bob Rosengarden, drums.*

"Right Here, Right Now"

Jones' tasteful 8-bar piano intro, of which the last 4 bars are unexpectedly syncopated in chordal summation, prepares the listener for a memorable 32-bar original in A-A-B-A form (8-8-8-8). This is a theme that consistently exudes melodic appeal with a sophisticated simplicity. Hinton conceives a grooving rhythmic vamp on the bridge of the melodic statement (bars 17-24) that is sure to motivate the listener to replay this track repeatedly just to enjoy its musical "rightness."

The 2 piano choruses are models of Jones construction, clearly showcasing the level of syncopat-

POINT OF INTEREST: MILT HINTON AS LEADER

The quartet that Hinton led on the January 1955 Bethlehem session is, in effect, the second edition of the Tony Scott Quartet that gigged frequently on the East Coast. The first edition, heard on *Music After Midnight*, was a short-lived group that didn't make any noticeable impact outside New York City. Only the drum chair changed in the second edition, and it became immediately obvious that, as versatile as he was, Osie Johnson couldn't approach the creativity of Philly Joe Jones.

ed phrasing that the finest pianists of the 1950s were capable of rendering. From both rhythmic and melodic standpoints, his second chorus develops more adventurously as he actively pursues climactic phrasing.

For his part, Hinton executes a single-chorus model solo based on the "less is more" principle. The structure of quarter notes, swing eighth notes and various elemental syncopated motifs reduces the soloing process to a curiously fundamental phraseology mix from which to draw. His creative palette thus

remains a focus-based resource. Notice how much more rhythmically insistent he becomes in the second 8 bars (9-16) of his first chorus. As an attention-getter, this segment of his solo further assures listeners that the upcoming improvisation will not take them out of their comfort zone.

Jones and Hinton trade fours with drummer Rosengarden, whose completely understated phrasing here is noticeably lackluster. That is unfortunate, because he has been heard to good advantage in earlier efforts on other recordings.

Recommended Listening

AS A LEADER

East Coast Jazz/5, Bethlehem

Old Man Time, Chiaroscuro

The Trio, Chiaroscuro

WITH BIG BANDS

Manny Albam: *Jazz Greats of Our Time, Vol. 1*, Coral/MCA

Quincy Jones: *Quintessence*, Impulse. Hinton on only a portion of the selections.

WITH BILLY BUTTERFIELD

Session at Riverside, Capitol

WITH BENNY CARTER

Over the Rainbow, Music Masters

Swing 1946, Prestige

Wonderland, OJC/Pablo

WITH BUCK CLAYTON

All the Cats Join In, Columbia or CBS. Hinton on only a portion of the jam session selections.

Buck Clayton Jams Benny Goodman, Columbia or

CBS. Hinton on only a portion of the selections.

Jam Session (1974), Chiaroscuro

Jam Session (1975), Chiaroscuro

Jumpin' at the Woodside, Columbia or CBS.

Hinton on only a portion of the selections.

WITH AL COHN

Cohn on the Saxophone, Dawn

WITH AL COHN AND ZOOT SIMS

Jazz From A to Z, Bluebird

COMPILATION CD

Sound of Jazz, Columbia. Although not the exact versions of several tracks from the TV special – available on DVD – this CD remains one of the best of its kind of all time. Note that Hinton is heard on selected historical tunes rather than on every track.

WITH BILL EVANS

George Russell: *Jazz in the Space Age*, MCA.

Hinton on only a portion of the selections.

George Russell: *Jazz Workshop*, RCA. Hinton on only a portion of the selections.

George Russell: *New York, New York*, MCA. Hinton on only a portion of the selections.

WITH BENNY GOODMAN

Seven Come Eleven, Columbia. Hinton on only a portion of the selections.

Yale Recordings, Vol. 2: *Live at Basin Street*, Music Masters

WITH COLEMAN HAWKINS

Jazz Tones, Prevue

Pee Wee Russell With Coleman Hawkins Jazz Reunion, Candid

WITH HANK JONES

Incredible Hank Jones Meets Louis Bellson, Stash. Originally titled *Originals*.

Porgy & Bess, Capitol

The Talented Touch, Capitol

This Is Ragtime Now, ABC Paramount

WITH MUNDELL LOWE

New Music of Alec Wilder, Riverside

WITH BRANFORD MARSALIS

Trio Jeepy, Columbia. Hinton is heard to good advantage on a majority of the tracks.

WITH HAL McKUSICK

East Coast Jazz/8, Bethlehem

WITH JAY McSHANN

The Last of the Blue Devils, Koch

WITH TONY SCOTT

Tony Scott & Bill Evans: *A Day in New York*, Fresh Sound

Jazz for GI's, Brunswick

Music After Midnight, Brunswick LP. With a hot Philly Joe Jones on drums.

The Touch of Tony Scott, RCA

WITH ZOOT SIMS

One to Blow On, Biograph

Somebody Loves Me, LRC. Hinton appears on a majority of the tracks.

Zoot at Ease, Mobile Fidelity

WITH JIMMY SMITH

Blue Bash, Verve. Hinton on only a portion of the selections.

WITH DANNY STILES

In Tandem, Progressive

WITH SONNY STITT

Salt and Pepper, Impulse

WITH RALPH SUTTON

And the Jazzband, Chaz Jazz

Quartet With Ruby Braff, Vol. 1, Storyville

Ralph Sutton and Jay McShann: *Last of the Whorehouse Piano Players*, Chiaroscuro

Ralph Sutton and Jay McShann: *Last of the Whorehouse Piano Players (Reunion)*, Chiaroscuro

WITH BUDDY TATE

Buddy Tate and His Buddies, Chiaroscuro

Great Buddy Tate, Concord

WITH CLARK TERRY

Happy Horns of Clark Terry, Impulse

WITH BILL WATROUS

Bone Straight Ahead, Progressive

WITH BEN WEBSTER

Soul of Ben Webster, Verve

WITH TEDDY WILSON

For Quiet Lovers, Verve. This is not the commercial recording the title implies.

Teddy Wilson & Gerry Mulligan at Newport,

Verve. Hinton does not appear on the Mulligan Quartet tracks.