

low beat

johnny mathis

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A Blues-Singing Man



Johnny Mathis



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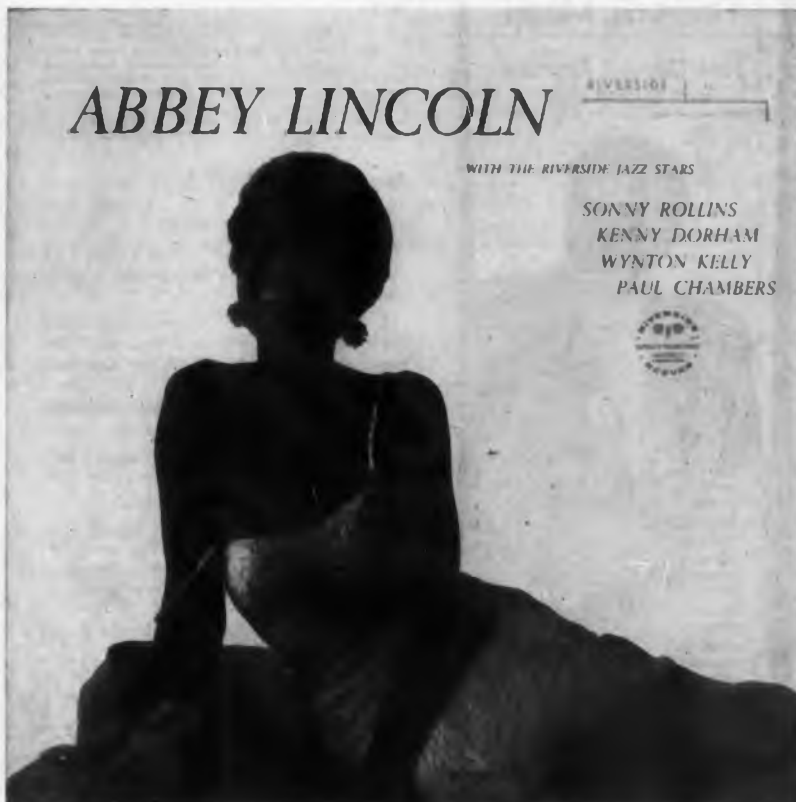
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chords and discords

Out of My Past ...

New York City

To the Editor:

Congratulations to you on the addition of your newest regular feature, *Out of My Head*. For years I have been wondering what happened to George Crater. Now I know.

Sam Seabury

(Ed. Note: George Crater, at one time assistant to the bandboy of Don Bestor's band, and more recently a freelance writer and photographer whose articles have appeared in several leading publications, is well-known to oldtimers in music. *Down Beat* is proud to announce his addition to the staff.)

Jazz on TV ...

London, Ont.

To the Editor:

Orchids and hats off to the Timex people for sponsoring the all-star jazz opus on television.

I was gassed by the whole performance. From now on, everything swings on Timex time, as far as this writer is concerned. Let's have more.

Alex Reynolds

Indianapolis, Ind.

To the Editor:

Steve Allen's all-star jazz show ... was the best music TV has seen in a long time. If your writers downgrade that show like they usually do all the other commercial attempts, I'd say something was wrong in Chicago.

Gerald Ruark

Washington, D. C.

To the Editor:

In an unfortunate excess of emotion at the outset of ... the show, Woody Herman described Steve Allen as the best friend jazz ever had. I do not know to what extent Allen is responsible for the harmful mish-mash which followed, but all concerned should be heartily ashamed of themselves—all, that is, except the musicians themselves.

The embarrassing blather about "our American music," the woeful direction, the lack of balance were bad enough. But who invited that juvenile, handclapping audience? And the final, all-blow-together *Saints* was nothing but an ear-splitting affront.

This was the most unfriendly show jazz ever had.

Len Guttridge

(Ed. Note: For further comment, see *The First Chorus*, page 5.)

No Boundaries ...

Brooklyn, N. Y.

To the Editor:

I have just finished reading the Jan. 9 *Down Beat Chords and Discords* column. The last letter was from Petar Spassov, Zagreb, Yugoslavia, asking for a pen pal from the United States.

The letter made me stop and think a minute. At first I was very hesitant about writing to Petar, political problems and all, but then I said, if Louis Armstrong can do it, why can't I? And I did.

It's about time the world woke up to the fact that jazz knows no boundaries, political or otherwise. Jazz is an international feeling, not only music. It makes people happy, takes them away from their problems, and, believe me, the world is full of those.

In America we are darn lucky. We can choose from any number of fields of jazz and artists, from Dixieland to modern, from Bix and King Oliver to Bird and Diz. We in the United States tend to choose one field and stick with it, while in a country like Yugoslavia they cram theaters and stadiums to hear Armstrong when he's there and then do the same for Diz when he's in town.

Getting back to our friend Petar, I am thanking *Down Beat* very much for giving me this opportunity to express my ideas to a foreigner.

Arnold Smith

I Remember ...

Highland Park, Ill.

To the Editor:

It seems quite strange to me that Clifford Brown was not among the top 10 vote-receivers in your Hall of Fame feature (*Down Beat*, Dec. 26). Most assuredly, Benny Goodman deserves a place in this list of jazz greats, but certainly Clifford contributed a great deal more to jazz in his short-lived career than did Tommy Dorsey, a dance band leader, or Woody Herman, and definitely more than did Dreadful Dave Brubeck.

Or am I wrong?

Ted White

(Ed. Note: The thousands of readers who voted in the poll say, yes, you're wrong.)

Route 78 ...

Paramus, N. J.

To the Editor:

I remember reading in *Feather's Nest* some time ago of the dilemma faced by him with the inevitable disposal of his collection of 78 rpm records. It seems like this is a problem faced by all of us sooner or later if we have some of the old 78s that we keep for various reasons (whether it is the label, the artist, a sentimental reason—or even for the music itself)!

I have found that the space and breakage problem is solved quite neatly by the simple expedient of tape recording my old 78s. The music is all on the tape, and any pertinent notes regarding the record can be jotted down on the reel box or on a sheet enclosed in the reel box.

There are some discophiles who would not want to sandwich some favorite record in with an hour and one-half of other records, but I am one of those who would

(Continued on Page 6)

the first chorus

By Jack Tracy

In the month of December television watchers got a chance to watch two hour-long network jazz shows.

CBS, with invaluable aid from music advisors Nat Hentoff and Whitney Balliett, turned one of their *Seven Lively Arts* hours over to a simply-presented and tasteful effort done with a minimum of talk and a maximum of music. It was quite the best jazz show I've ever seen, and it is my hunch that it will remain a model for many moons to come.

NBC, a couple of weeks later, did it up as only NBC can. Throwing money about like it was going out of style, they jammed enough bands, combos, and singers into one hour to make six spectaculars, then headed it up with emcee Steve Allen ("The best friend jazz ever had," according to the script).

Preceded by a ton of publicity and TV plugs and accorded a handsome time slot, it should have been a dandy. To this watcher, however, it landed with a soft plop.

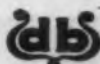
Woody Herman's band (an all-star group assembled by Nat Pierce that contained Zoot Sims, Al Cohn, Paul Quinichette, Doug Mettome, Bill Harris, Chubby Jackson, and Don Lamond, among others), Louis Armstrong's combo, Jack Teagarden with Bobby Hackett, Gene Krupa with Charlie Ventura, Duke Ellington's band, Carmen McRae, Dave Brubeck, and June Christy were among those present.

The only one who got a chance to stretch out at all was Armstrong. The rest played and sang as if the man with the stopwatch had a gun in their backs.

To me it was an awesome waste of talent and, if casual comments made by some neighbors and other not-in-the-business acquaintances are a good indication, also failed to impress most of the people at home.

Both networks deserve hearty thank yous from everyone interested in seeing jazz get a fair shake on television. NBC, however, ended up with a confusing melange that could easily have been avoided had they concentrated more on the music and less on packing the show with names.

Maybe next time. . .



down beat

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February 6, 1958

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MUSIC NEWS

A new leader for the Tommy Dorsey band; perhaps the end for Dixie's orchestra; some action on the New York cabaret card situation; booming times for folk music in Chicago, and a cat looking at a princess are among the featured stories in the regular news roundup that begins on page 9.

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On The Cover

Johnny Mathis has become the hottest new singer in the recording field. And perhaps it bodes good for all of music, for he is selling great droves of records to the younger market, and they all are done well and musically. See the cover story on Mathis which begins on page 13.

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rather listen to an uninterrupted hour and one-half (each way) of music on a tape that is easily handled, easily stored, and practically indestructible in normal use.

The use of the home tape recorder to record the 78s opens some interesting possibilities. One is the fact that due to the ease of handling, I find that I actually listen to my 78s that otherwise are stored away. Another is the swapping of these easily available tapes with other people who are interested (sort of a tape-pal) in the same way you would lend a friend a book.

All this presupposes that the serious record collector will have a decent tape recorder and record player. Record collections, for the sake of "collecting," do not particularly interest me, but I do appreciate music enough to want decent sound reproduction in my home.

And with the hope that TV shows such as the Bernstein *What Is Jazz?* and the recent *Sound of Jazz* on the *Seven Lively Arts* show will become so frequent that the record companies will not even make LPs of them, the taping of live TV and radio shows can provide the people in the hinterlands with some lasting jazz, as often records and radio are the only jazz these people can ever hear.

I have hours of tapes taken from radio and records that I will lend to any responsible person for home use, and would like to hear from anyone who would loan me their jazz tapes for a week or so (one or two playings).

Don Mother
 733 Boyd Road

Waiting . . .

Rio de Janeiro, Brazil

To the Editor:

I am a jazz admirer, an eclectic one, and I read your excellent magazine every time it appears in our newsstands. Right now I would like to say some disapproving words concerning Louis Armstrong's last concert at the big Ginasio Gilberto Cardoso (Maracanazinho) auditorium.

It was truly quite a disappointment. Five minutes before the right time, while thousands of people were still arriving, Louis blew his *When It's Sleepy Time Down South* (I should remark that he began his first Sao Paulo concert two hours late, and it was routine for him to start every concert with a thirty-to-forty minute delay), and in less than one hour the frustrated concert was over. The crowd left the stadium with a sad I-have-a-feeling-that-I-was-robbed expression in their eyes.

I understand that Rio is not exactly what you would call a jazzy city with jazzy people, but Louis took this understanding too literally and went too far with it. Except for Edmond Hall, who is really a great musician, the rest was trashy. Of course, we knew from the very beginning that Louis isn't any longer the trumpeter he used to be around the '20s, but we did expect something from his vocals. Well, he fooled us with things like *High Society Calypso*, *Now You Has Jazz*, etc. Jazz? Well, we're still sitting right down just waiting for it.

A. Rocha Melo

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February 6, 1958 • 7



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NEW YORK

JAZZ: Lester Young suffered a nervous collapse. He's reported recovering at King's County hospital . . . Chris Connor, who suffered a similar breakdown, is also reported recuperating at a New England hospital . . . Teddy Charles was appointed jazz music director of Jubilee Records. He severed his connections with Prestige on assuming the new post . . . Jimmy Giuffre recorded the score of *Music Man* for Atlantic with a band including Joe Wilder, Phil Sunkel, and Bernie Glow, trumpets; Ed Shaughnessy, drums; Wendell Marshall, bass; Sol Schlinger, Ed Wasserman, Al Cohn, and Giuffre, reeds . . . The Lou Donaldson-Donald Byrd quintet, with Art Taylor, George Joiner, and Red Garland, move into the Cafe Bohemia . . . Steve Allen may take a jazz package overseas later this year . . . The Oscar Pettiford quintet joined Thelonious Monk's group for New Year's Eve at the Five Spot, then were set to open later in the month. Langston Hughes is considering inaugurating the poetry-with-jazz program at the Five Spot early in January . . . Bethlehem recorded Art Blakey and a big band, with John Coltrane, Donald Byrd, Frank Rehak, Wendell Marshall, Walter Bishop, Melba Liston, and Al Cohn. Blakey is working out a schedule for his upcoming overseas tour with the Messengers, including Donald Byrd . . . Prestige will release the sides Herbie Mann cut in Sweden last year . . . Bethlehem signed Jackie McLean . . .



Young

A coffee shop with jazz policy opened in Cambridge, Mass., featuring the Steve Kuhn trio . . . Phineas Newborn, recovering from a recent illness, sat in at the Half Note Christmas Eve . . . Philly Joe Jones and Percy Heath sat in with Tony Scott at Minton's . . . John Lewis has decided to remain in Paris for a short period . . . Trumpeter Johnny Coles replaced Red Rodney in Oscar Pettiford's group . . . Benny Golson cut his second date as a leader, this one for Riverside, with J. J. Johnson, Kenny Dorham, Paul Chambers, and Wynton Kelly among the participants . . . Dizzy Gillespie cut separate LPs with Sonny Rollins. Sonny Stitt, then did one with both, for Verve . . . Mort Fega, jazz DJ of WNRC, opened a Sunday afternoon jazz policy at the enchanted room in Yonkers, with Eddie Costa and Horace Silver and their groups. Fega plans to spot name and upcoming groups in 4-9 p.m. jazz matinees.

Bob Rolontz, jazz a&r man at Vik Records, submitted his resignation to the firm, effective in mid-January . . . RCA Victor flew Jay McShann into New York from Kansas City for a Jimmy Witherspoon LP . . . The Lou Donaldson-Donald Byrd quintet set for five weeks at Cafe Bohemia. Don Michael's trio, featuring Nat Adderly, come in for two during the run . . . Miles Davis cut the soundtrack to a movie, *Elevator to the Gallows*, without any arrangements or scores . . . Jimmy Giuffre's new group, featuring Bob Brookmeyer and Jim Hall, was unveiled at the Village Vanguard early in January . . .

(Continued on Page 39)

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music news

Down Beat February 6, 1958

Vol. 25, No. 3

U. S. A. EAST

Another Version

Trombonist Warren Covington, leader and owner of the Commanders, will take out a Tommy Dorsey band in February.

Bookings have already been lined up, starting with a kickoff at Rochester, N. Y. Feb. 1, and continuing through the month.

Tommy Dorsey's widow, who owns the late trombonist's book, authorized the Covington version of the band. Dorsey and Covington will receive equal billing in the band's title. Covington, who began rehearsals with the band early in January, said he would seek to obtain as many former Dorsey men as possible for the band.

In addition to giving up leading the Commanders, Covington will also relinquish considerable studio recording work and a lush spot on the Arthur Godfrey radio show, which he transcribes with Jack Lesberg, Johnny Smith, Toots Mondello, and Terry Snyder.

The End?

When Dizzy Gillespie's band played *Auld Lang Syne* at the Sugar Hill, Newark, N. J., on New Year's eve, it marked the end of the year . . . and the end of the band.

Despite a heroic struggle to keep his band together, Gillespie had no further bookings in view for the organization. Whether the move becomes final remains to be seen. However, Gillespie teamed with Sonny Stitt in a quintet for some club appearances, and a tour is being set up for him as a single in the Far East and possibly Australia.

The End

Benny Goodman's band headed by trombonist Urbie Green folded following a year-end job in Chicago. Goodman, however, was preparing a band for a TV spectacular in April, and for a European tour in the fall.

Bigger And Bigger

The 1958 American Jazz Festival at Newport shaped up to be an affair of world-wide significance.

Mr. and Mrs. Louis Lorillard, George Wein, and the festival board of directors retained PR & R, a leading New York public relations firm, to handle all publicity for the festival. Account executives are Jay Weston, president of the firm, and Gary Stevens, former TV head of Warner Brothers studios.

Significantly, and as an indication of the scope of the 1958 Newport festival, PR & R announced it would handle all negotiations for TV, motion pictures, and other activities at Newport.

The First Step

Since 1931, New York City has had a cabaret card situation.

Employees of cabarets, including musicians, waiters, and performers, are required to obtain the cards from a police bureau in order to work.

Since 1931, the New York cabaret card situation has been termed unfair, unconstitutional, and discriminatory. But it remained in force largely because it has never been tried in court.

Early in January, New York City Police Commissioner Stephen P. Kennedy, Deputy Police Commissioner James L. McElroy, and the 13 mem-

bers of the board of trustees of the police pension fund were served with summonses.

The 19-page complaint boiled down to three broad allegations:

1. The cabaret card system is unconstitutional and discriminatory against musicians seeking work because they are denied the right, if their application is turned down, of earning a livelihood in their profession.

2. It is prejudicial and unfair to an employer of musicians because it deprives him, in instances where a sideman's application is rejected, of the services of an artist he may wish to employ.

3. There is no statute authorizing the police department to charge \$2 for a cabaret card, and to turn over the fees to the police pension fund, which is also without authority to accept these funds.

The petition, drafted by Atty. Maxwell T. Cohen, was brought on behalf of two musicians, pianist Beril W. Rubenstein and composer-bandleader Johnny Richards. Rubenstein's application for a cabaret card was approved by the state liquor authority,



Lena Horne, star of the Broadway musical, *Jamaica*, recently honored one of her favorite bandleaders, Count Basie, by presenting him with the 1957 *Down Beat* Critics Poll plaque, representing the Basie band's triumph in the poll's Big Band category.

but was rejected by the police department. Richards has appeared before the police licensing authorities on behalf of at least one key sideman whose application was pending.

The kicker in Cohen's drafting of the complaint lay in petitioning the court on behalf of Rubenstein, Richards, and "other similarly concerned and situated." This, in effect, moves the case into the general area of a constitutional test rather than a complaint of two individuals.

Rubenstein was convicted in 1951 and 1954 for possession of marijuana, but the hearing officer at conclusion of a hearing on his application last October said approval would be recommended to the deputy police commissioner. The recommendation followed testimony from several witnesses, among them Kai Winding, in whose group Rubenstein was pianist. Also introduced as evidence were character references, medical reports, and state liquor authority authorization to Rubenstein to work under the alcoholic beverages control law, among other memoranda.

Rubenstein's application was rejected, with no reasons offered by the police department. The complaint alleges that the hearing officer who recommended a card was overruled by the deputy commissioner before the minutes of the hearing had been transcribed.

The case was termed, in the complaint, "typical of the capricious, oppressive, arbitrary, and unconstitutional processes and procedures of the division of licenses . . ." It states that more than 1,600 such applications have been rejected by the police bureau since 1951.

The third contention, alleging that collection of \$2 for a card is illegal, as is the turning over of such funds to the police pension fund, is generally believed to be the one which will be bitterly fought in court. It involves an estimated \$500,000. The petition seeks return of the funds, dating back to 1931, either to those who paid them, or, if they cannot be located, to the city treasurer "for the common good of all."

Final Bar

At year's end, death claimed two important jazz figures.

Veteran bassist Walter Page succumbed to pneumonia and a kidney ailment, and young altoist Ernie



Ernie Henry

Henry died in his sleep following a long battle with high blood pressure and other ailments.

Page, 57, was born in Oklahoma City, but started to gain national recognition as a musician in Kansas City. He played tuba and bass sax, later switched to string bass. He led a band called The Blue Devils, which was taken over by Bennie Moten. Count Basie, pianist in the orchestra, took it over after Moten's death.

Page was one-fourth of the "All-American rhythm section" of the Basie band, complementing the drive of Basie on piano, Freddie Green, guitar, and Jo Jones, drums.

In recent years Page had left the road and was playing in the New York City area with various groups, most recently the Ruby Braff sextet and octet. He did considerable studio and recording work, and it was while enroute to a recording session that he was exposed to the conditions which led to the pneumonia attack. Page was to record an album out of the *Seven Lively Arts* CBS-TV jazz show, but was unable to flag a cab to reach the studio. Lugging his bass, he trudged through heavy snow for two hours trying to get a taxi. He missed the session, and the telecast a few days later.

Henry, 31, was taken home by friends after Dizzy Gillespie's band finished its Saturday night stint at Sugar Hill, Newark, N. J. He had complained of feeling ill much of the evening.

When his family returned from church the next morning, they were unable to arouse him and summoned aid. He had died in his sleep.

An altoist of exceptional promise, Henry appeared on the verge of finding himself musically. His work in Gillespie's band in recent years had

been brilliant, often spectacular. His recent sessions at Riverside Records resulted in a quartet album, scheduled for February release, which had Riverside executives and other jazzmen enthusiastic. He had completed half a Riverside LP with a Kenny Dorham group, and was writing material for the rest of the album when he was stricken.

"Ernie was really happy with the way this album was going," a Riverside spokesman said. "He felt that this was the first time his new concept in playing would be heard."

Henry started as a violinist, and switched to alto at the age of 12. He played with Tadd Dameron, Fats Navarro, Charlie Ventura, Kenny Dorham, Georgie Auld, Max Roach, and Gillespie's band.

Marcel Mule To Tour U.S.

Marcel Mule, well-known French classical saxophonist, is scheduled to participate in a seven-concert tour with the Boston symphony orchestra, beginning Jan. 31.

The saxophonist will serve as soloist with the orchestra, conducted by Charles Munch, for the following concerts: Jan. 31, Feb. 1, 2—Boston, Mass.; Feb. 4—Sanders theater, Cambridge, Mass.; Feb. 11—Woolsey hall, New Haven, Conn.; Feb. 12, 15—Carnegie hall, New York City.

Mule is professor of saxophone at the Paris national music conservatory and is director of the saxophone quartet of Paris. He has recorded for the London, Columbia, and Capitol labels and is a consultant to Henri Selmer et Cie, Paris.

U. S. A. MIDWEST

Baubles, Bangles, and Blues

The Gate of Horn, a Chicago folk music emporium, and its owner, Al Grossman, have become the focal points for a spirited revival of folk music in the midwest.

The club itself has featured a variety of established and itinerant folk singers, including Big Bill Broonzy, Odetta, Theodore Bikel, and Josh White. The primary gathering place for folk music devotees in Chicago and one of the most unique night clubs in America, the Gate of Horn's influence has been felt in midwest music circles. As the degree of its influence has increased, the scope of folk music presentation in Chicago has widened.

Grossman, taking advantage of a good thing, has announced the first in a new series of folk music concerts. Scheduled for Friday evening Jan. 31, at Orchestra hall, the concert will feature White and Bikel, plus assorted folk singers in town at the time. Seats, ranging in price from \$1.85 to \$4, are currently available at Chicago Musical college, 9th floor, Roosevelt university, 430 S. Michigan Ave., Chicago.

With a greater audience for folk music now existing, the flow of singers will inevitably increase. Assisting in this supply project in Chicago is a brand new school—the Old Town School of Folk Music, 333 W. North Ave.

Conceived by folk singer Win Stracke, the school's curriculum includes guitar and banjo instruction by Frank Hamilton and a lecture series on folk music history by Studs Terkel, both for a reasonable fee.

Joining the folk music movement, too, is an organization of enthusiasts known as the Drinking Gourd Society. Led by folk song collectors Michel LaRue and Alex Foster, the group recently rented the Gate of Horn for a concert featuring an array of folk music from African tribal chants to early American work songs.

The established, experienced folk singers are participating in the renaissance, too. Marais and Miranda have been booked for a series of concerts at Fullerton hall in the Art Institute. Remaining concerts are slated for 8:15 p.m. on Jan. 22, 25, 29, and Feb. 1. The duo will present a children's concert on Jan. 25 at 3 p.m.

One of the major influences in the upsurge of folk music in Chicago has been the effort of radio station WFMT to present the music to its listeners. Studs Terkel's *Almanac* show on the station (Wednesday from 9 to 10 p.m.) and the *Midnight Special* (Saturday from 10:10 to midnight, rebroadcast Tuesday from 4 to 6 p.m.) have featured folk music consistently.

The sheet music sales of *Trouble in Mind* may not rival the sales of *You Send Me*, but the number of working folk singers in the midwest seems to be increasing. And the sales of guitars may well surpass those of bongos as potential balladeers step forward to be counted.



Sammy Davis Jr. and Jerry Lewis are shown here perched on the edge of the Count Basie bandstand, ironing out rehearsal problems for the former's guest stint on the Lewis NBC-TV show recently.

Follow The Red Arrow

The Red Arrow, one of the leading Dixieland covers in the Chicago area, has extended an invitation to musicians and bands seeking employment.

The club has announced that it's seeking new talent, to supplement the Franz Jackson All-Stars, the Chicago Stompers, and the Salty Dogs, which work at the club. The club has offered to serve as a clearing house for musicians wishing to contact or form new bands. In addition, musicians have been asked to enter a contest at the club, with cash and possible bookings as the prizes.

Interested musicians can write the club, 6927-29 Pershing Rd., Stickney, Ill., or can phone Gunderson 4-9670, for complete details.

As a sidelight, Jackson's group will take time out to participate in a concert Feb. 11 at the Riverside-Brookfield high school gymnasium, sharing the bill with the Count Basie band.

U. S. A. WEST

Last-Second Kill

The danger of counting chickens before they're hatched is the risk that you wind up with an empty coop.

Gazing regretfully this month at an unhatched deal squelched because of premature chicken-counting was Hollywood drummer Roy Harte who, on Dec. 19, gave this magazine an exclusive story relative to the sale of his holdings in the World-Pacific Corp. (Pacific Jazz Records) of which he is the vice-president (*Down Beat*, Jan. 23).

Harte's deal, uncompleted at the eleventh hour because of an unaccept-

able clause in the sales contract, would have resulted in World-Pacific buying back 75 shares of his stock in the firm for a sum in the neighborhood of \$45,000. Behind-the-scenes purchaser, however, was reputedly Columbia Records' George Avakian, who was said to be ready to take over as W-P's eastern artists and repertoire head on conclusion of the sale.

According to Harte, his premature announcement of the deal, reported in *Down Beat* as an accomplished fact, killed the entire transaction.

Though on ice at present, it is widely believed in trade circles that the deal as originally projected ultimately will go through. But for the time being, the golden eggs remain unhatched—and nobody is counting chickens.

Anything's Possible

A cat can look at a king . . . or a princess, but rarely will royalty return the glance.

There was an even chance at press-time, however, that the cat (a&r man Dave Pell) would bat 1.000 in his attempt to win over England's Princess Margaret Rose to narrate the story of British jazz on a projected Tops LP album, first in a series, *Jazz of All Nations*.

In a telegram dispatched last month to the princess, Pell wired, "Because your interest in music is internationally recognized, Tops would consider it an honor if you . . . would narrate British segment. Royalties which accrue to you from sale of album in 10,000 stores will go to your favorite charity."

On Jan. 2, Tops president Carl Doshay in a personal letter to Princess Margaret explained the label ". . . definitely is NOT asking Your Highness to participate in a profit-making or commercial venture (and is not) seeking monetary profit from this project.

"In evidence of our good faith," wrote Doshay, "Tops Records will deposit \$5,000 with the Bank of England, to be disbursed to charity, immediately on receipt of Your Highness' acceptance to participate in this momentous project."

As the old year faded into the new, there was naught but silence from Buckingham Palace and environs. But the record business is strange; so strange even to inducing possibly a royal princess to debut on wax with jazzmen.

out of my head



By George Crater

As a singer, the deep-voiced guy on the Lawrence Welk show is the lowest.

Is it true that newly-appointed Newport Festival advisor, Marshall Brown, is going to Europe to scout up and rehearse an all-star band of musicians to play at the Festival this year?

At least Timex had some basis for sponsoring that jazz show on NBC the other week. The commercials for their Self-Wind model announce that it contains a swinging weight.

Trombonist Lou McGarity is back in action at NBC staff in New York after long recuperation from a heart attack.

On New Year's Eve, CBS radio picked up, among others, the following bands via airshots: Richard Maltby, Glenn Miller-Ray McKinley, the Elgarts, Benny Goodman, Ralph Marterie, Duke Ellington, Count Basie, Stan Kenton, and Earl Hines. Now if there were just some way to get a law passed making every night New Year's Eve...

Kai Winding has filed a \$250,000 suit against a Detroit auto supply store. He was struck on the head by a falling automobile tire at the place.

I see where Frank Sinatra just bought three radio stations on the west coast. Next, for relaxation, he's going to purchase a set of golf clubs—Burning Tree, White Sulphur Springs, and Pebble Beach.

Which brings to mind Bob Hope's gag about Sinatra: "I'm going golfing with Frank tomorrow. I'm using him for a five iron."

Mort Sahl says on a recent tour with Dave Brubeck they played Portland, Maine, on a Saturday night. After the concert, around midnight, Sahl and Paul Desmond got into a cab and said to the driver, "Take us to where all the action is."

Reports Sahl: "He took us to a place where they were fishing illegally."

Things I can do without: *When the Saints Go Marching In* . . . Helen Traubel singing *Saint Louis Blues* . . . Teresa Brewer . . . Dody Goodman . . . \$14.95 high fidelity record players . . . Stingers . . . Musicians who announce, "Now here's a little number . . ." . . . The use of the term "soul" in jazz criticism . . . The Gabor sisters . . . Nudes on LP jackets . . . Club owners who pay musicians less than scale . . . Musicians who take the jobs . . . Press releases that start out, "You may be surprised to learn . . ." . . . Groups called "All-Stars" . . . Beards.

Before going to Europe, Erroll Garner refused to take the usual set of vaccinations. Manager Martha Glaser told him he could get smallpox. "So how come you send me to places where I can get sick?" he asked.

Congratulations to Billy Taylor, who has been asked to speak before the Music Educators National conference that meets in Los Angeles in March. He's the second jazzman so honored. Dave Brubeck did it last year.

John Hammond, who is writing a sort of autobiographical book setting forth his thoughts on jazz and race, among other things, may well become a champion stay-at-home. His Manhattan upstairs neighbors are the Arthur Millers. (He writes plays. She doesn't have to do anything.)

Accordionist Leon Sash says he's interested in buying Nesuhi Ertegun's like-new Jaguar.

Gene Feehan, who conducts a jazz show on New York's WFUV-FM, was at a cocktail party recently at which a young girl was telling a group of friends how wonderful Thelonious Monk is. "No one plays like Monk," she concluded. Another young lady, who joined the group in time to hear the last line, agreed strongly. "You said it," she added, "Monk Johnson is the living end."

At a recent Vik session, a trombonist complained to one of the RCA engineers that there seemed to be something missing in the sound on his solo. The engineer drew himself up to full height and retorted, "What poll did you ever win?"

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It's a big, wide, wonderful, wonderful world.

At least it can be, if you possess ability, are properly directed, and get a little bit of luck.

Singer Johnny Mathis is a case in point.

A year ago the 22-year-old performer was singing in night clubs for a few hundred dollars a week. He expects to earn more than \$250,000 during the coming year.

He has become one of Columbia Records' top pop artists. He's in demand for night club appearances throughout the country. At least one Hollywood studio is anxious for him to make a film debut.

Paul Raffles, one of the owners of the Black Orchid in Chicago, where Mathis has appeared at several stages of his career, has infinite respect for Mathis' ability and great hope for his future in the entertainment business.

"I think he's the hottest recording personality in the business," Raffles says, "and his ability already has extended into night club and television work. Within a year I think, no doubt he will be one of our most important stars."

Wally Robinson, Columbia Records' manager of popular records and product publicity, is an expert in adjectival exposition, but believes in Mathis beyond the responsibilities of a press agent to "produce."

"His potential is limited only by the interest Americans have in popular music," Robinson says. "Taste is the answer to everything. He sings well because he has a remarkably good ear. He likes only the best, and this fact is reflected in his singing."

"Johnny is exceptional because he doesn't alienate the mass market. He sings songs, not ditties. And he sings every bit of a song."

Mathis does not quite fit the current stereotype of the successful pop singer. He is impeccably presentable on-stage. His voice is a relatively flexible one. His approach embodies an awareness of the dramatic element in singing. His diction is natural and intelligible, a rare combination these days. He is one of a few young singers who understand lyrics, dynamics, and the importance of subtle rhythmic devices.

He is a recording artist for a major label, however, and he knows it.

During one set at Chicago's Black Orchid recently he sang 11 tunes. Nine of them had been released by Columbia as singles or tracks on a Mathis LP.

But Mathis wants to be more than a studio singer. From the first moment he realized that he wanted a career as a singer, he has worked and planned carefully to build a talent that would endure the fickle nature of a demanding public.

Mathis, one of seven children, developed an early interest in music. His father, Clem, a former vaudeville performer, began teaching Johnny the hows of singing at the age of 10, in their San Francisco home. At the same time, Mathis began developing an intense interest in sports. He shared the two interests for most of the years that followed.

He was an all-city high school basketball player and a track star at San Francisco college. One influence that was to lead him to choose a singing career was the de-

(Continued on Page 20)



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Herbie Mann

By Don Gold

■ In New York and lesser known places, record company executives know that Herbie is a good Mann to have around the house.

The 27-year-old flutist (he plays a variety of other instruments, too) cut 13 LPs under his own name, as leader or co-leader, during 1957. He was a part of many other sessions as well, as a sideman, for a string of labels including Savoy, Prestige, Riverside, Epic, Mode, and Verve.

One of a handful of genuinely able flutists in jazz, Mann has done more for his instrument in jazz than any other single flutist, in terms of the exposure he has given the instrument within the jazz and fringe realms.

Born in Brooklyn, he began his studies, on clarinet, at the age of 9. During an army stint, he served in an army band in Trieste. He worked with Mat Mathews quintet and toured with Pete Rugolo's band. He has written and directed the music for several TV shows. In late 1956 he spent three months touring Europe, working jazz dates in Sweden, Denmark, Holland, and France. Recently, after recording for a variety of labels, he signed with Verve Records.

In this *Cross Section*, Mann offers his views on a variety of topics.

THE NEW YORKER MAGAZINE: "Wonderful. I buy it all the time and never read anything but the cartoons. I get involved with the magazine, but it looks like there are 100 many words in it. After four weeks I throw it out."

BARBARA CARROLL: "I only worked on the same bill with her once, in Philadelphia. I can't really say much about her playing, but I can say that chicks make it easier in jazz. If you're female and can play an instrument you can work in jazz."

JAZZ IN EUROPE: "I find in Europe there's a much healthier attitude toward jazz than there is here; this is especially true in Sweden. There's a division between amateurs and professionals over there, but both groups work, in a kind of minor and major league arrangement. I'd like to work in Europe for 10 months and come to New York to listen to records at home for two months."

THE STOCK MARKET: "My wife had some stock, but she lost money on it. I don't know a thing about it and I wouldn't want to put any money in it."

MAHALIA JACKSON: "She's marvelous. I had the wrong impression of gospel singers, but when I heard her I realized how fantastic she is. She does something to me. And she's one of the few singers whose records we have at home."

PATRICE MUNSEL: "I saw her TV show recently and she comes on like an operatic Dinah Shore. I didn't believe any of the show—it was so rehearsed—and I can't fall for it."



EGG FOO YUNG: "I have a thing about Chinese food. I don't go to regular, packaged-goods Chinese restaurants . . . I prefer Mandarin to Cantonese cooking."

MAURICE RAVEL: "He was the second classical composer I ever heard; Stravinsky was the first. His music is restful. I have no problems listening to his music. You don't have to listen for 12 tones. I like that lyrical romanticism—Debussy, Ravel, and Miles Davis."

LOS ANGELES DODGERS: "Why the hell did they ever leave? I've been a Dodger fan for years and you have to have a strong heart for that. It was a low blow, because I don't want to live in Los Angeles during the summer in order to see the Dodgers."

WINSTON CHURCHILL: "He's a very old man. A wonderful figure, certainly, but he goes on and on. I wonder if he died 10 years ago and they don't want to tell the British people. I dig him, however, even if he speaks like a man chewing a cigar."

BAOELS: "I love them if they're fresh. Water bagels, though, not egg bagels. The usual cream cheese and lox, too."

LEMONADE: "I don't remember the last time I drank any. It's such a bother to squeeze the lemons and that packaged stuff is no good. Everybody says plain water is so good."

STATUES IN PARKS: "Could it be that the WPA figured out that these artists needed parks for their statues? I take most of them for granted, because, after all, every park must have one or two."

SIOMUND FREUD: "I tried to read one of his books, but I couldn't understand any of the theories. But his name, when spoken, should be accompanied by blasting trumpets, tympani, and lightning. Lester Jung, too."

TED LEWIS: "Is everybody happy? I don't know. I think it is detrimental to the clarinet to hold it like a cane."

THE JIMMY GIUFFRÉ 3: "I've got their Atlantic album and there are some lovely things in it. Jimmy's personality comes through—a kind of restrained violence. And the group overcomes the lack of drums. I dig this going into folk music, too."

(Continued on Page 42)



BIG BILL BROONZY

By Don Gold

■ William Lee Conley Broonzy is a big man. They call him "Big Bill." When he's able, he sings the blues. Last July he was hospitalized for a serious operation. He has not sung since. He lives in a three-story brick building on Chicago's south side. He walks through the neighborhood he knows so well and when he is tired he sits in his apartment and plays his guitar, remembering other days and other walks.

To him, the blues are more than a form of music. They are a natural means of expression. They are an ever-present transition from one day to the next, leading from today to tomorrow. Joyful, stoical, bitter, witty—the blues are Bill.

"All blues singers sing because they feel there's going to be a change, that tomorrow won't be like today," he says.

The legendary Joe Turner may have "been here and gone," but Bill remains, to testify for an age and a music and an adoration.

He is a blues-singin' man. Bill remembers the early days of jazz in Chicago. And the house rent parties.

"Some Saturday nights they would make enough money to pay the rent, and so they started to call them 'house

rent parties,'" he told readers of *Bill Big Blues*, his story as told to Yannick Bruynoghe and published here by Grove Press. "They sold chicken, pig feet, home brew, chittlins, moonshine whisky. The musicians didn't have to buy nothing and would get a chance to meet some nice looking women and girls, too," he recalled.

This was Chicago, the early Chicago Bill faced. "Up and down State St. I heard jazz," he remembers. "Erskine Tate... King Oliver... Baby Dodds... Johnny Dodds (we called him 'Buddy')... Oliver was a wonderful fella. He told me I should go to school and take up the guitar."

But, to Bill, jazz belonged to someone else. "Jazz belonged to those creole people," he says. "To me, jazz and blues are separate. Jazzmen came from New Orleans. Others can play it now, but they learned it from those who came from New Orleans."

One evening not too long ago I visited Bill. We discussed the blues.

"You play like you feel. You don't know where you wind up and nobody will ever find out," he says.

"The blues are a story. You're singin' about the way you were treated, the way you live, who you worked for. It don't come out in many blues singers today, judging from the ones I hear. The blues tell the story of the Negro's life. If you got a woman who's thrown you out,

or has mistreated you, you sing the blues.

"The blues come from actual life," he insists.

As he sat drinking water from a tin can, I asked him what he felt about blues singing today.

"For me, some of the ones who are singin' today — John Lee Hooker, Brownie McGhee, Lightnin' Hopkins, and Muddy Waters—are on the same beat with me. But too many of them put in those Nick Lucas chords. I don't know what they're doing. You know you can't arrange the blues; that's something else," he says.

He listens to the blues singers and he listens to the bands, too.

"I can understand some of Basie, Woody Herman, and Bob Crosby. I don't understand what Duke Ellington is doing and Joe Williams' blues are out of my sight. I can't say he's wrong, but I just don't know what he's doing.

"Ray Charles is a mess. He's got the blues he's cryin' sanctified. He's mixin' the blues with the spirituals. I know that's wrong. You shouldn't mix them. He's got a good voice, but it's a church voice. He should be singin' in a church. You shouldn't sing blues with a Christian tone. Rosetta Tharpe is the only one I know who could shout the blues and sing with a church quartet, too. She's good enough. There's enough blues to be sung without using Christian tone," he feels.

"I got a gal way across town"—that's blues words. 'Glory, glory, hal-lelujah' isn't.

"Red Foley sings Negro spirituals as well as Negroes do and he sings his own things, too—even the blues that I sing. And when he sings blues it doesn't sound like a spiritual.

"I like Elvis Presley. He's doing something I couldn't do — proving that the blues is as important as popular tunes. They told me you'll never get anywhere cryin' on stage. He's doing it and he's got some of the same melodies and way of handling them that I have," Bill comments.

"You know, you hear people talking about folk songs. You hear people talking about the blues, like it's something else. It's all folk songs. You never hear horses sing 'em," he says.

I brought a few records along the night I spent with Bill. He listened to them, one by one, and commented.

The first was a Four Freshman recording of *Mr. B's Blues*.

"Hear that minor? There never was a blues with a minor before Handy. He started that. The record is commercial, but nothin' to rave about. His voice was good, but he's not a real blues singer."

Bill jumped to his feet and grabbed a record from his own collection.

"This is blues," he said, playing a recording of Muddy Waters and Little Walter. "That's the real blues; he's talking about the way he really feels."

I played the Count Basie-Joe Williams *Well, All Right, Okay, You Win* track from the recent *Basie in London* LP.

"That's the boy. Joe Williams. The music has got punch, but I don't know what Joe's doing. He's too far away from the blues. He hasn't got that cry, that somethin' botherin' him. When Muddy sings you know somethin' is on his mind. When Joe sings, he's as far from the blues as I am from Bach.

"Joe's satisfied. How can you sing the blues when you're satisfied?"

Next — Jimmy Rushing's *See See Rider*.

"Jimmy. Jimmy Rushing. Is that Sam Price on piano? No, Pete John-

son. Sam's a better blues piano man. I like Jimmy as a person, too."

Then Red Norvo's *Just a Mood*, from a recent RCA Victor LP of Norvo and Matt Dennis tracks.

"See that's one-two-three-four, one-two-three-four. You'll never find a blues singer who'll sing it that way. You can't find one who will. If you find me a blues singer who can sing the same tune the same way three times, I'll work for him the rest of my life. If these guys play this 20 times, they'll play it alike, unless you tell them to change it.

"There's nothing really wrong with the record. It's good. Like Dizzy. His advanced jazz helps the blues; it excites the people. His crazy horn stickin' up could put feelin' into the blues that I'd never get into it. You know, his blues, Dizzy's, get into a lot of places mine would never get into. I was playin' and doin' no good, but when Basie and Diz came in, they did some good. You gotta dress it up for the people."

Aside from the blues, two things were on Bill's mind this night. He had received some fan mail from Europe and had read the account of the Little Rock, Ark., high school integration (Continued on Page 38)

• • • • • • **Big Bill Broonzy Bio**

• Big Bill Broonzy was born in Scott, Miss., in 1893. He learned songs from his uncle and strolling folk singers. When he was 14 he began playing at "two-way picnics" (for segregated Negro-white audiences).

• He roamed through the south, working and singing. For five years, from 1912 to 1917, he was an itinerant preacher. In 1920, he came to Chicago and discarded his one-string fiddle for a guitar. In 1926, he began recording for the Paramount label and singing in the Chicago area.

• In the '30s he farmed in Arkansas and commuted to Chicago. In 1938, he participated in a memorable Carnegie hall concert. During the late '40s, he was a frequent participant in Studs Terkel's *I Come For to Sing* club concerts in Chicago. In the early '50s, he made two trips to Europe, winning considerable acclaim. Early in 1957 he became ill, was hospitalized, and underwent a serious operation. On Thanksgiving eve, a benefit concert, attended by more than 1,500 persons, netted him approximately \$2,300.

• Through the years he has had many jobs—Pullman porter, section gang laborer, furniture store porter, cook, floor mopper, foundry worker, and janitor—but has continued to sing.

• Broonzy has recorded for several labels, including Paramount, Columbia, Mercury, Riverside, Savoy, Vocalion, and Folkways. Many of his records are no longer available, but many excellent recordings of the early 1950s are available on several Folkways LPs.

• He claims to sing and play guitar Mississippi-style, which, as he says, "is playing more for sound or tone than chords. We don't go by notes; we just push our fingers against the strings."

• He lives on Chicago's south side with his wife, Rose, and a black cat named Ananias. On one wall of his apartment is a plaque which reads "Have Faith in God." He owns a television set and a high fidelity console, but his knowledge of life in rural America and his mental catalog of country blues predate most of his current possessions.

• His autobiography, *Big Bill Blues*, as told to the Belgian jazz writer, Yannick Bruynoghe, was published by Cassell and Co., Ltd., London, in 1955, and has been issued in America by the Grove Press.

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Meet Miss Merrill

■ "I look for inspiration to John Lewis, Jimmy Giuffre, Miles Davis—people like that—when I'm troubled. And Sarah made it the hard way, too. They have a dignity that's pleasing to me—something I'd like to see throughout jazz."

Helen Merrill, who spoke those words, needs inspiration.

She has problems.

"I've never been managed properly. In the beginning I was so very shy that to call and ask to be recorded seemed presumptuous. I was an idealist. Now I need a manager desperately. It's an important decision because you've got to have complete faith in your manager and he must have com-

plete faith in you. I'd like someone with musical and business integrity," she says.

Helen has found a small amount of success, but has never achieved the major status as a singer that some of her fans feel she deserves. She's worked sporadically, doing a few club dates, a concert tour (the 1957 *Music for Moderns* package), and an overseas jaunt (to Brazil in early '57).

The 27-year-old singer worked with the Earl Hines band in 1952, but since that time has not worked or recorded regularly.

"I didn't have the ability to audition. I never could get up in front of people," she recalls. "That con-

finer me to club dates in the past. I worked jam sessions in New York, with Bud Powell playing piano for me. I did some sitting in with people like Diz and Miles. And everything I got was through musicians, and if I get anywhere I can thank the musicians who helped me along the way."

Helen lacked confidence in herself. The first club date she obtained, on an extended basis, was at the Cloister Inn in Chicago in 1955. It was a worthwhile experience, but a disillusioning one.

"I used to think all you had to do was sing," she says. "I found out you had to be an actress, too, so I bowed out. Then Quincy Jones took over

and became a kind of guiding light for me. He understood my problems. For example, I thought if you had talent your booking office would work for you. He showed me that you needed a representative and, above all, he kept convincing me to sing."

Although she had recorded a single for Roost in 1953, Helen didn't begin to dent the LP market until she signed with EmArcy in 1954. But the record world brought more disillusionment.

"For a year, in 1956, I didn't record at all. I found myself in a stalemate. I couldn't get out of my EmArcy contract and I couldn't record," she says.

"I thought I was being too idealistic and decided to do an album of commercial appeal. I did an LP with strings. Some jazz listeners were offended. I didn't record for another year, then recorded with Gil Evans, one of the finest people and arrangers in the business. That wasn't at all a commercial LP, but was one that brought me fans," she notes.

Now, with four EmArcy LPs issued and another on the way, Helen isn't certain that she's found satisfaction.

"I must be naive. I have esthetic feelings about music. I don't like to believe I'm in show business, but I guess I am. It's stupid, I know," she says.

In January, 1957, she spent four weeks working at a hotel in Sao Paulo, Brazil. The response was exhilarating.

"Artistically, I do better in Brazil than in the states. You can't impress people there by waving your arms or with press agents. They just have your records," she says.

But every time she finds some degree of success she must face the problems which have plagued her from the moment she decided to become a singer.

"I'm deathly afraid of audiences, yet I know I love music and have to produce it in order to exist.

"I love my son, Allan, too. I know I have a fine boy and his development is a tremendous responsibility to me."

Her marriage to musician Aaron Sachs ended last year after 10 years.

"We just didn't get along. You know, two people who married young.

"I guess I have a great amount of self-destruction. I know I should answer fan mail, but I can't even write my folks. I just can't seem to handle my personal life and business.

"I'm a New Yorker. People come there with ambition and drive, wanting desperately to succeed. I was born there. I was brought up religiously and was told that show business was evil. I chose music, hoping it wouldn't be considered too evil. Maybe the way I feel has something to do with the past," she says.

The recent *Music for Moderns* tour benefited her, Helen feels.

"Yes, it did me good. I was received very well," she says.

It was a contrast to the overall reception she's received since she began singing professionally with Reggie Childs' orchestra in New York in 1946. She tries to understand the "why" of it.

"I always sing the most way-out things, I'm told. I guess it's because I don't think they're anything but songs. Some people say I should do more up-tunes, too. I guess it's a good suggestion. I sing ballads because I have more confidence in myself on ballads. There's no conscious effort to be different in that sense. I just feel I've had more success on ballads. It's really a personal thing."

At a recent Chicago appearance at Mister Kelly's, Helen's opening night was only mildly successful. The room was a noisy one and she made it clear to the audience that she realized it. The resulting press notices weren't the most favorable.

"It had nothing to do with Kelly's," she says. "It was completely personal. Some singers can say the foulest things and get away with it. As Marian McPartland told me, 'You just don't look the part.' I was very tired, coming off the tour and a job in Cleveland. I had no time to rest be-

Wail!

Hollywood — Synopsizing the plot of a recent *Fairbanks Theater* drama over CBS television station KNXT here, the station publicity release for the program read:

"Johnny Blue can't afford to get his horn out of pawn. He is offered a chance to play Gabriel's trumpet and gain the power to hold the future of the world in his hands. But if he hits the high note on Gabriel's trumpet the whole world will be destroyed."

Oh, the hell with it—blow, man!

fore the opening. It's the only time I remember doing such a thing."

"I really do need a rest. That's all there is to it. Jazz is a hard business. You have to work hard and long for very little. We work hard in jazz. The strain, at times, is difficult to take. If you're honest, you're displaying yourself emotionally. That's no easy task. And I'm afraid of criticism. Fortunately, I don't believe in any form of violence. I'm peaceful," she says.

The enormous flow of LPs is another obstacle in the path of the talented singer, Helen feels.

"I think the output of LPs is hurting jazz. How can you sift the worthwhile things from the ridiculous flow? The recording field has done a good deal of harm in halting the introduction of good talent. Some good musicians and singers don't want to fight it, or haven't the stamina to fight, and resort to staying at home, working when they can. Etta Jones, who sang with Earl Hines when I did, is one example. I guess you've got to depend on musicians to help out, if they appreciate your talent."

The future is largely undetermined. People buy her records and come out to see her when she's on tour or doing club dates, but her public isn't vocal enough to propel her into the top bracket of female singers. She plans to continue the struggle for recognition.

"I'd like to record or do an occasional concert tour. Perhaps I'll remarry. You know, singing is my emotional release and I know music will always be a part of my life," she says.

The major activity ahead is a tour of Europe this year. Otherwise, the roster is relatively barren.

"I'm not dissatisfied with the degree of success I've found," she says. "I'm delighted with the mail I get. It's encouraging. I guess I don't have the burning need to be everybody's favorite singer. I try to do what I can to the best of my ability and in the best taste I can.

"I'm fortunate to be able to do what I want to do and make a good living at it," she concludes.

And if she can solve the problems of being a performer in a world she never made, she may be able to make a very good living. Such connoisseurs as George Avakian and Andre Hodeir believe she can. If she can believe it, she'll be on her way.

—gold

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By John Tynan

LUCKY LUCY ANN

Like many another musician California-captured by carefree living, singer Lucy Ann Polk nowadays is strictly a stay-at-home gal.

"After all," she protests with characteristic puckish grin, "I started on the road when I was 15. A girl must settle down *sometime*, you know."

Lucy Ann's determination to settle down was, in fact, a primary reason for her leaving the Les Brown band late in 1954, after she had captured the top spot in this magazine's Readers Poll as best girl band vocalist four years in a row.

"Actually, we'd just had our front yard landscaped and I knew if I went back on tour with Les, there'd be nobody to care for it. So I just quit. Seems like a silly reason, I guess, but when you sink roots in a place, little things like that become pretty important."

So, while Lucy Ann domesticated, husband Dick Noel betook his trombone into the Hollywood NBC staff orchestra. "It was a relief for Dick, too," Lucy Ann chuckled, "to know he wouldn't have to make that road

scene again. Both of us were traveling veterans and we made so many road tours together. See, we've known each other since I was 15."

The term 'veteran' becomes pretty inadequate when applied to Miss Polk's career in show business—from child radio performer to top band vocalist.

"When I was 9, I had my own radio show in Spokane, over stations KHQ and KHPY. Honest, I was kind of young, but you might say I began early. My mother says I was humming the melody of *I'll Be Loving You Always* when I was still in the high chair—before I could talk. Right on pitch, too. Well, that's what she tells me, anyway. Of course, brother Vernon claims it was *he* did it. Really doesn't matter which one was the infant canary, because we were all singing when we were knees high."

The other warbling Polks were sister Elva and brothers Gordon and Vernon. Before Lucy Ann was 9, the quartet won admission to many a movie at Spokane's Orpheum theater

by singing onstage before the screening.

Led by eldest brother Gordon, the Four Polks sang on Seattle radio for a year before winning a contest sponsored by Al Pierce who brought them to Los Angeles to sing on his radio program.

"This was in 1940 and I'd just turned 14," she recalled. "You know, we were one of the first vocal groups to sing modern harmony. It was pretty far out then. Can't say my mother approved our changing style, though. She first encouraged us to sing and the modern stuff kinda left her cold, I guess."

In 1943, the Polk's singing came to the attention of Johnny Mercer, who recommended the group to band-leader Bobby Sherwood. "That band really was a panic scene," chuckled Lucy. "The average age was about 23, and Zoot Sims was in the sax section. Of course, our mother and father traveled with us, which was fortunate for all concerned. Can you imagine four youngsters just a year (Continued on Page 36)

Johnny Mathis

(Continued from Page 13)

votion of Connie Cox, a vocal coach in Oakland.

Miss Cox began instructing Mathis at the age of 13. She taught him without fee for several years, encouraging him to select a singing career. In San Francisco, Mathis participated in several opera group productions. His first professional appearance was at the 440 club in San Francisco.

In early 1956, Mathis signed with Columbia Records and was off and running.

To date, he has recorded three LPs (*Johnny Mathis; Wonderful, Wonderful; Warm*) and four singles. *Wonderful, Wonderful* sold approximately 750,000 copies; *It's Not for Me to Say* passed the million mark, as did *Chances Are*. His latest single, *Wild Is the Wind*, is on its way into the best-seller category.

The success of his Columbia recordings led Mathis from San Francisco for the first time since his birth. He headed east, worked at several night clubs, and watched his record sales soar. As they did, he followed up with more personal appearances, in clubs and on TV.

He evaluates his success in several terms.

First, he attributes a good deal of his success to his personal manager, Helen Noga, co-owner of the Black Hawk in San Francisco.

"Probably, after my mother and father, she's the most important person in my life," Mathis says. "She is the greatest businesswoman I've ever known."

In terms of singing itself, Mathis recalls intensive listening to several other singers.

"I've been influenced greatly by three people: Ella Fitzgerald, Nat Cole, and Lena Horne," he says. "Ella has a quality that is mournful, a tear, on up tunes or ballads, that is appealing. She has fantastic control of her voice, too. Nat is the big man to me. He's got so much warmth. He's never farther away from you than your heart is. And Lena is the greatest entertainer I've ever seen, the greatest interpreter."

Mathis has maintained an interest in jazz for many years. He says he benefits from listening to Miles Davis, John Lewis, Stan Getz, and others. He still recalls, with infinite pleasure,

cutting his first Columbia LP, with such sidemen as Tony Scott, J. J. Johnson, Phil Woods, Ray Brown, John Lewis, and Herb Ellis.

"I wanted to be a jazz singer in the beginning, but I also wanted to make money," he says.

"Jazz singing is not profitable. I made a jazz album first, then decided to make a pop single. I decided to go with the one that clicked. The pop side clicked and I went that way."

"Some day I hope to make a record I'll be satisfied with," he adds. "I don't know when I'll satisfy myself."

His hectic schedule is a part of the frustration he feels.

"I'd like to lead a much quieter life than I've led for the past two years. I'd like to work 20 weeks a year and spend the rest with my family or someone I can convince to marry me," he says.

Now enjoying prominence in the pop record market, Mathis has other ambitions.

"I have acting ambitions, but they haven't been realized," he notes. "In early 1958 I hope to begin working in films. If they find out that people like me on the screen, I'll be able to tell if I have something. I've never studied acting, but movie producer Hal Wallis said he didn't want me to. He wanted me as a personality."

"Musical comedy sounds interesting, but I don't want to get into too many things. Now I'm concentrating on night club appearances. Soon I'll cut down on that and do television and film work.

"I've become happier with my appearances in clubs and on television," he adds. "A hit record will give you the security to face an audience. I'm not afraid or ashamed any more."

The confidence Mathis has acquired is manifested in his long-range desires.

"In 20 years I'd like to be an advisor to a record company. I've learned many of the inner workings. I wouldn't want to be performing in 20 years. My goal is one of executive responsibility," he concludes.

It is this sense of responsibility that may sustain Mathis' success where other young singers fail. He knows what he is doing and what he wants to do. He speaks and thinks intelligently and alertly, with confidence in his ability and potentials.

Chances are he'll make it. —gol



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music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

NAT COLE

Billy May and a big, brassy band set the pace for Nat in this swinging excursion called, *Just One of Those Things* (Capitol W 903). The man sings with such taste and such a beat, it's a pleasure to hear, and a sad commentary on the state of TV that he has no permanent spot there of his own. I liked *When Your Lover Has Gone*; *Who's Sorry Now*, *These Foolish Things*; *Don't Get Around Much Anymore*, and *The Song Is Ended*. Very relaxed all around. (D. C.)

WARREN COVINGTON

Teenage Hop (Decca DL 8577) is a swinging second album by the "new" Commanders under Covington's wing. There are some fine moments on this LP, and some excellent big band ensemble work. The set as a whole jells better than the band's earlier Decca collection. Arrangements are basically simple and often quite boppish. The brass is lively and bright, the reeds are solid. The back beat is here, but not so you anticipate it like a recurring backhander. Most of the tracks are originals. (D. C.)

BLOSSOM DEARIE

The cosmopolitan Miss Dearie is in her element on a new set that again features her songs and piano with the backing of Ray Brown, Herb Ellis and Jo Jones (Verve MG V 2081). Blossom belongs in that happy half-world between jazz and the East Side clubs, in which a hip personality and accompaniment are applied to sophisticated lyrics.

Her voice seems stronger and more confident than on the previous LP, and the material is almost uniformly excellent. It includes such unusual and impressive items as Cy Coleman's *The Riviera*; a cute tune by George Wallington and Buddy Goodman called *The Middle of Love*; and a delightful version, in French, of *Heart of My Heart*, which comes out *Plus Je T'embrasse*. The only two well-known standards of the dozen tracks, *Just One of Those Things* and *Between the Devil and the Deep Blue Sea*, are handled with sufficient originality to compensate for their familiarity; the first chorus of *Things*, for instance, is sung to the sole accompaniment of Brown's frantically walking bass. Bert Goldblatt's cover photo and design are as charming as his subject. (L. F.)

TINA LOUISE

Flame-haired, spectacularly-constructed Tina Louise more whispers the lyrics mel-

odically than actually sings them in *It's Time for Tina* (Concert Hall Society H 1521). Buddy Weed conducts the tasty backgrounding which features moody solos by Hilton Jefferson on alto (and it's good to hear him), Tyree Glenn on trombone, and the frankly incomparable Coleman Hawkins. Hawk, as usual these days, is tremendous. His noodling on *Embraceable You*, *I Wanna Be Loved*, and *Goodnight My Love* is superb. Tina's breathy chanting is the sexiest. (D. C.)

GLENN MILLER — RAY MCKINLEY

A lot of hearts will be gladdened by the band on *The New Glenn Miller Orchestra in Hi-Fi* (RCA Victor LPM-1522). The band is the Miller crew led by Ray McKinley; and the course charted by Glenn is followed pretty faithfully, although the brass seems a little less tight, and the reeds a bit more spread than in the original band. It's fine dance music, and there are vocals by Ray (*Accentuate the Positive*; *Hallelujah*, *I Just Love Her So*; *I Almost Lost My Mind*), Lorry Peters (*Anything Goes*), and Ronnie Craig (*Street Where You Live*, *My Prayer*, and *I'm Thrilled*). Trumpeter Ed Zandy, tenor man Cliff Hoff, and altoist Lenny Hambro are heard in solo spots here and there. The new arrangements are studded with the old Miller sax voicings, brass effects, and devices. It's a good dance band. Miller's was, too. (D. C.)

TEDDY PHILLIPS

The theme songs of a number of now-dead music personalities are recreated by the Phillips band and some Chicago studio musicians in *Concert in the Sky* (Decca DL 8550). Ken Nordine does the narration, and though the script skirts too close to maudlinity for comfort, some musically rewarding moments come from Don Jacoby's recreation of Bunny Berigan's *Can't Get Started*, Tommy Shepard's Dorsey recap on *Gettin' Sentimental*, and the band doing Jimmie Lunceford's *For Dancers Only*. Other tracks include singers and instrumentalists doing the themes of Eddy Duchin, Russ Columbo, Mildred Bailey, Glenn Miller, Al Jolson, Bill Robinson, Henry Busse, Fats Waller, Hal Kemp, and Ben Bernie. Recommended to sentimentalists, one of which I happen to be. (J. T.)

LUCY ANN POLK

Although Mode Records titled this LP *Lucky Lucy Ann* (Mode 115) there is more talent than "luck" present. Miss Polk can sing.

Taking advantage of considerable experience as a band singer, Miss Polk sings with a maturity that is rare these days. Her voice is not the penetrating instrument owned by several leading singers, but she sings warmly. According to the liner notes, this was "the most relaxed date I've ever been on," Miss Polk said. It's exactly that—relaxed and well-paced, with a splendid array of tunes.

Included among the 12 tunes are *How About You*; *I'm Just a Lucky So and So*; *Squeeze Me*; *Memphis in June*; *Time After Time*; *Easy Living*, and *Looking at You*. The backing, tasteful and inobtrusive, is by a sextet of west coast jazzmen including Marty Paich, piano; Dick Noel, trombone; Bob Hardaway, tenor; Tony Rizzi, guitar; Buddy Clark, bass, and Mel Lewis, drums. They have as fine a time as Miss Polk seems to be having, which makes the package that much more listenable.

This isn't a significant, definitive LP for young singers, but it is worth owning, in these days of chattering, eccentric singers. (D. G.)

LOUIS PRIMA

Here, on *The Wildest Show at Tahoe* (Capitol T 906), is what Louis is doing these days with Keely Smith and an energetic group. It's catching on, and has proven quite popular on TV on several shows, to the point where Prima is being hailed as a rating saver. At any rate, it's good fun, and Keely sounds fine on such as *Foggy Day* and *I'm in the Mood for Love*. Louis is his old gravel-throated self on *Robin Hood*, *Sunny Side of the Street*, and *Angelina*, among others. It's a pretty wild show, and Louis brings in just about every tune he ever knew during the course of events. (D. C.)

SONNY TERRY

For sheer emotional, raw blues feeling, I can't recommend much better than *Sonny Terry* (Riverside 12-644), an LP with 14 sides of superior blues singing. Spiced with some traditional folk material, this set has power and dignity. Marshall Stearns' excellent liner notes are an aid, too. The sides, recorded in 1953 with Terry singing and playing his mouth harp accompanied on guitar by Alec Stewart, include *In the Evening*; *Kansas City*; *John Henry*; *Custard Pie*; *Old Woman Blues*; *Moanin' and Mournin'*; *Baby, Baby*, and *Goodbye Landbelly*. Hear this soon. (D. C.)



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jazz records

Records are reviewed by Don Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Buddy DeFranco

SWEET AND LOVELY—Verve LP 8334. *Getting a Balance; Old Black Magic; They Say I'm Wonderful; But Beautiful; Nearness of You; After I Say I'm Sorry; Moo.*

Personnel: DeFranco, clarinet; Tal Farlow, guitar; Sonny Clark, piano and organ; Robert White, drums; Eugene Wright, bass.

Rating: ★★★★★

This LP is a disturbing reminder of the utter capriciousness of many jazz fans. Buddy DeFranco, who deservedly won our Readers Poll for 11 straight years, still plays as much clarinet as any man alive, is as modern as Sputnik (and almost as fast); yet this year he finished fourth. ("Why, haven't you heard, my dear? DeFranco's just aren't being worn this year. You should see the latest design. It has a big bouffant skirt and no top at all, but it's the funkiest little outfit you ever saw!")

These seven tracks, especially the second chorus of *Magic* and the medium-fast minor original *Moo*, are peerless DeFranco in a variety of styles and tempos, despite the LP's misleading title. The presence of Farlow is a fine bonus, particularly on *Wonderful*.

The notes, it is embarrassingly evident, were written without a hearing of the record; there are no details about any of the music, nor any discussion of the LP's unique feature, the record debut, on three tracks, of Sonny Clark as an organist. He's referred to throughout as Clarke. Sonny provides a pleasant background to Buddy's outlines of the melody on *Beautiful* and *Nearness*, and switches over from piano on the later passages, blending with clarinet and guitar for some unusual ensemble sounds, on the moderate blues *Balance*. The opening chord-style solo by Tal is another gas on the latter item.

A gentle reminder, good friends: Mr. DeFranco did for the clarinet what Bird had done for the alto—placed it on a new plateau of harmonic and melodic imagination, dazzling technical brilliance, and an excitingly new way of swinging. If this makes Buddy *visus chapeau*, or *démodé*, we can only conclude that were Bird alive today he, too, would finish fourth in the poll.

I suggest that everyone listen to this record and start inspecting jazz with ears instead of weather-vanes. (L.F.)

Heslie Mann

SALUTE TO THE FLUTE—Epic LP 8095. *When Lights Are Low; Little Niles; Old Hanky Tom; Piano Roll Blues; Pretty Baby; Beautiful Love; Hip Satch; Song for Ruth; Nop's Nop; A Ritual.*

Personnel: (Tracks 1, 5, 9) Mann, flute; Bernia Glew, Joe Wilder, Don Swetten, trumpets; Urbie Green, Chummy Welsh, trombones; Anthony Ortega, Dick Hafer, Sol Schlinger, reeds; Joe Puma, guitar; Hank Jones, piano; Oscar Pettiford, bass; Gus Johnson, drums. (Tracks 2, 4, 7) Mann, Ortega, Dave Kertner, Hafer, reeds; Philly Joe Jones, drums; Puma, guitar; Jones, piano. (Tracks 3, 6, 8) Mann, with Gus Johnson, drums; Pettiford, bass; Puma, guitar.

Rating: ★★★★★

With the gentle, oddly mournful *Piano Roll Blues* as an album pace-setter, Mann & Co. have produced a flute album several hugs cuts above the routine, and one well-worth bearing.

It's obvious that there was considerable thought behind the structure of the set. Also important is Randy Weston's fine composition, *Little Niles*, a waltz with enough meat for improvisation, and enough melodic content to become hummable after a few hearings.

One of the factors in the success of the album is that it's not a straight blowing set, and the flute, although the featured solo voice, is not the dominating one. I found *Lights*, *Pretty Baby*, *Beautiful Love*, and *Song for Ruth* very moody and interesting.

Mann has recorded many sets, but none that I have heard to date as well balanced and as fruitful as this set. Nat Hentoff's

jazz best-sellers



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| 1
Erroll Garner
<i>Concert By The Sea</i>
Columbia 883 | 2
Shelly Manne,
Friends
<i>My Fair Lady</i>
Contemporary 3527 | 3
Frank Sinatra
<i>Where Are You?</i>
Capitol W 855 | 4
Modern Jazz Quartet
<i>Atlantic 8145</i> | 5
Erroll Garner
<i>Other Voices</i>
Columbia 1614 | 6
Frank Sinatra
<i>A Swingin' Affair</i>
Capitol W 888 | 7
Nat Cole
<i>Love Is The Thing</i>
Capitol T 824 |
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| 8
Duke Ellington
<i>At Newport</i>
Columbia 794 | 9
Louis Armstrong-
Ella Fitzgerald
<i>Ella and Louis Again</i>
Verve 4805-2 | 10
Jonah Jones
<i>Muted Jazz</i>
Capitol T 837 |
|--|---|---|

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

11 Miles Davis <i>Miles Ahead</i> Columbia CL 1041	12 Milt Jackson <i>Plenty, Plenty Soul</i> Atlantic 1280	13 Count Basie <i>Basie In London</i> Verve MGV-8199	14 Four Freshmen <i>And Five Saxes</i> Capitol T 844	15 George Shearing <i>Black Satin</i> Capitol 888
16 Miles Davis <i>'Round About Midnight</i> Columbia 149	17 Jimmy Giuffrè <i>The Jimmy Giuffrè 3</i> Atlantic 1284	18 Dave Brubeck <i>Jazz Goes To Junior College</i> Columbia 1634	19 Ella Fitzgerald <i>Sings Rodgers-Hart</i> Verve MGV-4002-2	20 Miles Davis <i>Coolin'</i> Prestige 7094

liner notes are an asset. Recommended. (D.C.)

1957 Newport Jazz Festival

GEORGE LEWIS AND TURK MURPHY AT NEWPORT—Verve MC V 8232

RED ALLEN, KID ORY, AND JACK TEAGARDEN AT NEWPORT—Verve MC V 8233

ELLA FITZGERALD AND BILLIE HOLIDAY AT NEWPORT—Verve MC V 8234

THE TEDDY WILSON TRIO AND GERRY MULLIGAN QUARTET WITH BOB BROOKMEYER AT NEWPORT—Verve MC V 8235

TOSHIKO AND LEON SASH AT NEWPORT—Verve MC V 8236

EDDIE COSTA (WITH ROLF KUHN AND DICK JOHNSON) AND MAT MATHEWS AND DON ELLIOTT AT NEWPORT—Verve MC V 8237

THE GIGI GRUCE-DONALD BYRD JAZZ LABORATORY AND THE CECIL TAYLOR QUARTET AT NEWPORT—Verve MC V 8238

THE OSCAR PETERSON TRIO WITH ROY ELDRIDGE, SONNY STITT, AND JO JONES AT NEWPORT—Verve MC V 8239

THE COLEMAN HAWKINS, ROY ELDRIDGE, PETE BROWN, JO JONES ALL STARS AT NEWPORT—Verve MC V 8240

THE RUBY BRAFF OCTET WITH PEE WEE RUSSELL AND BOBBY HENDERSON AT NEWPORT—Verve MC V 8241

DIZZY GILLESPIE AT NEWPORT—Verve MC V 8242

COUNT BASIE (WITH JIMMY RUSHING, LESTER YOUNG, JO JONES, ILLINOIS JACQUET, AND ROY ELDRIDGE) AT NEWPORT—Verve MC V 8243

COUNT BASIE AND JOE WILLIAMS-DIZZY GILLESPIE AND MARY LOU WILLIAMS AT NEWPORT—Verve MC V 8244

GOSPEL SINGING AT NEWPORT—Verve MC V 8245

Rating: See Below

It is impossible to arbitrarily assign a rating to this series, since it represents a cross section of the 1957 Newport festival, with its inherent inconsistencies and virtues. It is more appropriate to discuss each LP in its own terms.

The festival itself, as readers know, is a unique conglomeration of performances, some valuable, some not so. The hurried atmosphere and the varied approaches to the festival by the groups performing make any effort to evaluate the festival's music as such difficult.

This year's series, certainly an ambitious effort by Verve, includes many of the artists and groups present, with the exception of those signed by Capitol, Atlantic, and Columbia. This means that Stan Kenton, Dave Brubeck, Jimmy Giuffrè, George Shearing, Mahalia Jackson, and Louis Armstrong are among those not represented. It is somewhat ironic that the latter is not included, since the opening night was dedicated to him, but it is somewhat fortunate as well, in light of his disappointing behavior and performance at the festival.

Although the 14 LPs are arranged in a 1957 Newport festival series, they may be purchased singly.

The George Lewis band opened the festival and opens this series, sharing the initial LP with the Turk Murphy band. Lewis, clarinet; Jack Willis, trumpet; Bob Thomas, trombone; Joe Robichaux, piano; Alcide (Slow Drag) Pavageau, bass, and Joe Watkins, drums, warm up on *Basin Street Blues* and ramble through *Bourbon Street Parade*, *Tin Roof Blues*, *Royal Garden Blues*, and *That's a Plenty*.

The results are a dignified Dixieland sound, with emphasis on ensemble inter-section instead of rigidly delineated solos. As Bill Simon points out in the notes,

"Here was no attempt to dazzle; there was little virtuosity displayed, but every man played his own improvised line in the ensemble and it all fell into place."

There is an honesty inherent in the group's performance that gives it validity and genuine appeal. Lewis' untutored, but vibrant, clarinet and Willis' excellent trumpet highlight the group's performance.

The Murphy group, with Murphy, trombone; Larry Conger, trumpet; Bill Napier, clarinet; Al Conger, tuba; Pete Clute, piano; Dick Lammi, banjo, and Thad Vandon, drums, represented the revivalists, re-creating the New Orleans of King Oliver.

The group performs *St. James Infirmary*, *Weary Blues*, and *Down By the Riverside*, the first and last with vocal choruses. It is respectful, but dreadfully stiff, music. I do not find considerable exuberance, as others do, in this group, except for the brief moments when Larry Conger and Napier manage to inject some vitality into the group's performance.

The second volume, *Red Allen with Jack Teagarden and Kid Ory at Newport*, is described accurately by Simon as "high decibel, boisterous Dixieland, blasted out with maximum showmanly verve."

The first two selections, *Struttin' with Some Barbecue* and *St. James Infirmary*, are assaulted by the Metropole crew moved north for the evening—Red Allen, trumpet; J. C. Higginbotham, trombone; Buster Bailey, clarinet; Claude Hopkins, piano; Arvel Shaw, bass, and Cozy Cole, drums. Allen leads the group through its paces and contributes a vocal on *Infirmary*. Then the group is augmented by Jack Teagarden.

Teagarden does some lovely tricks with *China Boy* and sings and plays *Basin Street Blues*, concluding it with a "trombone coda, cadenza, or something like that." He plays here with the infinite facility and taste for which he has become so respected, overcoming the backing by the Allen group, which at times seems on the verge of completely enveloping him.

Teagarden passes the torch to Kid Ory, who sings and plays his tailgate horn on his own *Muskrat Ramble*. The three trombonists—Teagarden, Ory, and Higginbotham—join for a chaotic finale on *High Society*.

The LP contains some excellent Teagarden, some hard charging Dixieland, and several intentional and unintentional laughs.

Ella Fitzgerald and Billie Holiday at Newport, the third volume, indicates the contrasting approaches of two of jazz' most illustrious vocalists. Both were troubled the night this was recorded. Ella had difficulty with her rhythm section. Billie once again was struggling with life.

Ella, backed by Don Abney, piano; Wendell Marshall, bass, and Jo Jones, drums, sang *This Can't Be Love*; *I Got It Bad and That Ain't Good*; *Body and Soul*; *April in Paris*; *I've Got a Crush on You*; *Airmail Special*, and *I Can't Give You Anything but Love*. The conflict with her timekeepers is evident on the LP, but is not serious enough to seriously diminish the value of her performance. Her voice remains the peerless instrument. The high points are a lustrous ballad feeling on

Body and Soul, *Paris à la Bas.c*, a scall lesson on *Special*, and the Armstrong-Rose Murphy impersonations on *Anything*.

It's a set without the controlled consistency of some of her recent studio dates, but it does contain the incomparable vocal qualities that make her such a meaningful talent.

Billie, backed by Mal Waldron, piano; Joe Benjamin, bass, and Jo Jones, drums, had difficulties at Newport. Her thin, cracking voice quivered through the set in semi-recitative style. She sang *Nice Work If You Can Get It*; *Willow Weep for Me*; *My Man*; *Lover Come Back to Me*; *Lady Sings the Blues*, and *What a Little Moonlight Can Do*. Her voice, a shadow of the past, reflects the effects of unhappiness here. As a result, this LP is less valuable than it might have been. It ranges from the inspiring positivism of Ella to the poignant negativism of Billie. Both performances are of interest, for different reasons, to those concerned with the major figures in the evolution of singing in jazz.

The fourth volume features *The Teddy Wilson Trio and the Gerry Mulligan Quartet with Bob Brookmeyer*. Wilson, Milt Hinton, and a musically unstable Specs Powell work their way through *Stompin' at the Savoy*, *Airmail Special*, *Basin Street Blues*, and *I Got Rhythm*. Wilson's pianistic prowess, as ever, is poised and precise, with an implied respect for the keyboard's capabilities. The trio is joined by Mulligan for a mild *Sweet Georgia Brown*. The final two tracks, *My Funny Valentine* and *Utter Chaos*, are played perfunctorily by the Mulligan quartet, with Brookmeyer, Joe Benjamin, and Dave Bailey. Neither interpretation is of particular significance.

Toshiko and the Leon Sash quartet share the fifth volume. Toshiko, backed by Gene Chericco, bass, and Jake Hanna, drums, contributes a technically sound, imaginatively conceived set. The opener, *Between Me and Myself*, is an inventively played original with a good deal of thematic charm. There are equally attractive moments in the three tunes that follow—*Blues for Toshiko*, *I'll Remember April*, and an up-tempo *Lover*.

The Sash quartet side is somewhat similar to portions of his Storyville LP. Accordionist Sash; Ted Robinson, tenor and clarinet; Lee Morgan, bass, and Roger Price, drums, bop their way through *Sash-Ke-Bob*, *Meant for Brent* (both in the Storyville LP), *Carnegie Horizons*, and *Blue Lou*. It is a healthy-sounding, representative sampling of the group's concepts, featuring Sash's exciting, pulsating reed sound and Robinson's attractive, Getzian tenor.

Moving along this somewhat lonesome road, the sixth installment features an assortment of jazzmen assembled on stand, for the most part, specifically for the festival and without the benefit of adequate rehearsal. The LP is titled *The Eddie Costa Trio with Rolf Kuhn and Dick Johnson and Mat Mathews and Don Elliott at Newport*. Try getting that off in one breath the next time you're at a record shop.

The LP opens with an excellent *Taking a Chance on Love* by Costa; Ernie Fur-

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tado, bass, and Al Beldini, drums. The trio is joined by clarinetist Rolf Kuhn and alto man Dick Johnson for two hectic, but undistinguished, tracks, *There Will Never Be Another You* and *I'll Remember April*. Kuhn has a few impressive moments and Johnson contributes some Bird-derived fury, but there is an obvious lack of cooperation and coordination within the trio turned quintet at a moment's notice.

The second side is divided between Mat Mathews and Don Elliott's quartet. Mathews, backed by Hank Jones, Furtado, and drummer Johnny Cresci, plays extremely tasteful accordion on *I Never Know, Flamingo*, and *Windmill Blues*. Elliott plays mellophone, vibes, and bongos, with Bill Evans, piano; Furtado, and Beldini. Evans is the standout performer on the three tunes—*Dancing in the Dark*, *I Love You*, and *'S Wonderful*, contributing a quality performance on the second tune. Apart from Evans' contribution, however, the set is not memorable. It might have been more astute to include one of Elliott's parodies, in order to inject some humor into the proceedings.

Vol. 7 features the Gigi Gryce-Donald Byrd Jazz Laboratory and the Cecil Taylor quartet. The latter group, with Taylor, piano; Steve Lacy, soprano sax; Buell Reidlinger, bass, and Dennis Charles, drums, plays some foreground music. Billy Strayhorn's *Johany Come Lately* and two Taylor originals, *Nona's Blues* and *Tune 2*, are given interesting, thought-provoking treatments, with harmonic exploration as one basic premise. Taylor and Lacy speak firmly and intelligently throughout.

The Gryce-Byrd group, with Hank Jones, piano; Wendell Marshall, bass, and Osie Johnson, drums, offers semi-hard bop in the laboratory trial and error form. On three tunes—Ray Bryant's *Splittin'* (also known as *Ray's Way*), *Batland*, and *Love for Sale*—the group punches appropriately. Byrd is in characteristically fine fettle, but Gryce has a few uncomfortable moments. Jones makes a valid contribution without once succumbing to the temptation to rap the piano with his knuckles to prove that he is funky, too.

The Oscar Peterson Trio, Roy Eldridge, Sonny Stitt, and Jo Jones at Newport offers an interesting contrast of styles. The Peterson trio, or the Oscar Peterson-Herb Ellis-Ray Brown combine, presents four interpretations: *Will You Still Be Mine?*, *Joyous Spring* (dedicated to Clifford Brown), *Gal in Calico*, and *52 St. Thomas*. The performances illustrate the incomparable rapport inherent in the group and, too, the obvious talents involved, including Peterson's remarkable facility and Brown's strong armed sense of time.

The pattern tends to change when Eldridge, Stitt (playing alto and tenor), and Jones join the group for the second side of the LP. On four tunes, the JATP atmosphere creeps in, most noticeably on two chargers, *Monitor Blues* and *Roy's Son* (based on *I Got Rhythm*). Eldridge plays in a restrained manner on *Willow Weep for Me*. Stitt, on alto, caresses *Autumn in New York* in stevedore fashion,

in the best tradition of Bird. The performances by the augmented Peterson trio are only partially satisfying, but the trio tracks are excellent.

The ninth chapter in the 1957 Newport series brings together *The Coleman Hawkins*, Roy Eldridge, Pete Brown, Jo Jones *All-Stars*, with Ray Bryant, piano, and Al McKibbon, bass. The Norman Granz-JATP philosophy prevails as the group sandwiches a ballad medley between an opening and closing about.

The opener, *I Can't Believe That You're in Love with Me*, is a string of enthusiastic solos. The ballad medley begins with an aimless Brown interpretation of *Day by Day*, followed by Eldridge on *Embraceable You* and Hawkins on *Moon Glow*. The set concludes with an up-tempo *Sweet Georgia Brown*, with everyone contributing, including a Jones-Eldridge drum duet that had more appeal visually at Newport than it does here.

Eldridge and Hawkins play movingly in spots, but the set, like so many before and too many to come, suffers from a lack of organization or preparation, a quality often characteristic of festival "group" performances.

The Ruby Braff octet and pianist Bobby Henderson take a side apiece on Vol. 10. The octet, with Braff, trumpet; Pee Wee Russell, clarinet; Sam Margolis, tenor; Jimmy Welch, valve trombone; Nat Pierce, piano; Steve Jordan, guitar; Walter Page, bass, and Buzzy Drootin, drums, gives an excellent performance. It is straightforward jazz, with Braff and Russell emerging lustroously. The opening tune sets the mood: *It Don't Mean a Thing If You Ain't Got That Swing*. *These Foolish Things* is given a lovely ballad treatment and the set concludes with a delightful *Oh Lady Be Good*. Braff's poise and wit at the microphone between tunes assists in sustaining the relaxed atmosphere.

Henderson, a John Hammond discovery, plays three Fats Waller tunes—*Jitterbug Waltz*, *Keepin' Out of Mischief Now*, and *Honeysuckle Rose*—and an original dedicated to Fats, *Blues for Fats* (not *Blues for Louis* as given in the notes.) He manifests too many stylistic frills to be classed with his idol, however, and does not emerge as a significant pianist. There is evidence of the power of the rent-party, stride piano approach in his playing, but his powdering of the piano with sunshine tends to diminish the impact of his performances.

In Vol. 11, Norman Granz competes with himself. *Dizzy Gillespie at Newport* is similar, in many ways, to the superior *Dizzy in Grocco* Verve LP recently released. The big band surges through *Dizzy's Blues*, *School Days*, *Doodlin'*, *Manaca*, *I Remember Clifford*, and *Cool Breeze*.

Although most of the material is quite familiar, the band investigates it with characteristic vitality. It's rough around the edges, but powerful at the core, with several competent soloists in readiness (including trombonist Al Gray and pianist Wynton Kelly) and Dizzy's trumpet on hand to brighten the night. The arrangements, by A. K. Salim, Quincy Jones, Er-

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nie Wilkins, Gillespie, Benny Golson, and Tadd Dameron, are invaluable in sustaining the invigorating pulse of the band.

Most of the material included here is available elsewhere in more tightly-knit form, but the performance of Benny Golson's lovely *I Remember Clifford* is touchingly memorable, with Dizzy in penetratingly lyrical form. If this track makes the LP worth buying for Gillespie fans remains to be seen, particularly in light of other available discs.

The 12th LP features the Count Basie band, alumni Jimmy Rushing, Lester Young, Jo Jones, and Illinois Jacquet, plus the ubiquitous Roy Eldridge. The current band opens with a rousing *Swingin' at Newport*, by Ernie Wilkins, Lester Young and Jo Jones join the band for the former's ballad version of *Polka Dots and Moonbeams* and an up-tempo recreation of *Lester Leaps In*. Rushing sits in for three blues vocals: *Sent for You Yesterday*, *Original Blues*, and *Evenin'*. The entire cast closes out the LP with *One O'Clock Jump*. The initial band track and the Rushing vocals are the portions of value here.

Two big bands and two persons named Williams join forces for the 13th volume. Mary Lou Williams, with the Dizzy Gillespie band, performs three excerpts from her attractive *Zodiac Suite*, first presented in 1945, and *Carioca*. The Gillespie band performs a ragged *Night in Tunisia*.

The Basie band opens side two with A. K. Salim's *Blue Blop Blues*, then backs Joe Williams on *Alright, Okay, You Win*; *The Comeback*; *Roll 'em Pete*, and *Smack Dab in the Middle*.

The *Zodiac Suite* material is inventively assembled and reasonably well presented, with the Gillespie band backing Miss Williams sympathetically. The Basie-Joe Williams tracks are familiar material, included to pacify the apparent demands of the audience.

The concluding volume, *Gospel Singing at Newport*, is among the best of the lot. Two gospel groups now based in Newark, N. J., but originally from southern states, split the LP. The Drinkard Singers, in what narrator Joe Bostic terms "a rising and rousing style," wail through *Walk All Over God's Heaven*, *Softly and Tenderly, I'm in His Care*, and *That's Enough*. It is a performance of unobstructed honesty.

The Back Home Choir, directed by the Rev. Charles Banks (who participates as vocalist and pianist), presents *The Sign of the Judgment*, *I Want Jesus to Walk With Me*, *Thanking Him*, *If I Could Touch the Hem of His Garment*, and *Wait on the Lord*. This is inspired and inspiring singing.

The compelling sincerity of these performances elevate this LP over most of the Newport series, despite the fact that this LP is far more valid in emotional than musical terms. There is more musicianship on several other LPs, but there is nothing in the series to compare with this (with the possible exception of Jimmy Rushing's blues) for unadulterated warmth and power.

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In summary, this is a series that manifests most of the assets and liabilities of the jazz festival phenomenon. It is difficult for me to recommend, without qualification, any of the LPs in the series. There are single tracks or specific group performances that are worth bearing, but with the exception of the gospel singers LP, I am unable to suggest that one purchase any single LP out of the batch.

In the competition inherent in the record industry today, many of these LPs emerge second-best to LPs already on the market. For example, Verve has LPs out on Ella Fitzgerald, Billie Holiday, Dizzy Gillespie, and Count Basie that are superior to anything these performers provide in the Newport collection. Leon Sash's Storyville LP is more valuable than his Newport contribution.

For those who must obtain some souvenir of the 1957 festival, however, I will make the following qualified recommendations: the Fitzgerald-Holiday LP for an interesting contrast of styles; the Toshiko-Leon Sash quartet LP for basically sound approaches to jazz; The Jazz Lab-Cecil Taylor LP for evidence of potential progress in the latter group; the augmented Peterson trio LP for the trio's work and the ballad contributions of Eldridge and Stitt; the Ruby Braff octet LP, despite the tracks by Henderson (which are not offensive); the Basie and friends (Rushing, Young, Jones, Jacquet, and Eldridge) LP, for some significant history recreated, and the Gospel singers LP for some unimpeded soul.

The sound quality throughout is fair to poor, with unfortunate mike placement affecting balance in many places. Burt Goldblatt's photos, used on every LP, are excellent, although the printing process doesn't enhance their appearance. Bill Simon's notes, 14-LPs worth, generally make sense.

I suppose I should shout Viva Norman Granz at this point, but I'm too tired. (D.G.)

Playboy All-Stars

PLAYBOY JAZZ ALL STARS—Two 12-inch LP set (\$9.00): *Do You Know What It Means to Miss New Orleans?* (Louis Armstrong All-Stars); *Rockin' Chair* (Jack Teagarden-Armstrong All-Stars); *When Buddha Smiles* (Benny Goodman ork); *Date With Oscar* (Lionel Hampton quintet); *Fine's Idea* (Charlie Ventura with Gene Krupa trio); *Oh! Look at Me Now* (Frank Sinatra with Tommy Dorsey ork); *Artistry in Rhythm & Barlow Folk Dance* (Stan Kenton ork); *Play, Boy!* (Shanty Rogers ork); *The Sophisticated Rabbit* (Shorty Rogers ork); *Blues for Mary Jane* (Stan Getz quartet); *Who, Me!* (Kai Winding septet); *I Concentrate on You* (Ella Fitzgerald with quartet); *Jeogie Boogie* (Dizzy Gillespie ork); *Tangerine* (Bud Shank quartet); *A Playboy in Love* (Barnes Knott quartet); *Jazz, Jazz, Jazz!* (J. J. Johnson quintet); *Pilgrim's Progress* (Dave Brubeck quartet); *Band Aid* (Chet Baker quartet); *Basie Ball* (Ray Brown with rhythm); *Bobbie's Tune* (Bob Brookmeyer quintet); *Usher Chaos* (Gerry Mulligan quartet).

Rating: ★★½

Playboy's two-LP collection, presenting the winners of its 1957 jazz poll, is a rather curious collection of vintage, dated, and fresh material.

Obviously, the magazine was limited in its sources for representative tracks by some poll winners, notably Kenton and

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Sinatra, both of whom are heard in items dating back to 1940 and 1941, respectively, and who are no longer in that groove. Goodman's *Buddha*, cut in 1951, spots a stiff-sounding studio band with not too energetic Goodman clarinet. Armstrong's track, a concert cut, is good; and Teagarden's *Rockin' Chair*, from RCA Victor's files, brings Louis back again to share the spotlight. Hamp's *Date* is swinging. But the Ventura-Krupa *Idea* is rather drab and heavily recorded.

Shorty Rogers' *Play, Boy!* is hardly among the best of his Victor big band efforts, and emerges as a churning rather than a swinging affair. Shelly Manne's *Rabbit* is fine; Getz' *Blues* is one of the highlights of the set; and Winding's track is representative of what he is accomplish- ing with his versatile group.

Ella's *Concentrate* is tasteful, and Diz- zy's low-key *Boogie* is another high-water mark of the collection. Shank's *Tangerine* is fleet; Kessel's *Playboy in Love* is taste- ful and moving, and J. J.'s *Joey* is arrest- ing. Brubeck's *Progress* doesn't seem to jell as a whole, although there is fine individ- ual solo work by Dave and Norman Bates. Desmond has been richer on other outings.

Baker's track is representative, as are the Brookmeyer and Mulligan cuts. Ray Brown's *Ball* is a fabulous performance.

Packaging is quite attractive. The LPs are slipped into sleeves enclosing a 10-page booklet of liner notes by Leonard Feather, who, as usual, is a fund of information and a punster with varying degrees of success.

Sources for the material included Co- lumbia, Contemporary, MacGregor (only source other than Capitol and Decca, who apparently were not cooperating, for the Kenton material; Stan's track stems from a 1940 Balboa Beach broadcast), Pacific Jazz, RCA Victor, Storyville, and Verve. (D.C.)

Eddie (Cleanhead) Vinson

CLEANHEAD'S BACK IN TOWN—Bethlehem 12" LP 6505: *Cleanhead's Back in Town; That's the Way to Treat Your Woman; Trouble in Mind; Kidney Stone; Sweet Lovin' Baby; Caldonia; It Ain't Necessarily So; Cherry Red; Is You Is or Is You Ain't My Baby?; I Just Can't Keep the Tears from Tumblin' Down; Your Baby Ain't Sweet Like Mine; Hold It Right There.*

Collective personnel: Vinson, vocal and alto; Joe Newman, trumpet; Henry Coker, trombone; Frank Foster, Charlie Rouse, Paul Quinichette, tenor sax; Bill Graham, alto sax; Charlie Faulkner, baritone sax; Nat Pierce, piano; Turk Van Laha, Freddie Green, guitar; Ed Jones, bass; Gus Johnson, Ed Thigpen, drums.

Rating: ★★½

It's good to find an LP at last allotted to the onetime Cootie Williams alto man who, in the mid-40s, became the Joe Williams of that era's vocal scene. In small doses his goosed, croaking style has the intensity and impact of a Williams or even a Rushing; taken 12 tracks at a time it betrays a certain sameness of approach.

The material, too, suffers from monoton- ous: *Sweet Lovin' Baby* is a transparent twin, in chords and melodic line, of *Cherry Red*, which in turn isn't that different from *Trouble in Mind*. But each item, on its individual merits, stands up pretty well.

The Basie-based personnel does a com- petent accompanying job; Nat Pierce is

fittingly funky. Gershwin's *Necessarily*, a song with unpleasant Uncle Tom over- tones, should have been skipped; Clean- head doesn't sound comfortable with it anyway. The opening title number, tailored to (and co-authored by) its exponent, has the qualities of authentic blues and humor that are Vinson's double-forte.

Six arrangements are by Ernie Wilkins, two by Manny Albam, four by Harry Tubbs. Liner information is vague about which tracks have Vinson playing alto; actually, despite Bill Graham's presence, Eddie takes all the solos.

Thanks to Chuck Darwin, who pro- duced this set, for bringing Cleanhead back, and to Hannan-Dantzie for that crazy cover photo. (L.F.)

my favorite jazz record

(Ed. Note: Following is the 18th prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to William Verret, 637 Brun- swick St., Frederikton, New Brunswick, Canada.

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45 rpm selection, or a 78.

(Send letters to Down Beat, Editorial Depart- ment, 2001 Calumet Ave., Chicago 16, Ill.)

I believe that record collecting should be done according to certain acceptable standards. This is particularly true in the case of jazz records. There are four main items which I keep in mind when shopping for new listening material.

1. Distinctive theme free of wilful dis- tortions.
2. Flowing rhythm.
3. Harmony which emphasizes and sup- ports the theme.
4. Intricacy and originality of improvi- sation.

There is one record which, to my knowl- edge, contains all these qualities. It is the *Shelly Manne and His Friends* recording of the tunes from *My Fair Lady*, on Con- temporary. This LP features three of the most competent musicians in the business —Shelly Manne, Andre Previn, and Leroy Vinnegar. The one track from it which I would hate to part with is the hit love song *On the Street Where You Live*. I feel it demonstrates the above standards to the fullest extent.

Previn begins the simple, but harmoni- ous, verse out of tempo and Manne and Vinnegar join him after the start of the chorus, as they follow an easy swinging groove. The tempo suddenly increases as the song goes on. At this point, Previn's solo becomes intricately well-woven, but still adheres to the original melody. The original tempo is then resumed as fast as it had changed, for a well-rounded final chorus. The Friends remain true to the four qualities only to beautify color and expression.

Music is enjoyed only when certain standards are set for its appreciation. In doing so, I find that this record occupies first place in my collection.

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tangents

By Don Gold

■ The School of Jazz in Lenox, Mass., should incorporate into its curriculum a course dealing with musician-audience relations.

Some of the finest musicians in jazz are incapable of communicating on a non-musical level with an audience. And, whether they want to admit it or not, jazz does not exist for jazz' sake. It is an emotionally-directed form dependent on successful transmission of musical ideas to minds not necessarily adept at interpreting these ideas.

There are many lessons jazzmen could learn.

First, they should be impressed with the importance of dress and neatness. This is less of a problem today, with the Ivy League in-group exerting influence, than it once was, but it is a matter of concern nevertheless. Audiences, for the most part, are naive in terms of esthetics. They are interested in personal appearance, because it is a factor that enables them to generalize, however faultily, about the musicians involved.

Not too long ago, Gerry Mulligan made an appearance on an afternoon TV show in Chicago, a show devoted to teenagers. The emcee identified Mulligan as being a part of "show business." Momentarily distracted by the remark, Mulligan stopped to think, then replied, "You know, I guess you're right."

This casual revelation does not mean that all tenor men should study juggling or that drummers should have a pack of trained dogs to present on up-tunes. It does mean, however, that the jazzmen must consider his audience if he is to be genuinely successful.

It is common for a jazz group to walk onstand, in concert or at a club, and play a set without any member of the group ever speaking to the audience. This point of view, more prevalent than many jazzmen care to admit, serves no real purpose. While the jazz-for-jazz'-sake clique is less prominent today than it was during the earliest "cool" days, it does manifest itself throughout the country.

Certainly, I'm quite willing to admit that the music itself is more im-

portant than any immediate audience reaction. But I'm unwilling to say that the audience can go to hell.

At a recent concert in Chicago, one of jazz' ablest practitioners led his group onstage. The group performed five tunes, as I recall, without a word of identification or explanation. Some of the members of the audience knew some of the tunes, but very few present could identify all of them. When the leader concluded a solo he would stray disconsolately from the group to stand in the wings.

One member of the group smiled during one tune, but he may have been hired specifically for that purpose.

When the concert ended, I heard several paying customers attempting to outline the group's performance. "What the hell did they play?" one shouted, irritated by the lack of communication. Another voice commented, "He is a mean looking cat, isn't he?" in referring to the group's leader.

The leader in question is neither mean nor inarticulate. He has, I'm told, been quite vivid in his description of his own music on occasion.

It seems amazingly simple, to me, for a group leader to introduce each tune, perhaps giving the composer, and identify the members of his group. It is, in fact, unfair for the leader not to identify members of the group. If he has confidence in their playing he does not indicate it by allowing them to perform without crediting each one by name.

These are merely parts of the overall problem. Many jazzmen shrink from audiences, damning the audience and praising their "art." In time, unless the greatness of the individual musician compensates for such behavior, he takes a back seat in the race for prize money and sincere esteem.

There aren't many "great" musicians in jazz. Most of the practicing jazzmen have to work for a living. I mean "work." The hours are oppressive. The working conditions are inevitably less than ideal. The rewards are slim. The musician who can overcome these circumstances without alienating his audience will be able to lead the most self-satisfying life. But, what is more important, he will be able to serve jazz, and, in the long run, profit from it.

30 • DOWN BEAT



the blindfold test

Lots Of Brass

By Leonard Feather

■ Maynard Ferguson was the sputnik of jazz. Unknown in 1949, when Howard McGhee won the trumpet division of the *Down Beat* readers' poll, he tore off madly into outer space during 1950, using the Stan Kenton orchestra as his vehicle and stratospheric high notes as his fuel.

During the first years of his fast-found fame, Maynard appeared to be a freak artist to whom the upper register was all. He was criticized, sometimes with undue harshness, by this writer. He took the criticism like a gentleman and a well-adjusted human being. Today, playing valve trombone as well as trumpet, he reveals a far wider musical scope than we had suspected; his brash, often exciting orchestra has provided some of the best band sounds of the past year.

Maynard's *Blindfold Test*, naturally, concentrated largely on the areas of his special interests—brass and big bands. He was given no information about the records played.



Maynard Ferguson

The Records

1. Miles Davis. *I Don't Wanna Be Kissed* (Columbia). Arr. Gil Evans. Bernie Glow, Ernie Royal, Teft Jordan, Louis Mucci, Johnny Carisi, trumpets.

That's Miles Davis' big band. Gil Evans did a marvelous job on this whole album—I have it myself. The trumpet section probably includes Bernie Glow, Ernie Royal, Jimmy Nottingham, and all the guys with —to use the hip vernacular—they're saying "fangs" now instead of chops . . . a beautiful section. They get a good trumpet sound; a few of the other sounds were lost a little in trying to bring Miles out. I wish when I recorded that my trumpet section came out that live. That's a very good tune; I forget what it's called . . . This form of thing is something I like because I lean toward liking big bands; but Miles, though he's a wonderful trumpet player and plays very well in this album, is perhaps not at his best with a big band, which is the only thing that would prevent me from giving it five stars. But I'd have to give five stars to Gil Evans. Gil has never done anything for my band, but I wish he would. Let's give the record four stars.

2. Dizzy Gillespie. *Jungle Boogie* (Playboy). Comp. Gillespie; Wynton Kelly, piano.

It's a good blues mood; the trumpet player might be one of my favorites or he might be one that I don't like too much. Oftentimes on playing this type of thing a lot of people sound alike. . . This sounds like a

head arrangement, 'cause all the lines are unison, and frankly, the whole thing gets pretty tedious to me, though I enjoy the blues.

Incidentally, it's kind of interesting that it's become legal again amongst the band nowadays to incorporate the use of shuffle rhythm, from time to time, and even a heavy back-beat, which of course is from our friends in the rhythm-and-blues field. I've heard Dizzy's band using it in a very exciting way; Charlie Persip does it just beautifully. . . I'd give this two stars and I'd say that it's a good dance record.

3. Howard McGhee. *So Blue* (Bethlehem). Bethlehem Woodwinds cond. & arr. by Frank Hunter.

Leonard, I'd have to say that I don't like this record at all. I know that sometimes you try for something different and it might even come off to you and it doesn't to somebody else; that might be the case here . . . I don't think this trumpet player could be too happy himself with the way he played the ballad chorus. The woodwinds are what I'd call very good studio woodwind players, and if they're jazz players playing flutes they're doing an excellent job.

I played a lot of this kind of music when I was out at Paramount studios . . . I would have bet my next week's earnings that it was going to go from the waltz time into 4/4 in that second chorus. We have a phrase on the coast that would describe this; it's what's known as Studio Jazz. This

wasn't a good vehicle for the trumpet player, who might be one of the greats for all I can tell here. Two stars. No, one star; poor.

4. Chet Baker Big Band. *A Foggy Day* (World Pacific). Arr. Jimmy Heath.

I suspected this at the beginning of being Chetty Baker's album with a big band, but I kinda changed my mind . . . it sounds to me like a small big band, and perhaps not enough time was put in rehearsing the arrangement, because you can have the swiftest players in the world, and if they don't have time to learn how to kick the figures, and get the drummer to learn them, you won't know it . . . it was well played if they just went into a studio and made a date, but if it's an organized band that's worked together I'd have to say it's a pretty sloppy performance.

The arrangement might be a little on the—I don't know whether to say "old hat" or not, because they've got all the modern changes going and everything, but . . . anyway, I liked the trumpet player; he has a very flowing style. That's probably what first of all made me think of Chetty. I'll just say I wish I could have heard the arrangement played a lot cleaner, then maybe I'd have liked the arrangement better. So often I've played arrangements down the first few times with my own band and wanted to throw 'em out of the book, then after you get them down, all of a sudden they come to life. Give it about three for the soloists, but overall, for what



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a big band thing should represent, I'd have to say two.


5. Quincy Jones. *No Bones at All* (ABC Paramount). Comp. & arr. Johnny Mandel. Conte Candoli, Pete Candoli, Jack Sheldon, Harry Edison, trumpet solos; Mel Lewis, drums.

I'll take a wild guess—is that the Candoli brothers? The muted trumpet sounds like Pete. The open horn, by the way, is excellent—I don't know who he is but I enjoyed him very much. Conte might be playing a little different on this album, plus the fact that I'm hearing more than... I don't know whether they did a couple of double-tracking jobs, or... ah... I'm not sure what's going on.

The drummer does sound like Shelly Manne. The tonality of his drums is of great interest to me—I just love to hear a drummer that gets more than just a percussive thing out of it. Shelly definitely pays attention to the tone quality of his instrument, and plays in beautiful taste... Make this three-and-a-half stars.

6. Ruby Braff. *I Got It Bad* (Victor).

I'm completely confused. I hear so many of the Armstrong sounds with the Roy Eldridge connotations. They ought to be ashamed of themselves for this background. I'd give this side no stars at all on the grounds of putting a trumpet player up there and saying we're going to show the public what this man can do, and then have guys fiddling around in the background picking notes and landing on the same note and trying to go into others... I think music has advanced tremendously; when they take a guy like Miles Davis and do such wonderful things in presenting him in all forms and settings to show his great talent, and they've done the same thing with Dizzy on records, and I just don't like to hear a trumpet player this good treated this way—even though this is not my type of music—I'd like to hear him in something with the background more cleanly played. Either with just a rhythm section, or with something written. I don't see any reason for sloppy records, because the musicianship nowadays is pretty high. Let's give the trumpet player three stars; he's probably a much better trumpet player—I don't think he was very inspired here.



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perspectives

By Ralph J. Gleason

■ In recent months Jim Bishop, a writer of renown and a man with a face like an Irish priest, has been contributing a thrice-weekly column to the Hearst press.

On the morning of the day *Time* did its giant jazz program, Bishop saw fit to let off a full column blast at Louis Armstrong for the latter's remarks about Ike vis a vis the Little Rock integration situation and Louis' subsequently expressed desire to apologize.



All of this is, or should be, familiar to jazz fans and readers of this magazine. It is apparently not quite so familiar to Bishop. In his column he raised several points which I would like to answer.

If Armstrong ever said that the President was "two faced," Mr. Bishop states, he will be quizzed in Russia by Russian reporters "as the man who represents 16,000,000 American Negroes and understands their feelings toward the government." From the context of this statement in Bishop's column, he apparently considers this possibility dangerous and a good reason not to send Louis to Russia. The original tumult in the European press caused Bishop to be "impressed with the enormity of the damage Armstrong had done to the United States."

This is a lot of baloney, in so many words. Louis in his original utterance and his subsequent statements, demonstrated something that the Russians, or anybody else with any power of reasoning, must be forced to admit. He showed the world that an American Negro can stand up and talk back to the President of the United States and nobody, absolutely nobody, raises a hand against him. He does not go to jail. His property is not confiscated. He is just as free to travel and to work as he was before. In other words, bad as the situation of the Negro may be in this country,

Louis' statement dramatized one aspect of how superior it is to, say, the ordinary citizen of Russia. Let some one of them issue a statement criticizing Krushchev and let's see what happens.

That's one thing. Secondly, Bishop, who says he has satisfied himself that Armstrong is not a stupid man (any one of a million people could have told him that), rises pompously to ask Louis "What have you done for your people except to hurt them?"

I hope that Louis Armstrong and the rest of his race will forgive me if I, of second generation Irish immigrant stock and therefore racially kin to Bishop, make some humble attempt to tell him.

Louis Armstrong has given his people a priceless heritage with few peers and no superiors in sight. He has played music through a golden horn for all the world to love and to cherish. In giving that music freely to us all—and there's no color line to listening — he has enriched the world and enriched his people.

As I wrote in these pages almost four years ago, "It's a rare artist in these scientific times who achieves the kind of fame Armstrong has, which passes through all barriers of language and culture and makes him known and loved wherever he goes throughout the world.

"Louis Armstrong invented no labor saving devices, designed no terrible weapons of destruction, yet he will be remembered as long as our culture lasts . . . Armstrong took jazz, the legacy of the Negro race, and gave it to the world. We should be grateful forever."

I believed that when I wrote it in 1954 and I believe it now.

To play such music, to make so many people happy for so many years, is far, far better thing than all but a very few of us ever have the opportunity to do. It is better, in my book, than to command armies, lead nations, yes, and even write columns.

Maybe what Bishop needs is a couple of nights' homework with Pops.

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radio and tv

By Will Jones

■ A report is in from KNOB, a Los Angeles FM station which calls itself the only all-jazz station in the world, and it is a rosy one.

The station, which began its all-jazz kick last summer, and which has been offering 16 hours of jazz a day, has increased its revenue tenfold.

"Of course," said a station official, "we weren't taking in very much



last summer. Ten times that amount still isn't very much, but it makes us happy. It has proved to us that jazz can be commercially successful on the air."

The station has applied for FCC permission to increase its tiny wattage, which is now sufficient to cover only the Los Angeles area.

"Jazz for Housewives" is the label KNOB gives its daytime program—"quite, pretty, Shearingesque things. We wait until night to play the experimental and the way-out stuff."

The station's principal personality at the moment is disk jockey Sleepy Stein, who also is an announcer. They are approaching other jazz jockeys around the country to tape shows for them.

Their best commercial clients are hi-fi stores, foreign car dealers, modern furniture stores, they say—"companies that are interested in reaching the audience we want to reach."

Record companies also buy some time.

"It's not a shakedown," said the KNOB man. "We play their records whether they buy time or not. But we are trying to promote their music for them, and they help us by buying a program here and there."

Their dreams of expansion go beyond a power increase. Stein and partners want to start a similar station in Los Angeles, and eventually to acquire their full FCC quota of six stations, all playing jazz.

"We'll never get rich," said the station man, "but we are reaching a very good, very loyal audience, and it's been quite satisfying. We can't

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afford a survey, but we know they're there because we hear from them."

No critic can pan television so devastatingly as television itself can. That was demonstrated again oh, so quietly, a few weeks ago when *Kraft TV Theater* presented a show called *The Fight for Wednesday Night*.

It was a story about an oldtime comedian, with an established rating-hogging TV show, suddenly faced with competition from a rival network's new personality.

The play really was pretty run-of-the-mill stuff. The conflict was resolved with the oldtimer's deciding to move over and become pals with the newcomer. It was all superficial, if not naive.

In putting this pap on the screen, though, the Kraft crew went to work with a vengeance. Jack Oakie played the oldtimer. His was supposed to be a variety show made up of dancing girls, acrobats, boys' choirs, and visiting sports figures, and when they were recreating his show it was Tee-vee in spades.

Same thing with the newcomer, a young kid who was supposed to have become famous by making one phonograph record. In his big number, he got low-key lighting, and a couple of dozen silhouetted hands waved and pawed at him from the edges of the screen. Earl Holliman played the part.

It was *Kraft Theater* that went to work on Ralph Edward-stype quiz-and-heartbreak shows a few months ago, too. That time they got plenty of help from the script itself.

Nobody, of course, is in a better position, or has a better right, to criticize TV than the people who are in it up to their necks each week. When they get to cut loose in something like that Oakie show, even if it isn't the world's greatest script, there must be a certain amount of release in it—something closely akin to wanting to make a pass at the boss's secretary all year and then getting drunk and doing it at the office Christmas party. When such a thing happens, it's fun to be a spectator.

Which is why I always try to tune to any show with the promise of a plot that is going to be in any way tradey.

(Will Jones column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

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charivari

By Dom Cerulli

■ It's that odd time of year when everyone is listing THE events of 1957 (as I write this, and not as you read it . . . if you read it) in history, politics and golf, civics, the theater, movies, parlor games, scientific achievement, cigaret filters, and other allied fields.

In *Down Beat's Music '58*, the record reviewing staff voted for a record of the year out of five nominations from each member. Between the vote and the end of the year, a couple of fine LPs slipped into circulation, notably *Miles Ahead*, the Gil Evans-Miles Davis collaboration which jelled so handsomely on Columbia.

I would list that very high among the records I will take with me when I am stranded on a desert island. If I am allowed, say, five LPs, *Miles Ahead* would be one, *The Jazz Odyssey of James Rushing, Esq.*, on Columbia most certainly would be another; and the remaining three would have to come from a pool which includes Monk's *Brilliant Corners* and *Monk's Music* on Riverside; Manny Albam's *Jazz Greats Vol. I* and *West Side Story*; and that most glittering of first LPs, Mose Allison's *Back Country Suite* on Prestige. I am hoping that I'll be allowed to take some records from other years, because I would like to balance these with some LPs by Louis Armstrong, Count Basie, Duke Ellington, Jelly Roll Morton, and Charlie Parker, among others.

For purposes of research, and an interesting feature a few issues from now, why don't you send out for a two-cent postcard and write down your three all-time favorite jazz LPs and mail it to me. I limit the choice to three because it makes for neater bookkeeping, and should indicate readily on an even partial count of ballots if there will be a runaway favorite.

Use as a guide the three LPs which you could not possibly do without. Make your choices the three most played LPs in your collection. Do it now. Tomorrow you may meet someone who would be much more interesting than LPs on a desert island, and then it'll be too late. Send cards to the New York office of *Down Beat*, 370 Lexington Ave. It's

Lucy Ann Polk

(Continued from Page 19)

apart, on the road without chaperons? Wow!"

After the Sherwood stint, which lasted six months, the Polks joined Les Brown. Lucy Ann was 16. This was the preliminary term with the band that later was to assist her to vocal fame. Thanks to the imagination of pianist Willie Rowland, the Four Polks became The Town Criers, a name that blessed the group with the good fortune to follow.

After Brown, it was back to Los Angeles and a successful appearance at the Clover club leading to their engagement as regular vocal group on Mary Astor's *Hollywood Showcase* radio show. In 1945 the Criers joined Bob Crosby to help sell Old Gold cigarets, a chore they handled with signal success until Crosby joined the marine corps.

"This was the time of hectic activity for me in radio," Lucy recalled. When Georgia Carroll became pregnant I took her place with Kay Kyser, her husband. And . . . I made my first record. Remember *I Don't Want to Do It Alone?* George Duning wrote it. Darn good song. Then, of course, there was *Coffee Time*, which did pretty well. Y'know, I didn't care too much for that song at the time, but now I know just what a fine song it is."

When the Criers joined the Tommy Dorsey band in 1948, Lucy Ann was featured soloist. "This was my first solo job with a real dance band and, believe me, it was an exciting period. But then Elva got married and the group broke up. After a while, Gordon and myself returned to Dorsey. That was when I recorded Bobby Troup's *Baby, Baby All the Time*, which I guess went into the hit bracket."

After this second time around with Dorsey, Lucy and Dick Noel, wedded

in the front of the book. And let's set March 4 as the final date. As soon as possible after that, I'll collate the material and write the results.

Remember, these can be from any of the past nine years of LPs, and can include reissues, LPs which you believe are jazz although your friends may snicker behind their hands, or 10-inch sets which are long out of print.

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by now, returned again to the coast and built a home in the San Fernando Valley. It looked as though her band days were over and a Greyhound bus would appear to be just another motor vehicle. After six months, however, she and Dick were back on the road—again with Brown. The year was 1950.

The next four years with Les Brown were star-studded for Lucy Ann. In addition to the aforementioned *Down Beat* awards, the hit records she sang on helped boost the band's popularity in an era since tagged the 'dance band depression.' There was also the Bob Hope weekly radio show, a steady job which kept the Brown band—and Lucy—anchored in Hollywood until its conclusion in 1954.

In the opinion of many, the Brown band of this period was the best in the leader's career. Such sidemen as tenorist Dave Pell, drummer Jack Sperling, trumpeter Don Fagerquist, altoist Ronnie Lang, and guitarist Tony Rizzi helped spark the modern arrangements of writers such as Frank Constock and Wes Hensel.

These years marked also the beginning of an association with Dave Pell that has endured to this day. When Pell left the Brown band and formed his octet, inevitably the featured girl singer was Lucy Ann. "Except for the past year," says Lucy, "I guess I worked with Dave about once a week on all kinds of gigs—colleges, concerts, dances, every imaginable location. And, y'know, I dug it so much, both for the guys and the music."

Apart from six months on the Red Rowe television show in 1956, Lucy's activity has in the main been confined to working casual singing engagements. In the past few weeks, however, she has combined talent with Dick Noel, Jack Sperling, Bob Enevoldsen, and guitarist-brother Vernon in a highly entertaining, cleanly-swinging quintet now playing an East Pasadena room called the Bahama Inn.

In this context she has ample opportunity to sing the tunes from her Mode album, *Lucy Lucy Ann*, and just have fun.

"I'm really much happier working with a small group like this," she confesses. "It's freer, more relaxed. The music's happy; you're happy. Let me put it like this: As long as Dick and I are working with people we like and can be together—that's really all we want."



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Big Bill Broonzy

(Continued from Page 16)

incident in the local newspaper. He wanted to discuss both matters.

First, Europe.

"I liked the people; they were exciting to me. Some people acted like they were afraid of me. I remember, I left Belgium, going to Germany on a train, and I got off in Hamburg. Some of the white girls who were there to welcome me when I got off the train looked strange. When I went to shake the hand of one of the girls, she fainted.

"In Copenhagen, a bunch of girls meeting the train ran when they saw me get off. But whenever I played, they liked me. They have to get used to black people, just like black people have to get used to white people.

"Everybody treated me fine. I never was mistreated, except for once in Nottingham, England, when the hotel man said they don't rent rooms to Negroes. Oh, yeah . . . in Ethiopia, too, they told me they wouldn't rent rooms to American Negroes. They told me they had some Negro soldiers there once and they were pullin' maids into their rooms. I told them I ain't no soldier.

"But, really, I didn't want for nothin' over there."

Broonzy on Arkansas:

"Everybody raised there knows about it. There's time for the world to change and recognize men as human beings. They gotta start now, because it's gonna happen. I don't believe the young white people are against integration. They've been taught different and they act different.

"It'll all work out. It may get worse first, before it gets better, but it's gonna get better, if it takes a little trouble to do it. The people just don't understand that there are a lot of people in the world and they're all supposed to live here.

"My mother, who was a slave, was buried just a few blocks from that Central high school. . . .

"And remember, too, that discrimination is in the Negroes, too. I know places where the light Negroes can go and the black ones can't go. That'll be wiped out, too, in time. They'll find out that they're human beings.

'There are some guys as black as

me inside, but white outside."

And there are good people. Bill remembers a hotel clerk in England.

"The clerk told me, 'We rent rooms to people with money. Have you got money?' I said 'Yes, I do' and he said, 'You got a room.'" Bill liked that.

"You should live the way you want people to treat you. That's the way I live. More people should go to church. I believe in it. If a lot of them attended, they'd get along better. If people would visit church they'd get along better with their neighbors. It helps; I know that."

Some nights Bill feels like shouting.

"Oh, I feel like hollering but the town is too small" the blues say. . . . Or dreaming.

"I dreamed I had a million dollars, had a mermaid for my wife.

"I dreamed I'd won the Brooklyn Bridge, on my knees shooting dice. . ."

The blues are a matter of the heart with Bill. He reveres the days past, as well as the present, and he respects the old blues.

"I don't want the old blues to die because if they do I'll be dead, too," he told Bruynoghe, "because that's the only kind I can play and sing and I love the old style."

Bill's life and Bill's blues won't be forgotten. They've been meaningful to too many people, from the country fields of Mississippi and Arkansas to the proud cities where Bill has sung.

Bill puts it this way, in *Big Bill Blues*:

"But when you write about me, please don't say I'm a jazz musician. Don't say I'm a musician or a guitar player—just write Bill Bill was a well-known blues singer and player and has recorded 260 blues songs from 1925 up till 1952; he was a happy man when he was drunk and played with women; he was liked by all the blues singers, some would get a little jealous sometimes, but Bill would buy a bottle of whisky and they all would start laughing and playing again, Big Bill would get drunk and slip off from the party and go home to sleep.

"Some blues singers can and do sing and don't drink, but not Big Bill—he loves his whisky, he's just a whisky head man."

This is Bill's evaluation of himself. Many know him as a big proud man singing a song of life.

Strictly Ad Lib

(Continued from Page 8)

Morgana King was held over a month at the Bon Soir . . . Dick Haymes landed his own radio show, *For You*, over CBS, Sundays from 2:05 to 2:30 p.m. (EST).

The Birdland show may not tour this year because of sagging road conditions . . . Charlie Mingus became the father of a boy . . . The Doug Mettomes named their new daughter Nancy . . . The Sal Salvadors named their new son Barry . . . There'll be a series of jazz concerts at the Vancouver, British Columbia, First International Festival from July 19-Aug 16.

Chicago

JAZZ, CHICAGO-STYLE: The Charles Atlas of jazz, Count Basie, has led his surging band into the Blue Note again for two weeks of blues dissertations. The scholarly Teddy Wilson will bring his trio and singer Joya Sherrill to the Note for two weeks on Feb. 5, with Gerry Mulligan's group and Leon Sash's quartet set to follow on Feb. 19 . . . Ralph Sutton, who plays stride piano and is proud of it, is in charge of the rent-party at the London House these days, but will exit to make room on-stand for Jonah Jones' group, which arrives Jan. 29. Carmen Cavallaro, the Edgar Guest of the piano, opens at the London House on Feb. 19 for four weeks, with Teddy Wilson slated to make the cross town move on Mar. 19 for the same number of weeks . . . Eddie Higgins' excellent trio continues at the London House on Monday and Tuesday . . . Comic George Mattson and the Smith Twins (they're sisters, not brothers) are at Mister Kelly's. On Monday and Tuesday evenings Dick Marx and Johnny Frigo strum and smile appropriately; Marty Rubenstein's trio takes over for the rest of the week.

The Chain Gang, a Dixieland group with *Arthur Godfrey Talent Scout Show* experience, is at the Preview lounge. The Modern Jazz room, dark most of the time lately, is featuring Tom Hilliard's splendid octet on Friday and Saturday only . . . Dixieland prevails, as ever, at clubs throughout the city. The 1111 club continues to prosper with Red Maddock at the helm of the Dixie group there. At Jazz Ltd. Art Hodes fine

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Music Engraving

piano is sending the house group to greater heights. At the Red Arrow in Stickney, Franz Jackson's group, with Bob Shoffner on trumpet, continues to attract crowds. George Lewis' New Orleans group recently worked the Red Arrow for several days in a special booking . . . Ramsey Lewis' trio is at the Cloister inn on a Friday-through-Tuesday basis, with Pat Moran's trio and singer Bev Kelly assuming audience responsibility from Wednesday through Sunday. Singer Lorez Alexander joins the cast, too, when the Lewis trio is on hand . . . The MJT Plus 3, featuring the obvious talent of reedman George Coleman, has taken over the jazz-making chores at the Scene . . . Four trombonists, including Bill Porter and Ed Avis, plus rhythm section, have been working at the Thunderbird on north Ashland on Sunday afternoons from 2 to 5.

Hollywood

JAZZNOTES: Chico Hamilton, reputedly World-Pacific's best selling artist, says he may not re-sign with the coast label when his present contract expires in October. He says his reason is dissatisfaction with label's promotional efforts in his behalf. Meanwhile he's auditioning cellists to fill the spot vacated by Fred Katz.

Charlie Barnet has invaded the personal management field. He's HQ'd in the old Stan Kenton offices on La-Cienega and signed as first client singer-comedienne Pat Morissey . . . Trombonist Carl Fontana has settled in Las Vegas . . . Drummer Louie Bellson and Will Irwin have clefled the music for the upcoming Broadway show *Portofino* skedded for Feb. 18 opening at the Adelphi theater . . . Red Mitchell's series of monthly Sunday sessions got underway Jan. 12 at the BevHills Playhouse with Hamp Hawes, Herb Ellis, Harold Land, Richie Frost, and himself on bass. Next bash is scheduled for Feb. 9 . . . Torchet Ruth Olay signed with Mercury. Her first LP was supervised by Pete Rugolo with all-star sidemen.

ADDED NOTES: Finally set to record his jazz ballet, Jack Montrose has dubbed the opus *Streetcorner Royalty*. It's a terpsicorean treatment of juve delinquency dukes and duchesses; has naught to do with record sales . . . Dance dates pouring in for the hip little Chuck Marlowe band include a Jan. 30 gig opposite Stan

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Kenton at an all-night high school grad bash in Encino Community Center . . . Art Pepper's clarinet playing is provoking considerable approbation hereabouts since he regaled a Jazz Concert Hall audience with a sample during the holidays . . . Tampa's Bob Scherman says he just released a single of the original Nat Cole Trio's *It's All For You* and *Vom Vim Veedle* with Oscar Moore and Johnny Miller.

NITERY NOTES: El Monte's Caprice club is currently the scene of all night sessions led by pianist Joe Albany with the able rhythmic assistance of Freddie Gruber, drums, and Paul Binnings, bass. Spot is rapidly becoming hangout for after-work blowing . . . The success of Terri Lester's Jazz Cellar is the talk o' the town. Though small in seating capacity, the place is packed with Buddy Collette fans every weekend . . . Chico Hamilton quintet opened at the Interlude Jan. 3 . . . Woody Herman enjoyed a hectic one-weeker at the Peacock Lane. The place is now being stripped for action in anticipation of Duke Ellington's arrival the 31st . . . Ruth Olay, who broke it up at Maynard Sloate's Avant Garde last month, is due for a Gotham booking soon . . . Clarinetist Pud Brown took a new two-beat quintet into Astor's on Ventura with Bert Johnson, trombone; Don Owens, piano; Jackie Coon, trumpet and Charlie Lotus, drums. Pud doubles tenor.

San Francisco

Chuck Etter's widow got a little over \$1,000 as a result of the Dec. 20 benefit jazz concert which featured Brubeck, Tjader, Salvini, Hines, and upwards of 80 other Bay Area jazzmen . . . The Dave Brubeck quartet returned to the Black Hawk for four weekends in January prior to leaving for Europe. There's a possibility the group will not continue to make the club its west coast GHQ. A difference of opinion on price . . . Turk Murphy's new club, Easy Street, opened New Year's Eve . . . The Tin Angel closed the week after Christmas for "a two-week vacation" . . . Pete Daily, with a quintet that includes Red Dorris, is currently at the New Alpine club, a neighborhood bar in San Francisco . . . Duke Ellington scheduled for a Feb. 23 concert date here.

—ralph j. gleason

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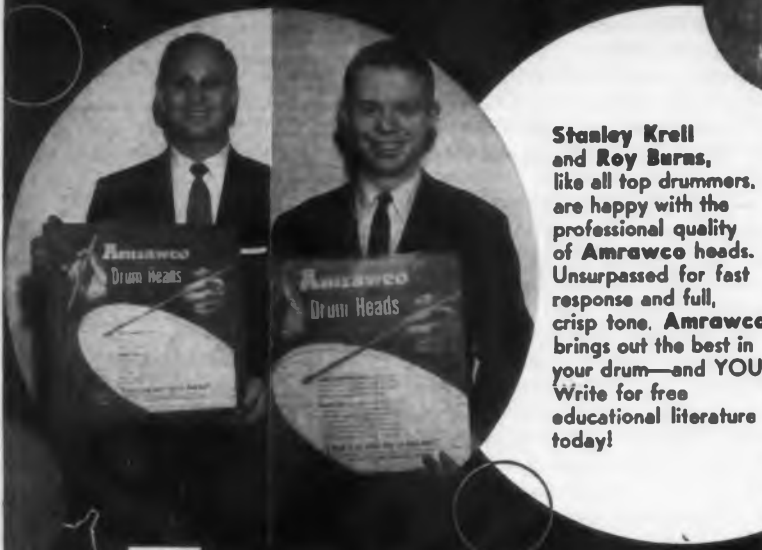
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Herbie Mann

(Continued from Page 14)

BICYCLE RIDING: "The last time I rode one was in Sun Valley a few months ago, after six years of not riding. Half way up the first hill my legs gave out. I'd like to build up so I could do it, because it's fine relaxation, particularly downhill."

THE HIT PARADE: "The last time I listened to it I was 10 years old and it was the thing to do on Saturday night. Bea Wain and Barry Wood... Now I don't want to hear the top tunes; they're all pretty terrible."

FRED KATZ: "I think he has a lot to say, as far as contemporary music is concerned. I think he's in the wrong place playing jazz. But if there's going to be a natural blending of jazz and other contemporary music, he is capable of doing it, even more so than John Lewis, although I don't care for his music that's labeled 'jazz.'"

GROUCHO MARX: "A very funny person. He should be booked into jazz clubs, because the people who dig jazz would appreciate him. I think of him as I do Ernie Kovacs or Mort Sahl."

TEO MACERO: "I don't understand him."

STAMP COLLECTING: "I used to be a stamp collector. It's a wonderful way to teach children geography, more so than schoolbooks. For many lonely people, it takes up a lot of time. A lot of kids do it instead of playing football. And I was a lousy football player."

JAZZ A&R MEN: "I think that now that jazz is commercial, record companies are looking for anyone who knows anything about jazz to be an a&r man. Intelligent jazz musicians should be the a&r men. It should definitely be this way, because thinking jazz musicians would come up with fine ideas. I've been thinking of doing it for years. I'd like to stop playing after I reach my peak and go into this field. I wouldn't want to be another Joe Louis, having to wrestle for a living."

JOHNNY EATON: "Himself, in person, onstage. As far as classical music is concerned, I think he's very talented. His classical writing is more natural than his jazz things. His jazz work lacks melodic content. There's little of jazz value in his playing. But a nice guy..."

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Jazz Disc Jockeys: Send the vital statistics of your programming to us on the dial, Down Beat, 2001 Calumet, Chicago 16, Illinois.

ALABAMA Birmingham: Ken Scott, WAPI-1070, *The Cloud Room* (nightly 10:25-12:30)

ARKANSAS Little Rock: Bill Jackson, KOKY-1440, *Cool Train* (M-F 10:15-10:30 am), Club KOKY (3-6 pm); Lee Rodgers, KTHS-1090, *Rodger's Room* (M-F 3:30-5 pm); Dick Landfield, KTHS, *Night Flight* (M-F 9:55-11 pm); Magnolia: Eddie Webb, KUMA-630, 7-11 Club (M-F 3-4 pm)

CALIFORNIA: Banning: Bob Stewart, KPAS-1490, *Bob Stewart Show* (M-F 9 pm-mid.); San. noon-6 Berkeley: Jack Dunn, KRE-1400, *Sunday Night*, *Saturday* (10:35 pm-mid.); Philip F. Elwood, KPFA-KPFB 89.3, 94.1, *The Jazz Review* (Sun. 12-2 pm); *Jazz Archives* (W. 7:45-8:30 pm, F. 4:45-6 pm) Joseph Agos, *Modern Jazz* (F. 7:40-10, Tu. 4:40-6 pm) Hollywood: All Jazz Station, KNOB-FM, 103.1 (8 am-2 am daily); Bob Crane, KNX-1070, *Bob Crane Show* (M-F 6-8:45 am); Bob Kirstein, KQPF-1230, *Jazz Showcase* (M-F 5:30-6:30 am); Gene Norman, KLAC-570, *Gene Norman Show* (nightly 10 pm-mid.); Pop Concert with Stan Lawton, Richard Moreland, Jim Fitch, John Streater, KPFA-FM-104.3 (M-F 1-6 pm); Bill Stewart, KMPC-710, *Bill Stewart Show* (M-F 5:05-6 pm, M-Sat. 6:30-9:30 pm, Sat. 12:05-2 pm, Sun. 2-3 pm, 6-8 pm); Jack Wagner, KHJ-930, *Jack Wagner Show* (M-F 1:05-3:30 pm); Modesto: Bob Hansen, KREE, AM, FM-970, 103.3, *Town Clock* (M-F 6 am-noon), *Jazz Gallery* (F 10:30-11 pm)

Monterey: Johnny Adams, KIDD-630, *Jazz of Mid-night* (M-Sat. mid-2 am); Jimmy Lyons, KOON-1460, *Discopodes* (M-Sat. 3:30-6 pm); Pasadena: Ed Crook and Bill Dalgleish, KPCC-89.3, *Jazz Unlimited on Campus* (M-F 1-2 pm); Sacramento: Glenn Edward Churches, KCRB, AM, FM-1320, 96.1, *Jazz, Rhythm and Blues* (nightly 10:15-11:30 pm, Sat. 10:11-30 pm) Glenn Churches Show (Sat. 8:30-1:30 am)

San Diego: Don Kimberley, KFSD-FM-94.1, *The Jazz Chamber* (Sat. 6-6:30 pm); *The Jazz Showcase* (Sat. 8-10 pm), *Accent on Jazz* (Sat. 10-12 pm); San Francisco: John Hardy, KSAN-1450, *Showcase of Jazz* (M, W, F, Sat. 2-5 pm); Jimmy Lyons, KGO, AM, FM-810, 103.7, *Discopodes* (Tu-Sat. mid-2 am)

San Jose: Bob Custer, KLOL-1170, *Custer's Jazz* (M-Sat. 11 pm-mid.); Santa Monica: Frank Evans, KDAY-1580, *Frank Evans Show* (daily 6:30-9 am, Sun. 8-10 am)

Stockton: Wall Christophersen, KCVN, AM, FM-660 91.3, *Something Cool* (AM) (Sun, Tu, W, Th 7:30-8 pm) *Rainbow in Sound* (F, 9-9:30 pm)

Ventura: Frank Haines, KVEN-1450, *House of Haines-Jigger of Jazz* (M-F 10:30 pm-mid.)

COLORADO Boulder: Johnny Wilcox, KBOL-1490, *The Listening Post* (M-F 10:15-mid.); Denver: Bill Davis, KTLN-1280, *Cool Bill Davis Show* (M-Sat. 8-10 pm)

CONNECTICUT Hartford: Mike Lawless, WPOP-1410, *Modern Sounds-Lawless at Large* (M-F 8:30-10 pm) New Haven: Tiny Markle, WAVZ-1300, *Tiny Markle Show* (M-F 3-7 pm)

DELAWARE Wilmington: Mitch Thomas, WILM 1450, *Mitch Thomas Show* (M-Sat. mid-1:30 am)

WASHINGTON, D.C.: Willis Conover, *Voice of America*-13, 16, 19, 25, 37, 41 meterbands, also in Europe, 1734 meters long wave at 2300 GMT, *Music USA* (M-F 0100, 0300, 0500, 1060, 1200, 1400, 1600, 1900, 2100, 2200, 2400-Greenwich Mean Times); Felix Grant, WMAJ-630, *Felix Grant Show* (M-F 8-9 pm); Paul Sampson, WGMS, AM, FM-570, 103.5, *Jazz in Review* (Sat. 11 pm-mid.); Walt Kraemer, WASH-FM-97.1, *Jazz Goes Hi-Fi* (Sat. 10-12 pm)

FLORIDA West Palm Beach: Art Dunklin, WJNO-1230, *Art Dunklin's Open House* (W. 10:1 pm); *Uncle Dunklin's Record Room* (F 12:05-12m); Geoff Edwards, WEAI-850, *Geoff Edwards Show* (M-Sat. 6-9 am), *Geoff's Groovy* (M-Sat. 6-8 pm), George Simpson, WJNO-1230, *1230 Jazz Club-Jazz Workshop* (M-F 11:30 pm-1 am)

GEORGIA Atlanta: Jack Gibson, WERD-840, *The Sound* (M-Sat. 6:30-7:30 pm)

ILLINOIS Chicago: Bob Bradford, WCLM-FM 101.9, *Jazz Personalized* (nightly 10-mid.); Dick Buckley, WNIB-FM-97.1, *Waxing Hot and Cool* (M-F 7-9 pm); Ron Whitney, WSEL-FM-104.3, *Gems of Jazz* (M-F 11 pm-mid.); Decatur: Jimm Seaney, WDJZ-1050, *Jimm Seaney Show* (M-F 4:53-6 pm)

Springfield: Don Squires, WCVS-1450, *Jazz in the Key of "D"* (11-mid.); Quincy: Bill Wegman, WGEM-1440, *Night Watchman* (nightly 11 pm-mid.)

INDIANA Fort Wayne: Bill Hausman, WKJG-1380, *Slyline* (M-F 11:05 pm-mid.); Bob Martz, WGL-1250, *Bob Martz Show* (Th, F, Sat. 10:30-mid, Sun. 9:30-mid)

Hammond: Earl Viehs, WJOB, AM, FM-1230, 92.3, *Opus 12:05* (M-F 12:05-1 am) Indianapolis: Bernie Herman, WIRE-1430, *Nitebeat* (M-Th. 12:45-1:30 am, F 2:45-2 am, Sat. 12:45-2:30 am)

Michigan City: Frank Sauline, WIMS-1420, *Franky Moern* (M-Sat. 9-10 pm Sun. 6-7 am) Logansport: Mel Clark, WSAJ-1230, *Nightwatch* (M-F 9:05 am-mid.), *Jazz '57* (W-F mid-1 am)

KANSAS Emporia: Joe McAvoo, KVDE-1400, *Jazz In The Night* (Sat. 10:15-11 am) Caravan (M-F 7:35-9 pm) *Hi Fi Serenade* (Sun-F 9:05-10 pm) Great Bands: Buddy Ellsworth, Keith Knox, Randy Russell, KVGH-1590, *Flowers of War* (M-F 9:30-10 pm, 10:30-11 pm)

KENTUCKY Lexington: Len Carl, WLAP-630, *Jazz Limited* (Sun. 10 pm-mid.); Newport: Dick Pike, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

LOUISIANA Baton Rouge: Ray Meaders, WXOK-1240, *The Diggie Doo Show* (M-Sat. 2-5 pm), *Modern Music* (Sun. 4:30-6:30 pm) New Orleans: Dick Martin, WWL-870, *Moonglow with Martin* (M-F 12:05-2 am, Sat. 12:05-1 am)

MARYLAND Baltimore: Kelson Fisher, WSD-1010, *Swing Party* (M-Sat. 6 pm)

MASSACHUSETTS Boston: Norm Nathan, WHDH-850, *Sounds in the Night* (M-Sat. Mid-5:30 am); The Rev. N. J. O'Connor, C.S.P., WGBH-FM, TV, WBUR-FM, *Jazz Anthology, Jazz Trends, Jazz TV* (Sat. 7:15-7:45 pm, Tu. 8:30-9 pm, Th. 8:30-10 pm, F. 5:30-6:30 pm)

Cambridge: Greg Dickerson, WHRR-FM-107.1, *Jazz Entree* (M-F 5:10-6 pm), Bruce Weisman, *Jazz '57* (Tu. 7:10-7:40 pm), Rellity Atkinson, *Jazz Workshop* (Tu. 7:10-8 pm), Fred Stars, *Biography in Jazz* (Th. 7:10-8 pm), *Jazz Steamboat* (F 7:10-7:40), *Accent on Jazz* (Sat. 3-7:30 pm)

North Adams: Dave Kirkpatrick, WMNB-1230, *Recorded Rock* (M-F 7-9:30 pm)

Pittsfield: David R. Kidd, WBRK-1340, *The Story of Jazz* (M, W, F, 9:05-9:30 pm)

Salem: Paul Kelley, WESX-1230, *Mid Morning Melodies* (F. 11-12 am), *Saturday Session* (Sat. 8:30-12 am)

Springfield: Jack Frost, WSPR-1270, *The Jack Frost Show* (M-Sat. 7:30-11 pm), Joe Scallie, WMAS, AM, FM-1450, 94.7, *Society in Jazz* (M, W, Sat. 11:10-mid) *Jazz* (M, W, F, 9:05-9:30 pm)

West Yarmouth: Dan Seipico, WUCB, AM, FM-1240, 94.3, *Dan's Den, Music on the Upbeat* (Sat. 4-6 pm, 8-11 pm)

Worcester: John Carmichael, WORC-1310, *Knickerbocker All Night Show* (Tu-Sun. 1-6 am)

MICHIGAN Detroit: Dick Drury, WBRB-1430, *Dick Drury Show* (M-Sat. 2:30-7 pm); Kenn Bradley, CKLW-800, *Sleepwalkers Serenade* (Tu-Sat. 12:05-1:30 am); Ron Knowles, CKLW, AM, FM-800, 93.9, *Music After Midnight* (Sun. 12:05-1:30 am); George White, WCHB-1440, *The George White Show* (M-Sat. 1-2 pm)

Flint: Fred Garrett, WAMM-1420, *Jazz Tyme, USA* (Sun. noon-3 pm), *Fred Garrett Show* (Tu-Sat. 10 am-2 pm)

Holland: Julius Van Oss, WHTC-1450, *1450 Club* (M-Sat. 10:15-11 pm)

Jackson: Cass Kaid, WKHN-970, *Cass Kaid* (6 days 1-6 pm)

Lansing: Jim Harrington, WJIM-1240, *Here's Harrington* (M-F 11 pm-mid.); WLS-1320, *Erik-O Show* (M-Sat. 11 pm-mid.)

Monroe: Joseph S. Baccarella, WMIC-560, *Rhythm Incorporated* (6 days 4:05-6 pm)

Saginaw: Henry Porterfield, WKNN-1210, *Sounds from the Lounge* (M-F 6-7 pm, Sat. 2:30-7 pm)

MINNESOTA Minneapolis: Dick and Don Maw, WTCN-1280, *Swingshift* (F-Sat. 11 pm-mid.); Arnold Weisman, WLOL-FM-99.5, *Jazz in Hi-Fi* (daily 11 pm-mid.)

MISSOURI St. Louis: Chuck Norman, KSTL-690, *Chuck Norman Show* (M-F 3:30-5 pm)

MONTANA Helena: Bob Howard, KCAP-1340, *Modern Moods* (Sat. 11 pm-12:15 am)

NEVADA Reno: Frankie Ray, KOLQ-920, *Two for the Show* (Sat. 2-5 pm), *Sunday Carousel* (Sun. 9 am-1 pm)

NEW MEXICO Albuquerque: Bill Previtti, KGGM-610, *Bill Previtti's Music and Sports* (M-F 2:30-5:30 pm)

NEW YORK Albany: Leo McDevitt, WOKO-1460, *Sound in the Night* (F-Sat. 11 pm-1 am) Binghamton: Jack Morse, WINR-680, *Nite Club* (M-Sat. 11:25-2:30 am) *Strictly Jazz* (M-F 7:05-7:30 pm)

Binghamton: Jack Morse, WINR-680, *Music Cal* (M-F 3:10-5 pm); Buffalo: Jimmy Lyons, WXRA-1080, *Lyons Den* (Sat. 2-15 pm); Glens Falls: Robert E. Middleton, WWSC-1450, *Jazz Corner* (M-F 7:15-7:30 am)

Ithaca: Samuel J. D'Amico, WYBR-640, *Janmin' with Sam-Spotlight on Jazz* (W. 7-8 pm), Jerry Ziegman, *One Flight Down* (Tu. 7-8 pm)

Little Falls: Walt Gaines, WLFH-1230, *Party Line* (M-Sat. 10 am-noon); WLFH-1230, *Bandstand* (M-Sat. 1-4 pm)

New Rochelle: Mort Feig, WNRC, AM, FM-1460, 93.5, *Jazz Unlimited* (Sat. noon-3 pm) New York City: Gunther Schuller and Nat Hentoff, WBAI-FM-99.5, *The Art of Jazz* (Th. 11-12 pm); New York City: Symphony Sid, WEVD-1330, *Midnight Jamboree* (Tu-Sun. 12-3 am); New York City: Gene Feehan, WFUV-FM-90.7, *Adventures in Modern Music* (Th. 9-10 pm); Ted Lawrence, WABC, *Mon About Music* (M-F 2:30-3:30 pm); Guy Wallace, Tommy Reynolds, WDR-710, *Bandstand USA* (Sat. 8-10 pm); John S. Wilson, WOXR, AM, FM-1560, 96.3, *The World of Jazz* (M. 9:05-9:35 pm)

Schenectady: Earle Puahey, WGY-810, WRGB-TV, *Earle Puahey Show* (M-F 1:05-2 pm, 5:05-5:45 pm, TV. 7:30-7:45 am)

NORTH CAROLINA Charlotte: Clarence Enters, WBT-1110, *Playhouse of Music* (M-Sat. 4-8 pm, 10 pm-mid.); Fayetteville: Dick Perry, WFAI-1230, *Noon Tunes* (M-F 11:30-noon) *Jazz on Sunday Night* (10-11:30)

Roanoke Rapids: Dick Phillips, WCBT-1230, *Cool Quarter* (M-F 4:45-5 pm) *Sounds for Sunday* (4-5 OHIO Alliance: Robert Naujoks, WFAH, AM, FM-1310, 101.7, *Studio B* (M-F 4:15-4:45 pm, Sat. 4:30-5 Cincinnati: Dick Pike, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

Cleveland: Tom Brown, WHK-1420, *Tom Brown Show* (M-F 10 pm-1 am); Tom Good, WERE-1300, *Good to be with You* (Sat. 2:45-5 pm); Bill Gordon, WHK-1420, *Bill Gordon Show* (6 days 7:15-10 am, 4:45-5:45 pm); Jockey John Slade, WJMO-1540, *J J Jazz* (M-Sat. 2-3 pm)

PENNSYLVANIA Allentown: Kerm Gregory, WAEB-790, *Discopodes* (M-F 4-6 pm) *Paging the Stars* (M-F 9-10 pm)

Philadelphia: Jerry Grove, WDAS-1480, *Jazz at Midnight* (M-Sat. 12:15-1:15 am) *Night Sounds* (M-Sat. 1:15-2 am); Ivie Morgan, WRTI-FM-90.1, *Dine with Music* (M-F 3:35-4:30 pm); Gene Milner, WIP-610, *Down Patrol* (Tu-Sat. 2-6 am), *Jazz Roof* (Sat. 8-9 pm)

Pittsburgh: Dwight H. Cappel, WWSW-970, *Collector's Corner* (Sun. 10:15-10:45 pm), *Jazz Scene 1957* (M 10:10-10:30 pm); John Latari, WCAE-1250, *Jazz at the Philharmonic* (Th. 10:10-30 pm) *Jazz Saturday Night* (Sat. 10 pm-1 am); Bill Pswell, WJZY-1080, *Rock and Ride Show* (partion 6 (6 days 4:43 pm)

RHODE ISLAND Providence: Bob Bassett, WHIM-1110, *Portrait of Jazz* (M-F Sat. 6:30-8 pm); Carl Henry, WPFM-95.5, *The Modern Jazz Hour* (Sat. Sun. 11 pm-mid.)

SOUTH CAROLINA Columbia: James Carter, WOIC-1470, *Music Just for You* (Sun. 1-4 pm) Greenville: Jim Whiteaker, WCOK-1440, *Jazz on Parade* (Sat. 1:05-5 pm)

Laurinburg: Howard Lucraft, WLBG-860, *Jazz International* (Sat. 5:55-7 pm); Paul Wynn, WLGB, *Jazzarama* (Sat. 1:45-4 pm)

Spartanburg: Ray Starr, WJAN-1400, *The Ray Starr Show* (M-F 12-3 pm)

SOUTH DAKOTA Watertown: Rick Gereau, KWAT-950, *Jazz Incorporated* (6 days 3-5 pm)

TENNESSEE Chattanooga: Ray Hobbs, WOOD 1310, *Night Watchman* (M-Sat. 9-10 pm-mid.); Knoxville: Jean Brady, WYOL-1130, *Reflections in Jazz* (Th. 11 pm) *Progressive Jazz* (Sat. 5-8 Nashville: Bill Allen, WLAC-1510, *Jazz Matinee* (Sat. 1-4 pm)

TEXAS Austin: Jivin' Jockey Jones, KTXN-1370, *Jivin' with Jockey Jones* (M-Sat. 6:30-8:30 am, 1-5 pm, Sat. 1-3 pm, Sun. 9-1 pm) El Paso: Jud Milton, KROD-600, *Millon to Midnight* (M-Sat. 1:05 pm-mid.); Houston: Ed Case, KHHT-790, *Jazz Premiere* (Sun. 10:30-mid)

Kingsville: Jake Trusell, KINE-1330, *Join for Breakfast* (M-Sat. 7:30 am) *Jam Session* (Sat. 4-5 pm) Midland: John Alan Wolfe, KWEL-1580, *Wallin' with Wolfe* (M-F 7-8 pm) *Jazzarama* (Sun. 4:50-30 pm)

UTAH Salt Lake City: Ray Briant, KLU8-570, *Kool Klub* (Sun. 11 pm-1 am)

VERMONT Burlington: Dean Slack, WJOY 1230, *Melody Corner* (5 days 2-6 pm)

VIRGINIA Norfolk: Roger Clark, WNOR 1230, *Roger Clark Show* (nightly mid-6:30 am); Tom McNamera, WBDF-1600, *Beach Patrol* (M-F 2-4 pm) Roanoke: Andy Peterson, WSLV-TV, *PM with Peterson* (5 days 2-30 pm)

WASHINGTON Seattle: Don Einarson, KIKO-710, *Disional* (M. 11 pm-mid.); Dave Page, KIRO, *KIRO Paging* (Tu-F. 11 pm-mid., Sat. 3:55-4:45 pm)

WEST VIRGINIA Charleston: Bob Barron, WGKV-1490, *Bob Barron Show* (M-F 3-5:30 pm) *Mallorano* (M-F 6-9 pm); Hugh McPherson, WCHS-580, *Rehearsin' with McPherson* (M-Sat. 11:15 pm-1 am), *World of Jazz* (Sat. 5:05-6 pm)

WISCONSIN Kenosha: Joe 'go, WLIP 1050, *The Music is Joe's Idea* (Sat. 10:15 am) Appleton: Paul Tuteur, WLFM-FM-91.1, *Jaztime* (Tu. and Th. 5-5:30 pm)

Madison: Tom Kammer, WISC, AM, FM-1480, 98.1, *Music Till Midnight* (M-F 11:05-11:55), *Album of Music* (Sun. 2:30-4:30 pm) Milwaukee: Stuart Glassman, WRIT-1310, *Jazz for a Sunday Evening* (10 pm-mid.)

CANADA Montreal: Henry F. Whiston and Ied Miller, CBM, AM, FM-940, 95.1, *Jazz At Its Best* (Sat. 10:30 am-noon); Henry F. Whiston & John Trethewey, *Reminiscing In Tempo* (Sat. 4:30-5:30 pm), *Painted Rhythm* (M. 5:50-3 pm), *Ramer's Root* (Tu. 5:50-3 pm)

St. Thomas-London, Ont.: Alex Reynolds, CHLO-680, *Mon About Midnight* (M-F 11:30-12 pm), *Reynolds in Records* (Sat. 2:05-3 pm), *Rendezvous with Reynolds* (Sat. 10:35-12 am)

Toronto: Del Mott, CJBC-860, *Mott's Music* (M-F 1-2:30 pm)

Vancouver, B.C.: Bob Smith, CBU-690, *Hot Air* (Sat. 11-12 pm); CFUN-410, *Live Jazz from the Callan* (Sun. 9:30-10 pm); CFUN, *The Woodshed* (Sun. 9:40-9:55 pm); CBU, Parker '57 (M 7:30-8 pm), *Arranger's Workshop* (Tu 9:30-10 pm); Al Jensen, CKLG-1070, *Jazz 'N Jensen* (F. 11:10 pm-1:30 am)

CUBA Cienfuegos: Richard Podrara, CMHF-1040, *Charlo En Ritmo* (M-Sat.)

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