

## Everything Moving Too Fast For Fagged Fisher

New York—Eddie Fisher, the former Pfc who broke records at the Paramount during his first week as a civilian, will always remember the past month as the most frantic and fantastic of his life.

The Flying Fisher landed in London last week for a two-week Palladium booking, but he'll be back next Monday (May 25) after having missed five programs in his new TV series for Coca-Cola. Morton Downey was booked to sub on one show, Gordon MacRae on the other four.

### Many Events

Eddie's Paramount stint, which did phenomenal business despite rain every other day, was marked by several exciting intervening events.

Manie Sacks and the RCA Victor gang threw a welcome-home cocktail party for him at Toots Shor's, where, while chatting with Eddie, you could rub shoulders with Pegeen Fitzgerald, Don Ameche, Kay Armen, and Hugo Winterhalter, if you had enough shoulders.

Then there was the release of his new disc, *I'm Walking Behind You* and *Just Another Polka*, which looked like a double-decker

hit; the premiere of his twice-weekly video show (New York time: Wed. and Fri., 7:30 p.m. over NBC); and, not surprisingly, a couple of days before the latter, there was Eddie's physical collapse.

Peggy Lee and Johnnie Ray had to pinch-hit while Eddie missed three shows.

### Bounced Back

"But I bounced right back the next day, because of experience," says Eddie proudly. "I gained a tremendous amount of experience during those two years. I wouldn't have been able to stand up under the strain of all this—shows, broadcasts, rehearsals, interviews, not a single minute free—if it hadn't been that those trips to the Far East and Europe made me ready for it."

"After we're through at the Paramount, Hugo Winterhalter's going to Bermuda for a rest. But Hugh Martin will be with me at the Palladium, playing piano on-stage while I do some of his special songs."

"Sure, things have been frantic, but I asked for this—and I'm very happy and very grateful. I think I'll live."

—Len

## Gang's All Here

## Police Quell Mob At Disc Date

New York—Police and fire department officials had to be called into action to turn away hundreds of jazz fans who flocked to the Pythian studios recently for Brunswick's second *Jazztime, USA* session.

The date had been mentioned only a couple of times by Jazzbo Collins on his WNEW show, but hours ahead of starting time the 750-capacity studio hall had been filled, and as a final irony several musicians set to play on the session were refused admission by the police, because of fire regulations. They finally gained access a half hour late.

Terry Gibbs' group played the session with Ray Abrams, Claude Noel, Sid Bulkin, and Kenny O'Brien; Tony Scott's combo was featured with Dick Katz, Milton Hinton, and Jackie Moffet, and a third all-star unit presented Charlie Shavers and Georgie Auld with Kai Winding, Mundell Lowe, Lou Stein, Specs Powell, and Ed Sarnanski.

Mat Mathews, Moondog, Stuff Smith, and Sarah McLawler were also included as guests.

## 'Down Beat's' Five Star Disc

The following records are the cream of the past two weeks' crop. See pages 13-5 through 23-5 for complete reviews.

### POPULAR

- RAY ANTHONY ..... *Piccadilly Circus* (Capitol 2451)
- PERRY COMO ..... *Say You're Mine Again* (Victor 47-5277)
- MILLS BROTHERS ..... *Say Si Si* (Decca 28670)
- FRANKIE LAINE ..... *I Let Her Go* (Columbia 39979)
- JO STAFFORD ..... *Just Another Polka* (Columbia 40000)

### JAZZ

- MODERN JAZZ QUARTET ..... *Vandemo* (Prestige 851)
- ART TATUM ..... *Battle of Jazz* (Brunswick LP BL 58038)

### RHYTHM AND BLUES

- BUDDY MORROW ..... *Heap Big Beat* (Victor 20-5295)
- BILLY WARD'S DOMINOES ..... *These Foolish Things*  
*Don't Leave Me This Way* (Federal 12129)

### CLASSICAL

- CHORAL CHAMBER GROUP OF PAMPLONA ..... *Festival of Choral Music* (Westminster WL 5195)
- CLIFFORD CURZON and BUDAPEST STRING QUARTET ..... *Brahm's Quartet No. 2* (Columbia ML 4630)
- METROPOLITAN OPERA ASSOCIATION ..... *Cavalleria Rusticana* (Columbia SL 123)

# BG-Louis Tour Is Cited As Bitterest Jazz Hassel Ever

By LEONARD FEATHER

New York—The Louis Armstrong-Benny Goodman concert unit—which no longer includes Benny Goodman—will wind up its cross-country tour June 7, leaving behind it the greatest trail of confusion, bitterness, and cross-accusations ever achieved in the history of jazz concerts.

As *Down Beat* went to press, the latest word (though the reports were changing daily) was that Benny would not rejoin the unit at all. Almost everybody concerned with the running of the show had had some kind of disagreement with almost everybody else during the two frantic weeks following Benny's physical collapse.

Main Characters in the melee were:

(1) Goodman himself, against whom most of the principals had some kind of complaint, the general opinion being that he was now quite well enough to rejoin the package and was causing havoc by refusing to do so. It was even reported that Benny had attempted unsuccessfully through the AFM to prevent the band from continuing the tour without him.

### Decides To Keep Going

(2) Joe Glaser, whose Associated Booking Corp. had been managing both Armstrong and Goodman, as well as booking the package. When he realized that Benny would not return, he decided to keep things going by offering promoters a better deal, to compensate for the business they would lose when the public learned that Benny would not be present. Glaser told *Down Beat* that not a single promoter had turned the deal down, that the advertising had been changed accordingly, and that Armstrong, plus the Goodman-less band, would still make it a profitable tour.

(3) Norman Granz, who had planned to promote a number of the dates. He expressed several opinions about Benny's actions,

none of them printable.

**Manager Replaced**  
 (4) John Hammond, who had worked long and hard helping Benny assemble the band and line up the tour. Though he was summarily replaced as Benny's manager, John said, "I'm not mad at anyone." His sister is married to Benny.

(5) Virginia Wicks, who had been press-agenting the tour. The backstage strain between Armstrong and Goodman, plus the confusion of events after Benny's withdrawal, induced a physical and nervous collapse, and she had been in the hospital a week at pre-stime.

**Unauthorized Agent?**  
 (6) Charlie Wick (no relation to Virginia), who was hired by Benny to take over Hammond's duties (though he still kept John on the payroll). It was Wick who announced that BG would not rejoin his band. John Hammond stated that both this announcement and Wick's hiring were unauthorized.

(7) Louis Armstrong. Both Louis and Benny talked among friends, but without issuing any official statements, accusing each other of lack of cooperation.

Though it was suggested at one point that some other clarinetist might be brought in to front the band, Benny Goodman was not agreeable to this, and solos at the concert were being distributed among Charlie Shavers, Georgie Auld, Willie Smith, et al.

Joe Glaser summed up the situation by saying, "This tour ought to have been the biggest thing ever."

Apparently the only thing that everybody involved is agreed upon is that it could have been the biggest thing ever—but wound up being the all-time biggest hassel.

## Thanks (?)

Chicago—A picture caption from the latest *Music Views*, the Capitol Records house organ: Editor Jack Stacey, Sugar Ray Robinson, DJ Mary Hogan, Louis Armstrong welcome Karen Chandler to *Down Beat Hall of Fame*. Well, thanks, anyway, fellas.

## Hampton Plans European Tour

New York—Latest maestro involved in a deal to set up a European tour is Lionel Hampton.

Associated Booking Corp. is now arranging dates that will enable Hamp to take his entire orchestra across the Atlantic in late September and to cover France, Belgium, Holland, Scandinavia, etc., before flyin' home around the end of November. It will be Hamp's first venture overseas.

It was also announced that Lionel broke off with MGM Records after the expiration of his contract recently, and, at press time, seemed likely to go back to Decca, where his band first found fame.

## Shearing Invades Caribbean Belt

Panama City—George Shearing is here on a short Caribbean and Central American tour. Following dates in Jamaica, Panama and Venezuela, he plays three days in Trinidad May 20-22 before returning for a date at the Blue Note in Chicago the following week. Trip marks the first in this area for George and the quintet.

# Winners Named In First Classics Poll

## Gray Takes Off On Summer Tour

Hollywood—Jerry Gray, making a full-scale return to the dance band field this summer, was set to take off with a stand at Buffalo's Statler hotel starting May 5.

He'll also do a week at New York's Paramount either May 20 or 27, depending on other dates still in talk stage. First man signed for a new Gray band was Artie Anton, drums, formerly with Ralph Flanagan.

Chicago—About a year ago, *Down Beat* inaugurated a classical department which in that comparatively short time has attained a popularity that convinces us we have tapped a fresh and eager audience. And in order to consolidate the position of the classical columns in the magazine and to signify their permanency, we have just completed a poll of some 200 leading classical critics and artists asking them to name their favorites in the field.

We believe this to be the first such poll ever attempted. The response was so gratifying that it will become an annual event.

Typical of the comments that came from many of the participants was that of Walter Monfried, music editor of the *Milwaukee Journal*, who said, "Congratulations on broadening your field. It's a fine thing for all music."

Results of the first annual classical critics and artists poll are in the accompanying column.

## Paul Whiteman Takes Out Ork

Hollywood—Paul Whiteman, who played his last dates as a bandleader on the west coast during the mid-40s, has been set for engagements with his new band (a 25-piece unit organized in New York) at the Last Frontier, Las Vegas (June 1), and at Reno's Mapes hotel (July 2). Wm. Morris office is booking. No Hollywood dates had been set at this writing.

## Philadelphia Orchestra, Toscanini In Top Spots

Chicago—The Philadelphia Orchestra, Eugene Ormandy, conductor, has been named the country's leading major symphony orchestra in a *Down Beat*-conducted poll of some 200 leading classical critics and artists. It took first place by a narrow margin over the Boston Symphony, conducted by Charles Munch.

And the leading conductor in the nation was adjudged to be Arturo Toscanini, famed director of the NBC Symphony.

### Other Winners

Other winners in various categories were the Louisville orchestra (minor orchestra); Jussi Bjoerling, tenor; George London, baritone, and Ezio Pinza, basso.

The female singers finished as follows: soprano—Zinka Milanov; mezzo—Jennie Yourel; contralto—Kathleen Ferrier.

Best new work recorded in the last year—so few ballots were filled out in this category, results were not definitive enough to post winners.

### Performances

Best recorded performances of the last year:

Symphony—Beethoven's *Ninth Symphony*, by Arturo Toscanini and the NBC Symphony (Victor); opera—*Così Fan Tutti*, by the Metropolitan Opera Company (Columbia); chamber music—Beethoven *Quartets*, by the Budapest String Quartet (Columbia); vocal—Magda Laszlo, singing *Italian Songs* (Westminster), and piano—

Badura-Skoda playing Schubert's *Impromptus* (Westminster). The first three winners in each category are listed on page 10.

## Cover Story

We thought a long time before deciding on a cover subject for this, our first annual Classics and Records special. And we wound up with two—Jimmy Durante and Helen Traubel, who to our mind are a great symbol of the constantly-narrowing line between "classical" and "populus" music. Long considered one of the great operatic stars, Miss Traubel has now appeared several times on television with Durante and has shown a huge and delightful sense of humor while teaming with one of the great men in show business (and a former jazz pianist, by the way). Jimmy, by showing Miss Traubel as a warm, natural person, did a lot to strip away some of the artificiality which has long been attributed to classical music. With this issue, we hope to do in a little way what Durante accomplished in one swell foop, as he might put it.



THE BROTHERS DORSEY, though they weren't scheduled officially to appear together on-stage until the middle of May, showed up as a team for the first time on April 17 for Easter weekend at the University of Virginia. The shots were taken at that date, with TD spurring

the band on as Jimmy solos at left, the boys clapping hands at center, and playing together with saxist Buzzy Brauner and trumpeter Doug Mettome. Doug has since been replaced by Lee Castle, who broke up his own band to join the Dorseys. A few days later, at Duke university,

Tommy and Jimmy dropped in to hear Ray Anthony's band and decided to sit in. The two top pics were taken there. At above left, that's bassist Don Simpson looking on. (Bottom photos by Robert E. Tenney, top shots by Kim Redlack.)

# Sales of Classics On Way Up; LPs Credited

By Will Leonard

Classical music is on the threshold of a boom.

Like every other category of the music and show business, it went into a decline when audiences declined after V-J day, thence into a sulk. It took a little teeny-weensy rut, the micro-groove, to jolt the classical music business out of its rut.

Long-haired music lovers shop around at length before investing in an album they intend to own *ad infinitum*. Their trade was such a small part of the record retailer's volume that he didn't bother much about them. The makers of classical records weren't much better. They printed a handful of each issue, then dared you to get hold of one.

### Came the LP

Then came the long-playing record, launching a cycle of new ideas whose end is nowhere in sight. The LP reduced the cost of records. It made possible sets of complete operas, many of them recorded in Europe by artists unknown in America.

The records made American reputations for the singers, who came here and mopped up in concerts. Their American concert reputations helped the sale of their records. European instrumentalists were taken up by the record pressers, proved worthy in innumerable instances, and went through the same blossoming process.

### Labels Sprang Up

Instead of four or five classical labels, there sprang into existence (Turn to Page 10)

# Hypnotist's Act Gets Hypo From Hipsters

By LEONARD FEATHER

Do you suffer from any musical frustrations? Have you ever felt that only your inhibitions prevent you from becoming a brilliant pianist, vocalist or mimic? According to Dr. Arthur Ellen, all you need is a little dose of hypnotism.

Dr. Ellen, whose card calls him a consulting psychologist, was called to my attention by Alan Dean, who claimed he had seen him work wonders with a pianist in Montreal. When Dr. Ellen reached New York I decided to check. I found he lives in Brooklyn and looks and talks like a song-plugger or an agent. He told this story:

"The pianist's name is Steve Garrick. He played when he was a kid in Budapest, but he flunked a theory test once and always had a subconscious frustration. Later he went to live in Canada.

### Couldn't Project

"He started a professional career at 18, but always felt he could do better if he had the ability to project himself. Under post-hypnotic suggestion, he played with all the inhibitions removed. He was oblivious to everything and everybody while he was playing."

Dr. Ellen drifted into show business a couple of years ago and now does a regular stage act, but he also frequently encounters individuals in the music business who are willing to "go under," judging from a series of fabulous anecdotes he told me.

### People's National Sinatra

One concerned a bank teller at the People's National Bank in Pittsburgh, Johnny Gorshin, who, it seems, had never done any professional singing. The hypnotist says Gorshin volunteered as a sub-

ject in Ellen's act one night, and was told, while in the trance, "You're a great popular singer—as great as Frank Sinatra." The result says Ellen, was that the bank teller was booked in the club for a week, following Ellen, and has been playing dates ever since.

Ellen, who is president of the Conference of World Hypnotists, then told me about a former name singer, once with such name bands as Boyd Raeburn's, who had become a narcotics addict. Ellen claims he kept the singer off dope by means of hypnotic suggestion long enough to put him through a successful record session.

### Bashful Bandleader

Bobby Cordillo, the very bashful bandleader at the Monte Carlo in Pittsburgh, was another named by Ellen. "He told me he was worried about not being able to speak up; he had made a radio audition emceeding a show, and couldn't develop the necessary confidence. I put him under and told him 'You are the world's greatest extrovert,' and arranged a signal—something like touching my handkerchief.

"Later, I gave him the signal, and the guy was a ball of fire; he kicked the piano stool away, played boogie-woogie standing up, and literally rocked the joint. They started to wheel the piano away, and he followed it—just wouldn't stop! Three weeks later he got a television contract."

Another incident, much-dis-

# Ventura To Coral; First Sides Ready

New York—Charlie Ventura has signed a term contract with Coral Records.

The saxophonist came to New York last week and cut his first sides under the new deal, using Roy Kral on piano, Sonny Igoe, drums, Max Bennett, bass, and vocals by Jackie Cain.

Ventura was contracted to Norman Granz for Mercury until recently.

In addition to his Coral sessions, he may be represented on the affiliated Brunswick label with an LP of numbers recorded at his Carnegie Hall concert in 1937, with an all-star band.

# Johnny Collins Cuts First Solo Waxing

New York—Johnny Collins, ace guitarist who has been traveling with Nat Cole since 1951, took advantage of the time off occasioned by Nat's illness to arrange for his first solo recording session.

He was signed to record eight numbers for a Blue Note LP, accompanied only by bass and drums.

Blue Note has also signed Kenny Drew, Buddy De Franco's pianist, for a series of solo sides.

... cussed, involves Benny Payne, Billy Daniels' pianist, who, according to many who saw it, did a vocal imitation of Billy that had even Billy, himself, marveling, but which Benny doesn't remember at all.

Many medical men and others pooh-pooh the whole thing as rank charlatanism, but Ellen, and certain musicians insist it's produced some truly unique performances.

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## Europe Jazz Lags Well Behind Ours: Peterson

By NAT HENTOFF

Boston—Oscar Peterson on his recent return from Europe had a number of cogent observations to make on the European jazz scene and its comparison with the American.

With regard to European jazzmen, Oscar said, "Of those I heard, I would say that the situation there is much like I remember it in Canada. The Swedish jazzmen, for example, are good musicians with sound classical backgrounds, but the only American jazz they hear—except for a few touring groups like ours—is on records, records that are sometimes outdated by the time they get there.

### Different Style

"As for live jazz, they hear and play among themselves, whereas in America, they'd play with all kinds of musicians, good and bad. They'd hear all kinds of styles. Jazz, after all, is an American art form and unless the European musicians can come here and be exposed to the raw, undiluted material of jazz, good and bad, they're apt to develop a subdued, synthetic Europeanized style.

"All of us who have learned jazz here have learned by playing with better musicians than we were at our beginnings, and have benefited by the competition and experience. In Europe, their jazzmen are closed-in, and so they're not liable to develop any major contributions to jazz."

Oscar Peterson



## Musicians All Offer Help To Sauter-Finegan

New York—The excitement was up to fever pitch last week in the Sauter-Finegan camp as the band rehearsed for its first break-in dates.

Leaders of the dual-control crew emerged beaming to tell *Down Beat* of their deep gratitude for the help and encouragement offered by musicians.

### Everyone Pitches In

"Stan Kenton called up twice to ask if there was anything he could do," said Bill. "All kinds of wonderful musicians have been sitting in on rehearsals, just to help us out. It's really a heartwarming feeling."

Following was the probable lineup for the initial dates:

Trumpets—Bobby Nichols, Joe Ferrante, Nick Traveis, and Al De Risi alternating with Doc Severenson; trombones—Sonny Russo Jimmy Thompson, and Gil Cohn (bas trombone); tuba—Harvey Phillips.

Reeds—Harvey Estrin, alto, flute, etc.; Al Block, tenor; another tenor; Danny Bank, baritone, and Wally Kane, second baritone and clarinet. Last named is a young discovery who is expected to be a major asset.

Pianist and bass were still not set; Mundell Lowe is on guitar; Betty Glamann, harp; two percussionists and a regular drummer, of whom only the previously reported Walter Rosenberger was definite, completed the lineup.

Sally Sweetland was set as girl singer; Stan Sawler, longtime Vaughn Monroe band-aid, is road manager. Sauter and Finegan will jump around the bandstand activating miscellaneous instruments.

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## No Trouble

Hollywood—Bud Brown, tenor man who headlines the 2 p.m. to 2 a.m. free-swinging jazz sessions at Zardi's, sounds of which can be heard for blocks in all directions, was asked for comment on Gerry Mulligan's problems with his audience, and what he, Bud, did about patrons who refused to be quiet while his band was playing. Without hesitation Bud answered: "At Zardi's, we just don't have no trouble that way."

## Josef Marais Lets Fly At Folk Music Purists

By DON FREEMAN

San Diego—Purists who oppose making any changes in folk music got a blast from Josef Marais of the Marais-Miranda team, leading exponents of South African folk music, during a recent stop-over enroute to a vacation in Edenburg.

Pausing to discuss their music in general (and their new Columbia record, *Take Off Your Jacket*, in particular), Marais let fly at "the so-called purists" who "insist that folk music—of any nation or area—can't be changed. If they have their way," he declared, "folk music ultimately will die."

### Lomaxes Termed "Foolish"

"The Lomaxes, for instance, were very much opposed to tampering with even a word or a musical phrase. This is foolish. Folk songs won't live unless the public can feel the meaning of the music, and the meaning must be expressed in terms of life today.

"So Miranda and I try to present folk music with our own interpretation. A change here and there for better understanding—but never do we change the spirit of the song, for the spirit, after all, is what makes folk music live."

Discussing their own work on wax, Marais—in whom the rare virtues of good humor and sharp intellect are wedded—declared himself puzzled by the reaction of certain disc jockeys who term the Marais-Miranda music "different."

"You know what they tell us? They say they take our records home and like them very much, but they never play them on the radio. 'Different,' they say. Nothing else, just 'different.'"

### Quality Winning Out

Asked whether "different" might be one way of indicating quality—an attribute lacking in much popular music—Miranda, the Dutch-French charmer, asserted that quality "is coming ahead these days."

"You know that after Andres Segovia appeared on Ed Sullivan's TV show, the next day the sale of Spanish guitars shot 'way up. And, of course, the reception to Segovia was simply wonderful."

"It shows," put in Marais, "that when people are exposed to quality, they respond."

"Now, then," we asked, "what if the disc jockeys would play the Marais-Miranda records, instead of taking them home?"

They both smiled.

"That would be very nice," said Marais.

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## Caught In The Act

Kitty Kallen, Sharkey Bonano, The Empire Room, Chicago

Perhaps no singer in the past year has gained such momentum as Kitty Kallen. She's run the gamut of radio, band singer, lead in *Finian's Rainbow*, platter performer, and in the last few years as a single. However, in most cases, her many talents were confined to the usual femme chirper slot.

In her present stand at the Palmer House she reveals several new facets—she's now an accomplished comedienne and an able

dancer. In fact, this is a new personality with little vestige of the old except for her tap rendition of *Gloucester*. The rest of the act, capably restyled by Sonny Skylar and Eli Bass, has three clever bits of special material loaded with laughs. Pretty colleen works with the Sharkey Bonano Dixieland group and has a ball strutting around the room with the leader as the crowd roars and stamps its feet as they parade through the aisles. Kitty should be ready for a record date with one of the majors.

Sharkey does three numbers that he has recorded, although not all in the strictly two-beat idiom. His best is the *Saints Go Marching In*, which he does with Miss Kallen. Eddia O'Neal returned to the room after an eight-month absence, and it's evident that his many friends showed up on opening night, sending up a cheer as he stepped onstand.

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Concert Review

Jazzman Talbert Makes The Grade As Classicist

Tommy Talbert, jazz pianist and arranger, has become Thomas Talbert, concert composer and conductor. It happened officially at Carnegie Recital Hall April 23, when a

couple of hundred friends, critics and music lovers half-filled the small hall to listen to Talbert's works.

There was no jazz here, though a couple of classical reviewers insisted on reading jazz into the performances. But it can be said safely that, but for jazz—and the electric guitar generally associated with it—there would have been no such work as *The Wharf*, a short programmatic piece built around Johnny Smith's guitar, accompanied by strings and woodwinds. And certainly Kai Winding's solo passages lent a jazz sound to parts of the *Atmospheric Pieces For Sextet*.

Talbert's writing showed fine

workmanship, entitling him to serious consideration among contemporary composers. There were occasional apparent flaws in performance that may have been due to insufficient rehearsal. High spots were the *Rhapsody for Cello And Orchestra*, featuring George Koutzen; *Summer Evenings*, a fantasy for flute and strings with flute by Joseph Soldo; and a song cycle of three poems by Ernest Dowson in which Annette Warren did an amazingly capable job of singing notes at weirdly-placed intervals to a background that might have driven a less musically singer to distraction.

—Jan

Counterpoint

By NAT HENTOFF

Jazz would seem to be at the beginning of a new stage of development—the combination of improvisation with extended form. There have, of course, been attempts at large-scale composition in jazz before, but not until now have there been so many jazzmen with the capacity to play, think, and write within a larger framework than the usual theme and variations on the melodic line and/or chords of a pop or traditional tune.

This increasing concern for form was inevitable as the younger jazzmen received more thorough musical training than their predecessors and became more intimately acquainted with classical music.

Many became aware of one weakness of jazz up to now—its essentially transitory nature, however immensely satisfying the experience of the moment. Classical critics who also dig jazz to some extent have pointed out that Beethoven's *Seventh* or Bartok's *Concerto For Orchestra* stay in the mind and emotions because they are remembered as organic wholes, whereas in jazz, except for

records, we remember mostly fragments of a memorable musical experience.

Problem Of Expansion

The problem is whether it is possible to retain the improvisatory freedom of jazz while expanding its structure. I think the answer is yes, though so far there have been few works to support the affirmation.

On the one hand, we've had the tradition of "symphonic jazz" from Gershwin's fatulent concert works to Bob Graettinger's unfortunate,

aridly-derivative *City Of Glass*. This stillborn type of music occurs when impressionable composers imperfectly digest the discoveries of their classical forebears, attempt to translate them into a notated jazz idiom, and fail to achieve either freedom or significant form.

Stravinsky Missed It

From the other direction, when brilliant classical composers like Stravinsky attempt to write in jazz terms, nothing much happens except for a series of interesting but orphaned sounds. *Ebony Concerto* was static because Stravinsky was working with an abstract idea of jazz. He had no real experience in it, and so the work didn't swing.

The extended jazz work, therefore, will have to be created by a man thoroughly a part of jazz, a man who is, himself, a swinging soloist, who knows the intrinsic feel of jazz improvisation by experience as well as theory. He must also have the taste to avoid the Kenton-like use of effects for 'their own sake and the knowledge of classical music to avoid immature copying.

Duke Noted

Of the earlier experimenters, Duke Ellington is easily the most important. None of his large works has been wholly whole, perhaps because Duke cannot sustain his inventive powers over a large area, but sections of *Reminiscing In Tempo*, *Black, Brown and Beige*, and others were nascent successes. Duke is still working on the problem and has been writing a concerto grosso for his band and a symphony orchestra that may be another forward step.

And the younger jazzmen have begun. John Lewis has written a set of two-part inventions for himself and Milt Jackson. Oscar Peterson has composed a work for his trio and orchestra—also concerto grosso—as well as a minuet in jazz that begins and ends in classical form. Both works allow for improvised sections. Teddy Cohen has also been writing in more complex forms as has Gerry Mulligan, and the early Brubeck octet sides indicate that Brubeck and Dave Van Kriedt are also potential contributors to this new era of jazz.

Eventual Formula

Barney Keasel in a recent conversation summed up what will probably be the eventual basic formula: "There will have to be an interplay between improvised jazz solos and the written sections. Each will be a relief for the other and will be complementary. The forms, themselves, will evolve at first into rhythmic equivalents of classical forms, but unless there are freely-improvised solos, it'll be something other than jazz."

And there is a firm precedent for the successful use of this formula in classical music. There were the improvised alleluias in Gregorian chants, the gradual feeling of polyphony that led to the melodic and ornamental improvisations of the 17th century together with the harmonic and melodic improvisations that came by means of the figured bass. Bach, Handel, Frescobaldi, Mozart, Liszt were great improvisers in performance, and today there is the astonishing French organist, Jeanne Demessieux, who recently rocked Boston's Symphony Hall with her improvisations within a fugue—the subject of which was given her only three minutes before she played it.

Now, in terms of contemporary jazz, jazzmen have demonstrated a startling ability to improvise also with an implicit sense of more and more complex structure—harmonically (Parker and Powell) and contrapuntally (the Brubeck and Mulligan units). If this ability is used within larger works based on the Afro-American material of jazz, in which written sections are alternated with pulsative jazz solos, there is no reason why another dimension of freedom within form cannot be achieved by our ablest jazz performer-composers.

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SCATMAN CROTHERS greets guests Jeff Chandler and Marilyn Maxwell at a party held on the set of Universal-International's forthcoming *Walking My Baby Back Home*. Scatman will get feature billing, with co-stars Donald O'Connor and Janet Leigh.

Movie Music

# H'wood Using Musicals To Alleviate Its 3-DTs?

By CHARLES EMGE

Hollywood—Despite its writhings in the throes of 3-DTs, the film industry also appears to be on the verge, if not over the edge, of a plunge into a cycle of pictures dealing with classical music.

Oddly enough, one of the few major studios that does not have something of this kind either in the planning or production stage is 20th Century-Fox, from whence came *Tonight We Sing*, the Sol Hurok biofilm with Roberta Peters, Ezio Pinza, and the voice of unseen Jan Peerce, that undoubtedly touched off Hollywood's current revival of interest in the boxoffice possibilities of classical music.

However, 20th is known to be negotiating with Miss Peters, generally held to be the comeliest operatic star lured to Hollywood since the late Grace Moore, and it's likely something will be set just as soon as 20th offers the singer a satisfactory picture. Miss Peters is probably well aware of some of Grace Moore's adventures in Hollywood and is not going to be caught in a film in which she will be called upon to do *Minnie the Moocher*. (That actually happened to Grace Moore.)

But whatever Miss Moore thought of Hollywood, Hollywood thought a lot of Grace Moore—at least enough to give her its highest tribute, the biofilm "based on her life." It's in production at Warner Brothers with Kathryn Grayson in the lead and Merv Griffin, the former Freddy Martin singer, in one of the principal male roles. The music ranges from such World War I song hits as *Smiles* to excerpts from the operas in which the singer starred.

MGM's *Interrupted Melody*, in which Greer Garson is to portray the role of Wagnerian soprano Marjorie Lawrence (whose career was almost ended by a polio attack) to soundtrack recorded by Miss Lawrence, has been put over to next year, but MGM has supplanted it with what may be one of the studio's most ambitious musical ventures since the Caruso opus. This one, entitled *Rhapsody*, will star Elizabeth Taylor and Vittorio Gassman and will feature Brazilian concert pianist Claudio Arau and the 16-year-old violin prodigy, Michael Rabin.

At Paramount something big is being developed for Anna Maria Alberghe, the 15-year-old coloratura who made her major screen debut with Rosemary Clooney and Lauritz Melchior in *The Stars Are Singing*. Anna Maria's next picture was to have been Paramount's first 3-D musical, *Red Garters* (Joanne Gilbert, Rosemary Clooney, Guy Mitchell) but fortunately someone awoke to the fact the youngster's ability and personality called for and warranted a special vehicle tailored to her special talents.

Columbia, which has six large-scale musicals scheduled for 1953 production in its new Vitascope process (another variation of 3-D or pseudo 3-D systems), is preparing two "heavy music" projects. One is *The Franz Liszt Story*.

Columbia is not ready to divulge any details on the Liszt story and treatment, but as in the case of the same studio's highly successful *A Song to Remember*, is expected to use a name actor in the title role working to soundtrack solos recorded by a top-ranking concert pianist.

Columbia paid Jose Iturbi a huge price to record the solos. Cornel Wilde appeared to play in the Chopin picture, but Iturbi's name was never mentioned in any official publicity or exploitation on the picture.

Also on Columbia's 1953 production schedule is *Debut*, announced as "the long-awaited backstage story of grand opera in this country and in Italy and featuring many famous operatic arias which have thrilled music lovers for generations."

No castings have been announced for either the Liszt picture or *Debut*, but it's a safe bet that Columbia is making every effort to get the above-mentioned Roberta Peters, whose extraordinary success at the Met when called in on short notice to sub for Nadine Connor in *Don Giovanni*, is said to have suggested the story of *Debut*, an original by Allan Scott.

# We're Just Trying To Be Natural: Jackson-Harris

By Ralph J. Gleason

"We put it all in one word—organization." Thus spake Chubby Jackson in explanation of the incredible sound of the Jackson-Harris Herd, a musical unit containing only six men but coming on like 60.

The Merry Madcap of Music recapped the history of the group for me something like this: "Bill and I were disgusted with the musical scene in New York. It got so bad you didn't know who you were playing with. One night it was one guy, the next somebody

else. So we asked ourselves, what gave us our great kicks in the Herman Herd, what did that music have, and we came up with the answer—organization.

Happy Marriage

"So we organized. It's the happiest musical marriage in life. We haven't had an argument yet. We think alike. Neither guy is actually the leader. Bill beats off the tempos. I trust his judgement. He learned about tempos from Benny Goodman, and he knows.

"What we're playing is the kind of music that actually was the strength of the Herman Herd of

1945—the music we believe in. Tunes we wrote ourselves. It has dynamics and emotional drive. It's our music. We've had the book written so we sound like 10-12 instruments. This is simply the way we feel in our horns; it expresses our feelings toward music, it's music from our eyes.

Bring Back the Roar

"We want to bring back that old roar. There's been too much coolness in jazz. We want to bring back that old feeling when music was anything but cool. When it was exciting. Dynamics have been fluffed off too long. Suppose I talked to you all the time in a monotone? And we have humor. Tongue-in-cheek humor. We poke fun at ourselves, and we entertain.

"We are not imitating persons one. All we ask of the powers of truth is to let us be ourselves," Chubby stated simply.

Now, how in the world can you do anything but say "Amen" to a testament like that? And when it's backed up by a roaring, shouting, swinging thing that lifts up every foot in the club, makes everybody move his body, all you can do is to shout "GO!"

A Pure Joy

Frankly, the Jackson-Harris Herd is the best instrumental small band I have heard in years. Their swing, their humor, their change of pace, and their great blowing sound is a pure and simple joy.

In little Joe MacDonald from Boston (a graduate of the Charlie Spivak, Larry Clinton, and Nat Pierce bands) I firmly believe they have been lucky enough to find the reincarnation of Davey Tough.

He is one of the most musically-intelligent drummers I have ever encountered. Listen to this statement: "I think in terms of one thing only—time. No solos, no bombs to detract from the story the man up front is telling. My job is to keep those guys up front happy, and if I do that and don't get credit for it from the public, that's all right. I'll be happy here in my heart."

Now beat that.

# Mulligan's Blast Was Just An Act: Rumsey

Hollywood—"Gerry Mulligan is just putting on his act. I think he's nuts if he figures he can win a following for his music by insulting customers at the Haig just because some of them insist on talking and having a few laughs while he's playing."

That's the comment from Howard Rumsey anent the remarks of Gerry Mulligan, who has been insisting—and strenuously—that patrons at the Haig accord him and his fellow-musicians an absolute silence during their musical offerings (*Down Beat*, May 20).

The Mulligan Brush-off

In explaining his stand, Mulligan disposed of Rumsey's Lighthouse sessions—or jazz concerts, as Rumsey prefers them to be known—with the comment:

"I know the people talk, laugh, and carry on down there at the Lighthouse where Rumsey and those fellows (Shelly Manne, Shorty Rogers, Jimmy Guiffre, Milt Bernhart, Frank Patchen, et al) play—but they blast all night long, anyway, so it doesn't bother anyone."

No Gerry Fan

Rumsey, who kept the spark of progressive jazz burning at the Lighthouse on the coast during its darkest hours and is going stronger than ever after four years, is not a Mulligan fan. He says:

"Mulligan and the fellows in his quartet are very fine musicians (Chet Baker, Larry Bunker, Carson Smith), but Gerry, a great arranger, is going backwards, not forwards in music. That free-swinging, extemporaneous improvising idea of his has been supplanted in modern jazz by the idiom in which musicians are important as composers.

"Mulligan is reverting to the old jam session idea in his musical

thinking. His records are great, though limited in scope, because everything is worked out in advance and memorized. But at the Haig, after they have run through a few of their prepared things, they sound like they are merely experimenting.

"At the Lighthouse we don't experiment on the job—we play music."

The Haig management—so far—is backing Mulligan. Said assistant manager Dick Bock:

"Gerry is right. We're back of him on his stand. And if anyone in the Haig gets noisy while Gerry is playing, we tell him to shut up or get out!"

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Hollywood—It's reported that Warner studio, preparing the Grace Moore biofilm for release under the title *So This Is Love*, may decide to switch titles. Occurred to someone that cynical reviewers, by accident or design might re-punctuate title to read: *So This Is Love?*

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**DOGGY AFFAIR** was this shindig at which Patti Page received gold disc, marking millionth copy of her *Doggie in the Window*. Singer is shown accepting disc from Mercury records vice-president, Art Talmadge, at "pooch party" at Chicago's Ambassador hotel, while local deejays look on. Pictured are Jay Trompeter, Bob Porter, Linn Burton, Talmadge, Lee Petrillo, Miss Page, Hal Tate, Ed Fohrman, Jim Lounsbury, Sam Evans, and Jack Eigen.

**EVERYTHING'S O-KAYE** at Chicago's Black Orchid, judging from beaming countenances of club host, Benny Dunn (far right), and members of Mary Kaye trio, snapped by photographer on recent opening night. Left to right are Frankie Ross, comic and drummer; Norman Kaye, singer-bassist; and, of course, top woman, herself, Mary Kaye. Group, sharing bill with satirist Marshall Izen and Irish baritone Gene Terry, was slated to be followed by Herb Jeffries on May 26.



**BRUSH TREATMENT** is given two ways here as Lorry Raine applies bristles to cymbals at Ben Pollack's Hollywood club, while Pollack gives singer's efforts the brush by just bristling. Lorry should care. Her current record of *A-Wooin' We Will Go* was recently five-starred in *Down Beat*.

**HAND-TO-EAR BOOGIE** is not title of number famed musician at right is recording above. Name of tune on which Duke Ellington is concentrating is *Satin Doll* and waxing session shown was Duke's first for Capitol records. At left, arranger Billy Strayhorn.

**SHE'S SWAMPED**, but she's not Chloe. Girl deluged by records is singer Rosemary Clooney, currently starred in Paramount's *The Stars Are Singing*. Photographer caught her making like a disc-collecting hobbyist, because she's just been named National Hobby Queen for 1953.



**DIVING DIVA**—That's Patrice Munsel, Metropolitan Opera thrush, who's currently plunging into hefty film assignment in title role of S. P. Eagle's forthcoming biofilm, *Melba*, based on life of famed soprano. Picture is being shot in England for United Artists release.

**LITTLE JAZZ** session is what well-known gents above were blowing up recently when ace lensman Bob Parent caught this action shot at Lou Terrasi's club in New York. Slam Stewart side-tracks that bow, waits chance to use it, as he plucks base behind trumpet of Roy Eldridge.

# The Jazz Scene Today

(Ed. Note: This is the first in a series of articles that will appear intermittently in *Down Beat*. Written by many of the leading jazz men of all idioms.)

(During the course of an appearance before the Newman Club at Boston University, Dave Brubeck was asked a number of questions by members of the audience. His ad lib answers were tape-recorded and from them, with Brubeck's permission, this statement of his jazz beliefs was assembled by Claire Kolbe. It originally appeared in *Campus*, the Boston University magazine, and was later revised by Dave.)

By Dave Brubeck

"... In New Orleans, of course, is where it all started. Kind of a combination of cultures, the fusion of which produced a uniquely American art form. There was the African influence, you know, the drive, the beat. Then, via French New Orleans, from Western Europe came the harmonic sense, the tonal structure, the instruments employed.

Today, in addition to these primary influences, there are the newer influences of contemporary serious composers: Bartok, Stravinsky, Milhaud, and others.

### No Challenge In Dixie

You ask about Dixieland today. I don't see any challenge in it for a young kid. Makes me sick to see a young kid playing Dixie... if that's all he can play. From an audience standpoint, it's even worse; there's so little challenge in it. Then you're limited to tonic, subdominant, dominant chords in practically all tunes.

One great thing about Dixie, though, is its use of counterpoint, which was lost in swing, where everything was arranged for unison, or the soloist playing against the rhythm section with no interplay between trombone, trumpet, and clarinet. You always have that in a Dixie group, and it's wonderful, a wonderful freedom.

Now, take a group like Lennie Tristano's, which added onto that same feeling, made it atonal, the chord progression more intriguing and challenging. But for a young kid to become a two-beat musician? Well, that's like a concert pianist studying Bach all his life, ignoring Bartok, Schonberg, Hindemith, Stravinsky, Milhaud.

### Why Do Kids Dig Dixie?

Why is it the Dixie audience is so much larger than that for contemporary jazz? Could this be one of the reasons: a lot of kids like to do what their fathers did, and their fathers listened to Dixie. You know, they get to school, join the same fraternity, they get all hung up in tradition and forget about, or are afraid to reach out for, something new. Maybe that's true here in Boston. I know in Berkeley, Calif., the whole town's square... which is kind of like a disease in a town.

All the devices of serious music can be incorporated into jazz and probably have been, but the more you study, the more you become aware of certain things you can do.

### A La Prokofiev

Let me tell you about something I did after reading one critic's description of a jazz arrangement. He wrote, "Most jazz arrangements start with a huge introduction that sounds like Prokofiev and then goes into some terrible melody for three minutes; then it goes out with a Prokofiev ending... and that's an arrangement."

After reading that, I decided to write an arrangement that would hold together on *The Way You Look Tonight*, and I think it worked. First comes the intro—two horns, just playing counterpoint; then, still with the two horns playing counterpoint, I put in *The Way* on the piano.

In the bridge, just for fun, I changed the chords 82 times in a row, just to keep it moving har-



Dave Brubeck

monically... And then at the end of the tune, to make it have more unity, I put the first eight bars and the bridge together.

### Old As Mozart

That's a trick as old as Mozart in classical music, and one used by Stravinsky, Milhaud, Bartok, and other contemporaries all the time, but that's the first time it's been used in modern jazz that I know of. So those are some of the devices we're using—these old tricks that have proved themselves as good, sound, musical theory.

Ideas are by far the most important thing. Technique can be a hindrance for, as in learning to play any instrument, once you learn to play and have all these things "under your fingers," there is a tendency to become overly-formalized. When there is not complete freedom of the soloist, it ceases to be jazz. Jazz is about the only form of art existing today in which there is this freedom of the individual without the loss of group contact.

### Freedom In The Middle

When we play arrangements, we try to get our freedom in the middle. We start with an arranged chorus, and then it's completely free for as long as the soloist feels like playing, and then it goes out with an arrangement. And when we're playing well, the out parts are ridiculous, usually, because the inner parts have come up to the

level where you're truly improvising.

You're above what you can usually write in the jazz idiom. And that's what is so amazing about jazz. When you hear something that's really inspired, it projects to an audience, projects to all the musicians, more than anything you could write.

### Not Progressive

People ask me why some of us are annoyed with the labels that have been pinned to our music. Call it contemporary. You can't really call today's jazz "progressive," because Jelly Roll Morton was doing the same thing 30 years ago... so why use the term?

Kenton? Well, there's an example of why not to use it. I don't think he or any of us are doing anything today that hasn't been done before by Stravinsky, Bartok, and the others. I'd like you to name me something that's completely fresh and progressive in jazz. Your best example would be Lennie Tristano... and Hindemith and Schonberg are much farther out on the atonal limb than he, or any of us, and certainly they are exploiting the 12-tone system and atonality.

### Kenton Drives A Wedge

What Kenton is doing is going more or less out in front of the rest of us with that tremendous personal drive of his, attracting a great amount of publicity. He's actually establishing an audience for Tristano, Gerry Mulligan, and myself, and other groups like ours, so I love him for it. Now I don't say I appreciate all the music he's done. His early stuff was wonderful, had the feel of jazz like I've never seen before.

Then, you've got to classify what's going on in jazz: two things, either improvisation or composition... That's why so many things done now fall short—for they are put out as composition while they don't have the form, the thematic material, or the development of any of the great contemporary composers. And as soon as you write something down, you compete with all composers.

### Offers Freedom

But I would like to say one thing about Kenton. Who is offer-

ing to the young American composer anything near what Kenton is offering in terms of freedom to his arrangers? For that he deserves great credit.

Someone recently asked me, to go on to another phase of contemporary jazz, why doesn't Tristano use brass? They forget or haven't heard about Gerry Mulligan who uses no piano—just trumpet, baritone sax, bass, and drum. He's all contrapuntal, won't tolerate piano playing a chord, so there are always two lines.

What I'm getting at is that whether Lennie uses piccolo and bassoon makes no difference. With Tristano and Mulligan the idea is two lines or three lines, and whether it's brass or reeds isn't basically important.

### Need Pioneers

If you accuse them of being too far out, or being unintelligible, remember that somebody has got to be ahead. The public is constantly bringing things down to the lowest possible level. Check record sales—just about one percent are jazz sales, and in that one percent only a small fraction is contemporary jazz.

And all the gimmicks you hear being used in popular music lack inspiration. The best sound usually comes the first time you do something. If it's spontaneous, it's going to be rough, not clean, but it's going to have the spirit which is the essence of jazz.

### Group Feeling

The important thing about jazz right now is that it's keeping alive the feeling of the group getting together. Jazz, to make it, has got to be a group feeling and a group feeling for everyone concerned at the time.

In other words, when we're playing well, I consider the audience as important a factor as the guys on the stand. One deadhead in the front row can ruin the night. It's

## Poulenc Opera Set For Boston Premiere

Boston—Highlight of the second annual Brandeis University Festival of the Creative Arts will be the first American performance of Francis Poulenc's *Les Mamelles de Tirésias*. Directed by Leonard Bernstein, professor of music at Brandeis, the festival from June 10 to 14 will be concerned with the "spirit of comedy" in contemporary ballet, opera, films, paintings, poetry, and theater.

Poulenc's comic opera will be produced by the Lemonade Opera Company of New York with a cast including members of the Metropolitan Opera company. Mr. Bernstein will conduct members of the Boston Symphony orchestra.

too bad they don't dance to jazz any more, so that it becomes a complete group expression.

I'm sincere in this audience participation thing. We made some experiments at an Army mental institution. Those guys in the psychopathic wards were the best audience we ever had. We always played our best there, by far. These men were complete cats—hadn't moved for years, but started to beat their feet when we played.

One who hadn't talked for years started to sing. We got more through in half an hour than the doctors ever had. That's on record, too.

Also, in this experiment, the recorded music meant nothing to the patients. They needed the human warmth of the musicians there in the room with them.

So it isn't always the music; it's the trading back and forth of human emotion which you find in jazz that you rarely find in the concert hall.

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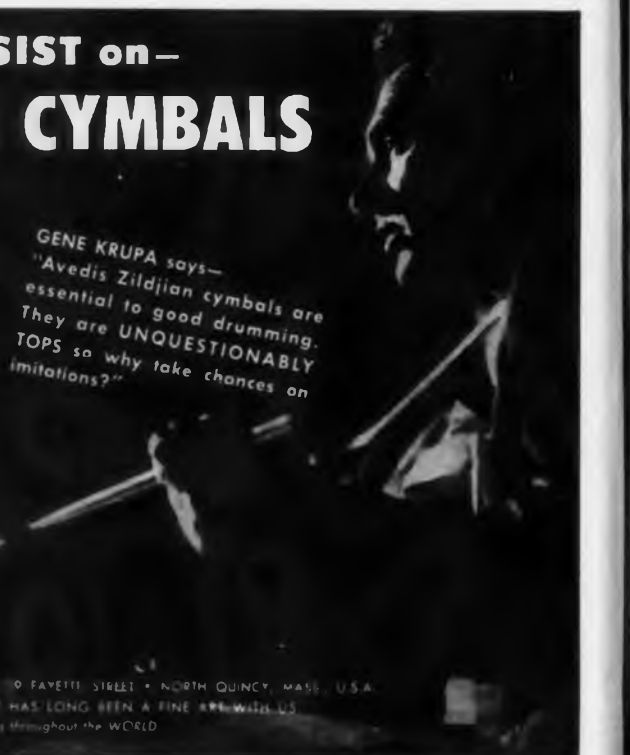


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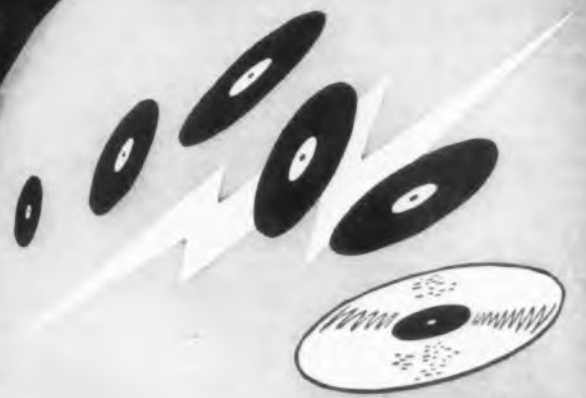
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# Complete Results Of 1st Classics Poll

## Classics Move

(Jumped from Page 2)

- Best Major Orchestra**
- 1) Philadelphia Orchestra (Eugene Ormandy, Conductor)
  - 2) Boston Symphony (Charles Munch, Conductor)
  - 3) NBC Symphony (Arturo Toscanini, Conductor)

- Best Minor Orchestra**
- 1) Louisville Orchestra (Robert Whitney, Conductor)
  - 2) Houston Symphony (Efrem Kurtz, Conductor)
  - 3) Pittsburgh Symphony (William Steinberg, Conductor for '53-'54 Season)

- Best Conductor**
- 1) Arturo Toscanini (NBC Symphony)
  - 2) Dimitri Mitropoulos (New York Philharmonic)
  - 3) Charles Munch (Boston Symphony)



Zinka Milanov

- Male Singer, Tenor**
- 1) Jussi Bjoerling
  - 2) Jan Peerce
  - 3) Ferruccio Tagliavini

- Male Singer, Baritone**
- 1) Leonard Warren
  - 2) Robert Merrill
  - 3) George London

- Male Singer, Basso**
- 1) Ezio Pinza
  - 2) Cesare Siepi
  - 3) Boris Cristoff

- Female Singer, Soprano**
- 1) Zinka Milanov
  - 2) Bidu Sayao
  - 3) Helen Traubel

- Female Singer, Mezzo**
- 1) Jennie Tourel
  - 2) Rise Stevens
  - 3) Kerstin Thorborg

- Female Singer, Contralto**
- 1) Kathleen Ferrier
  - 2) Eleanna Nikolaidi
  - 3) Marian Anderson

**Best New Work Recorded in Last Year**

So many ballots were not filled out in this category that the final results were not decisive enough to warrant awarding positions.

- Best Recorded Performance of Last Year**
- Symphony**
- 1) Beethoven, *Ninth Symphony*, by Arturo Toscanini and the NBC Symphony (Victor LM 6009).
  - 2) Mozart, *Clarinet Quintet*, by the New Italian Quartet and An-



Jussi Bjoerling

- 2) Ibrahim, *Fourth Symphony*, by Bruno Walter and the New York Philharmonic (Columbia ML 4472).
- 3) Mahler, *Song of the Earth*, by Kathleen Ferrier, Bruno Walter, and the Vienna Philharmonic (London L.I. 625, 626).

- Opera**
- 1) *Così Fan Tutte* (Mozart), by the Metropolitan Opera Company (Columbia SL 122).
  - 2) *Lulu* (Berg), by Steingruber, Weiner, Hafner, and the Vienna Symphony (Columbia SL 121).
  - 3) *La Bohème* (Puccini), by Arturo Toscanini and the NBC Symphony (Victor LM 6006).

- Chamber Music**
- 1) Beethoven, *Quartets*, by the Budapest String Quartet (Columbia ML 4576 to 4586).
  - 2) Mozart, *Clarinet Quintet*, by the New Italian Quartet and An-

- toine DeBavier (London L.I. 573).
- 3) Mozart *Quartets* Nos. 22, 23, by the Roth String Quartet (Mercury MG 10134).

- Vocal**
- 1) Magda Lanzo, *Italian Songs* (Westminster 5119).
  - 2) Kirsten Flagstad, *Selected Grieg Songs* (Victor LM 99).
  - 3) Hilde Gueden, *Mozart Arias* (London LS 681).

- Piano**
- 1) Schubert, *Impromptus*, by Badura-Skoda (Westminster WAL 205).
  - 2) Beethoven, *32 Sonatas*, by Wilhelm Kempff (Decca 9579 to 9592).
  - 3) Barber, *Piano Sonata*, by Vladimir Horowitz (Victor LM 1113).



Ezio Pinza

a couple of hundred. There were so many good records that individual libraries attained sizes they never knew before.

Record manufacturers began competing in high fidelity techniques with fancy names implying horizonless ranges of frequency and audibility. Record buyers began demanding better equipment on which to play their new toys. The hi-fi craze bloomed, and the hi-fi industry was born.

**Constantly Improving**

Every month brings a new improvement in recording techniques and in reproduction. The record industry is unrecognizable by the standards of 10 short years ago, yet it's only on the threshold of the big boom.

A small percentage of the longhairs own the hi-fi equipment they need and desire. Some of them still are switching out of 78-rpm into LP. The 33 1/3 realm, territory of the longhairs, is being opened up by recording explorers who seem bent on putting everything ever written into microgrooves. The ground already covered is enormous, but it's only a small part of what will be done in the next few years. The longhair, after all these years of neglect, never had it so good.

## Audio Industry Survey Planned

A survey of the audio industry, to determine its actual conditions, trends and attitudes, soon will be undertaken by members of the manufacturing, distributing, representation, and promotion ends of the trade, Larry Epstein, sales manager of University Loudspeakers, Inc., has announced.

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| Louis Armstrong              | Dimitri Mitropoulos                             | Jo Stafford       |
| Zino Francescatti            | Bruno Walter                                    | Gene Krupa        |
| Oscar Levant                 | The Philharmonic Symphony Orchestra of New York | Mildred Bailey    |
| Richard Tucker               | Guy Mitchell                                    | Champ Butler      |
| The New Benny Goodman Sextet | Rosemary Clooney                                | Leopold Stokowski |
| Liberace                     | Dorothy Kirsten                                 | Sarah Vaughan     |
| Doris Day                    |   | Johnny Ray        |
|                              |   | Andre Kostelanetz |

Artists mentioned in illustrations: BERRY GOODMAN, ANDRE KOSTELANETZ, SAMMY KAYE, JO STAFFORD, ROSEMARY CLOONEY, LIBERACE, DORIS DAY, ARTHUR GODFREY.

# Must Look To Records For Operas These Days

STRAVINSKY: *Oedipus Rex*. Cologne Radio Symphony Orchestra and Chorus—Igor Stravinsky, with narration by Jean Cocteau. COLUMBIA ML4644, 12". Performance ★★. Recording ★★.

VERDI: *Il Trovatore*. Metropolitan Opera Association—Fanny Clova. COLUMBIA SL133, two 12". Performance ★★. Recording ★★.

CONTEMPORARY OPERA: Emanuel List, Kurt Baum, Hilde Zadeh. REMINGTON B199-123, 12". Performance ★★. Recording ★★.

BELLINI: *La Sonnambula*. Lina Pagliughi, Ferruccio Tagliavini, Cesare Siepi, Cetera chorus and Radio Italiana orchestra—Franco Capanna. CETRA-SOBRIA 1240, 3 12". Performance ★★. Recording ★★.

GLUCK: *Iphigenia on Tauris*. Patricia Neway, Leopold Simonsen, Pierre Molet, Paris Conservatory orchestra—Carlo Maria Giulini. Performance ★★. Recording ★★.

By WILL LEONARD

There's no such thing as an "opera season" in the opera houses anymore, because there's practically no opera left, excepting the Met. There's no such thing as an operatic season in the record business for a much healthier reason—the record makers have found the customers are in the market at any time of the year, instead of waiting until the first snowfall, as they did in the days when the carriage trade in even the hinterland cities used to amirk at the society page cameraman in the lobby on opening nights.

Stravinsky's *Oedipus Rex* is a combination of opera and oratorio into a kind of music the old time society toff couldn't abide. It sounds younger than its 26 years, more theatrical than an oratorio has any right to be, less fluid than an opera should sound. Peter Pears' singing of the title role is the most compelling, as well as the lengthiest, though Martha Moeld, Heinz Rehfuss, Otto von Rohr, and Helmut Krebs comprise a strong cast.

### Spoken In French

The performance is in French, and Cocteau, who made the adaptation from Sophocles, reads the narration in his native tongue. Singing in a foreign language is readily acceptable; the spoken word (as in the case of last month's *L'Histoire du Soldat* album) is exceedingly distracting.

There are two versions of Columbia's splendid new *Cavalleria Rusticana*. In one album of six sides it is paired with *I Pagliacci*, as it invariably is in the opera house. In another, of four sides, the final surface contains four Verdi overtures. Richard Tucker as Turiddu, Margaret Harshaw as Santuzza, Mildred Miller as Lola, Frank Guarrera as Alfio, and Thelma Votipka as Lucia make a stirringly melodramatic show of the old Frankie-and-Johnny variation. In fact, they top the La Scala version, previous best on LP.

### Too Diverse

Helter-skelter vocal selections aren't ideally suited to long-playing presentation, and Remington's Contemporary Opera disc, with numbers from *Der Rosenkavalier*, *Turandot*, and *Die Tote Stadt* is too diverse for frequent playing in the record's entirety. The reverse side, with a series of standard opera overtures played by the Austrian State symphony under Vittorio Gui is better balanced.

Odd that Cetra which has prowled some obscure and devious byways of the opera literature, hasn't gotten around, before this, to Bellini's *La Sonnambula*, which was fairly familiar to American audiences only a generation ago and still possesses a great deal of charm. Pagliughi is something of a show stealer in this competent performance, the redoubtable Tagliavini straining too often at the leash.

Gluck's *Iphigenia in Tauris* is an opera of secondary importance; this performance, recorded last year at the Aix-en-Provence festival, is of secondary quality, and the album is noteworthy primarily because it closes one more gap in the operatic catalogue. Neway and Simoneau are the only singers who distinguish themselves.

## CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### NEW DIRECTIONS

| DISC DATA  | RATINGS                                  | COMMENTS  |
|--|--|---|
| JOHN VINCENT: Quartet No. 1. American Art Quartet. CONTEMPORARY C3003, 10".                          | ★★★★<br>Performance<br>★★★★<br>Recording | ● Contemporary, as the label specifies, but comfortably old-fashioned in this well-turned opus from the pen of an UCLA podiatrist. It's delightful at the first hearing and proves durable under repetition, an argument for the tenacity of its construction, not at once noticeable because it is so lightly, melodically ingratiating.   |
| FESTIVAL OF CHORAL MUSIC. Choral (Chamber Group of Pamplona)—Luis Mercedes. WESTMINSTER WLS106, 12". | ★★★★<br>Performance<br>★★★★<br>Recording | ● As our star system will indicate, the performance in the thing, as this disc. The Pamplona chorus, created only eight years ago, has a breathtaking precision of attack which seems to indicate decades of training. There's no great dexterity of intonation or phrasing, but the military exactness of the program is unique.   |
| VICTOR HERBERT: Mantovani and his orchestra. LONDON LL744, 12".                                      | ★★<br>Performance<br>★★★★<br>Recording   | ● This is one of those "sleepers" that become a smash hit despite all the odds. Mantovani plays lush arrangements of tired antiques like <i>48 Hours Mystery of Life</i> , <i>Kit's No Drama</i> , and <i>I'm Falling in Love With Someone</i> —and instead of going into the "Standard Warhorses" category, the disc emerges as something new, different, and greatly in demand. |

### RARE VINTAGES

|   |  |  |
|---|--|--|
| SIBELIUS: <i>En Saga/Tapiola</i> . Concertgebouw Orchestra—Edward van Beinum. LONDON LL737, 12".  | ★★★★<br>Performance<br>★★★★<br>Recording   | ● One of those symphonic poems in a shopworn item; the other, though it possesses no stupendous stature, is a fascinating novelty. <i>En Saga</i> is the unbacked-up opus, played with a spirit that verges on the impetuous, valiantly leaping to life under an Amsterdam orchestra in fine form. |
| BACH: Violin concerto No. 2/PROKOFIEFF: Violin concerto No. 2. Zino Francescatti with Columbia Symphony, Seattle, and with N. Y. Philharmonic, Minneapolis. COLUMBIA ML4648, 12". | ★★★★★<br>Performance<br>★★★★★<br>Recording | ● Old and new are strangely met on this record, with Francescatti showing more mettle in the contemporary concerto than in the classical opus. Both sides are satisfactory, but it will be interesting to see how many purchasers will choose to acquire Bach and Prokofiev in tandem.             |

### STANDARD WARHORSES

|   |  |   |
|---|--|---|
| SCHUBERT: Symphony No. 7. Vienna Philharmonic Orchestra—van Karajan. COLUMBIA ML4631, 12".  | ★★<br>Performance<br>★★★★<br>Recording     | ● The Vienna orchestra should be the one that would have the feat of B. & H. No. 7 long considered a symphonic theme song of the city on the Danube. But something seems to have gone <i>verkehrt</i> here. The generally capable van Karajan gives a leaden, lethargic reading, and there is little warmth about the reproduction. |
| BEETHOVEN: Five overtures. Vienna Philharmonic, London Symphony, London Philharmonic orchestra—Felix Weingartner. COLUMBIA ML4647, 12". | ★★★★<br>Performance<br>★★★★<br>Recording   | ● These wavings of the <i>Egmont</i> , <i>Lionel</i> No. 2, <i>Prometheus</i> , <i>Fidello</i> , and <i>Conservation of the Hoses</i> overtures weren't made yesterday, but they still glow with life. Believers of 78 rpm records of yesteryear, they have greater dimension, in most cases, than the originals.                   |
| BRAMMS: Quartet No. 2. Clifford Curzon, pianist, and Budapest Quartet members. COLUMBIA ML4630, 12".                                    | ★★★★★<br>Performance<br>★★★★★<br>Recording | ● A concert virtuoso sits in with three fiddlers who have made a career of playing as a unit—and become a part of that tight little unit! The assimilation of the keyboard's anxiety of tone into the string section is handled as deftly by the sound engineers as by the performers.  |

## Sixteen Full Mozart Symphonies Now Become Available Via Microgroove

MOZART: Symphonies Nos. 1 to 16. Netherlands Philharmonic Orchestra—Otto Ackerman. CONCERT HALL CHS11165, 1166, 1177 and 1178, four 12". Performance ★★. Recording ★★.

MOZART: Violin Concerto No. 3. Gerard Poulet, with Austrian Symphony Orchestra—Gustav Kozlik/MOZART: Three overtures. Austrian Symphony—Gustav Kozlik. REMINGTON B99-123, 12". Performance ★★. Recording ★★.

MOZART: Piano Concertos Nos. 20 and 24. Artur Schnabel, Philharmonic Orchestra, Walter Susskind. RCA VICTOR LHM1012, 12".

When an orchestra plays a series of works by one man, that's a "festival" (whether or not there's anything festive about the music or the event). When a hitherto unrecorded symphony becomes available to the microgrooves maniacs, that's an event.

When sixteen entire symphonies by one man become available for the first time simultaneously, that's MOZART!

### Lavishly Recorded

Talk about the three B's. None of them is represented anywhere near so lavishly on recordings. There must be nearly 500 versions of more than 200 Mozartean works on the LP shelves. No one thinks of using the word "festival" in connection with a new outburst of Mozart because, if it were applicable, it would have to be in use the year 'round.

With his output covered so thoroughly already, it's a little surprising that the first 16 of his 40-odd symphonies haven't been microgrooved ere this. Ackerman and the Netherlands remedy the situation handsily. The compositions, written by a prodigy between the ages of 8 and 16, are not all Mozartean masterpieces, but they're sound and pleasant, and, two to a side, comprise a series many a collector will cherish.

### Father-Son Team

The D major violin concerto is the sound collaboration within the

sicianship in the interests of showmanship. As in the case of the third Mozart concerto (*Down Beat*, April 8), little Gerard fiddles with sincerity, aplomb, and feeling, to a good accompaniment by his daddy. Tonally, RCA Victor's reissues of ancient Schnabel performances of the two Mozart piano concertos leave a lot to be desired, but nowhere today will you hear interpretations of greater depth, even in the face of an accompaniment that is frequently lacking in sympathy. —WILL

## 'Down Beat' Best Bets

### CLASSICAL

These are not necessarily the best-selling records in the classical category, but they are sides we think you should listen to when making your purchases.

1. Strauss: *Don Juan/Death and Transfiguration*, N. Y. Philharmonic, Walter, Columbia ML4650. Vivid, penetrating interpretations of two standards, beautifully reproduced.
2. Bach Festival: E. Pomer Biggs, organist, with brass choir, Columbia ML4635. Indifferent music, but an instrumental combination that will provide a thrilling tonal test for a hi-fi aficionado's equipment.
3. Beethoven: *Six Piano Sonatas*, Artur Schnabel, RCA Victor LCT 1109 and 1110. Reissues of classics that were priceless limited editions ten years ago.
4. Bach and Mozart: Piano transcriptions, Dinu Lipatti. Excellent examples of the work of a pianist who died three years ago before realizing his ambition to visit the United States.
5. *Wonderful Town*: Rosalind Russell and Broadway cast, Decca DL9010. The talk of the record dealers and of the Broadway ticket scalpers alike.



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# Hi-Fi Isn't Only For Those Who Like Classical Music, Says Capitol Exec

By Lloyd Dunn

Vice President, Capitol Records

Hi-Fi is for music lovers . . . And the more you love music, the greater the thrill when the hookup is completed and that glorious sound fills the air. And that brings us to the question of what kind of music is "best suited" to hi-fi equipment. I've been asked that question many times, and I always answer "What kind of music do you like?"

This answer always causes confusion, because most folks feel that only the classical renditions with pounding percussion and blasting brass can do justice to their fine equipment. It's like buying a Cadillac and feeling that you must drive over 100 m.p.h. in order to get your money's worth. Even at a slow 35, a Cad is more comfortable than most any car you can name . . . or so my wealthy friends tell me.

### Classifications

My extensive research in Beverly Hills and Bronxville leads me to classify owners of hi-fi equipment in the following categories:

- (1) Those who never played music before and have turned to hi-fi equipment because it's more fun than taking the car apart.
  - (2) Those who like popular music, but are now trying hard to listen to classical because it shows off their equipment.
  - (3) Those who liked pops, operettas, and such—and are beginning to discover that a lot of classical music is downright listenable on their new equipment.
  - (4) Those who have always liked classical music and are happy to discover this new method of reproducing it with true fidelity.
- Type 1—the mechanically-minded—have no problems, and I wish



Lloyd Dunn

them happy tinkering. Type 4—the classical lovers—are equally happy, and have my blessing. It's types 2 and 3 that I would like to talk about for the moment, because they include so many of us. (In fact, I recently graduated from 2 to 3 myself.)

### Play All Music

My whole point may be summed up in one statement: *You don't have to listen to long-haired music to enjoy hi-fi!* The basic purpose of the whole activity is pleasure—musical enjoyment. Therefore, play the music you most enjoy, and it will sound more wonderful than it ever did on that "commercial" set with the fancy cabinet.

If, ultimately, you are led to classical recordings and grow to enjoy them, then you have enriched your life immeasurably. But don't sit there suffering to music that "ain't pretty, and where's the melody?" if that is not your special dish.

At this point I should answer the question: "It's pretty, but is it hi-fi?" I can answer only for Capitol, but I am sure that Capitol is not alone in the fact that albums other than classics receive the same care in recording and manufacturing. We use the same equipment, for the most part, the same presses, the same high standards of inspection. Some music doesn't lend itself to a hi-fi showcase because it doesn't run the gamut of musical expression. But even a hillbilly with a guitar will sound so much better on good equipment that it will more than justify the expense. And you don't need a tutored ear to hear the difference!

### Open Doors

If you truly enjoy classical music, record manufacturers offer superb recordings that, as one listener said, "Are like opening the door to the live performance." Capitol FDS, or Full Dimensional Sound, albums are so labeled because they represent the ultimate in recording and manufacturing techniques. Other companies have similar means of hallmarking worthy albums.

Just be sure that it is a fairly recent recording, if the hi-fi features are important to you. For only in the last few years have developments such as tape recording made possible the magnificent reproduction of music available. Old recordings may have historical interest and great musical merit, but the sound has to be in the grooves before you can bring it out.

In the final analysis, it isn't the DBs, the highs, or the lows that count. It's the LE—*listening enjoyment*. Play what you like, if it's a modern recording. On hi-fi equipment it's bound to sound better—lots better!

# How Does Classics Label Start?

By DAVID HALL

Musical Director—Mercury Classical Department

At one point two or three years ago when everybody and his brother seemed to be trying his hand at getting into the record business via classical LPs, I heard it said that anyone could start a classical disc operation as long as he had a few hundred dollars and a smart European agent.

As any record company executive, distributor or dealer can tell you, things have changed today! The time of the fast buck to be had from cheaply-acquired European symphonic tapes is over and done with.

### Sleep Competition

The pressure of tremendous competition from the major record companies, from the host of independent labels, together with the development of a quality and price-conscious classical-disc-buying public, makes it a really tough thing for anybody who today wants to break into a classical record business in a serious way.

I speak not just from the personal experience of one who has seen our Mercury Classics line develop from a hair-brained idea into a singularly potent factor in today's market; but also from the experience and exchange of ideas with all my past and present colleagues that have worked in or with the Mercury organization since our Classics operation came into being in February, 1948.

### Here's What It Takes

A classical record set-up involves the following: working capital; musical source material in the form of either live performing artists or ready-made tape masters; recording studio and engineering facilities; disc manufacturing and shipping facilities; adequate distribution; dealer acceptance; adequate merchandising and promotion.

These requirements apply just as much to the small operator issuing discs for a limited public of connoisseurs as to the ambitious fellow with capital sufficient to command the services of major performing organizations, together with the processing and distribution facilities to match.

### Adequate Facilities

Since at least two of the major record companies in the U.S., plus a goodly number of independent firms, can provide adequate recording studio, engineering, and manufacturing facilities, he who wants to set up a classical record label on a reasonably limited scale will not find too many headaches to contend with at this level.

His major problems will arise

from (a) getting or creating a good distribution organization with salesmen properly trained to bring his product to the favorable attention of record dealers; (b) getting the dealers to accept a new classical label in an already saturated market; (c) persuading the public—via dealers, on the one hand, and via classical DJ airplay and general promotion, on the other—that he has a product worthy of serious consideration.

### Be Distinctive

The key to breaking into the classical record field today can be summed up in a very few words: You must offer a product of distinction. This is another way of saying that the independent classical record operation that will last—even in the face of overwhelming saturation of the market by the major companies—will be the operation that has something truly unique to offer in one or more fields.

This can take the form of a truly well-planned repertoire pro-

# An Editorial

(Ed. Note: The following appeared as an editorial in the April 29 Chicago Sun-Times. We think the content is of vital interest to anyone interested in music as a cultural form, and are reprinting it with permission at this time.)

It was just a cloud on the horizon no bigger than a man's hand when Rep. Busbey (R-Ill.) last January succeeded in persuading the Eisenhower inaugural committee to delete from its program a composition by Aaron Copland. The committee had scheduled a reading of Copland's *Lincoln Portrait* by the actor, Walter Pidgeon. Busbey loudly protested that Copland had belonged to certain organizations displeasing to the House Committee on Un-American Activities. *Lincoln Portrait* was dropped.

Commenting later on this, the *Washington Post* charitably observed that "this kind of inanity has not yet become general in America." But the cloud on the horizon is now ominously blowing bigger. Busbeyism has succeeded in blacklisting from the 196 official U.S. libraries abroad not only the works of Copland but those of other great American composers—including the late George Gershwin.

Ironically, Gershwin's great American folk opera, *Porgy and Bess*, was presented in Paris last year as a fine example of American art. It was sponsored by the U.S.!

Copland's ballet, *Rodeo*, recently was on the Ford Foundation TV program *Omnibus*. It's the first American ballet to capture the spirit of our west.

Also on the blacklist is Roy Harris, Oklahoma-born composer who was honored at Chicago's 1933 Century of Progress. So is Randall Thompson, whose music has been used for the Voice of America. So are Leonard Bernstein, composer of the *Jeremiah Symphony*; educator Roger Sessions, and Virgil Thomson, who wrote three U.S. government documentary films.

Why should America be ashamed instead of proud of such great sons? Why should America give the erroneous and dangerous impression abroad that our greatest interpreters of America in music are Communist sympathizers?

Inanity of this kind is caused by bending to the warped notions of Americanism of such men as Busbey and Sen. McCarthy (R-Wis.). As Frederick Kuh of our Washington bureau noted in his story disclosing the blacklist, fear of disapproval by McCarthy has thrown the entire U.S. Information Service into disorder.

Kuh could not learn why Gershwin's works are to be denied the millions of foreigners who visit U.S. libraries abroad. Gershwin died in 1937. Whatever the reason, the American people deserve to know why one of their greatest composers is now stigmatized in death.

It's time the State Department got back to the sane advice of its own Advisory Commission on Educational Exchanges, which includes Prof. Martin R. McGuire of Catholic university and President Edwin B. Fred of the University of Wisconsin:

"The content of the book, regardless of authorship, [should] be the criterion which determines its availability for inclusion in U.S.I.S. libraries."

Music speaks an international tongue. If we are to subscribe to the nonsense that music can be subversive, then we areaping the Communists who forced Prokofeff to change his tune. By dropping a cultural curtain around our artists because some fanatic disapproves of their private lives, our government is on dangerous ground for a democracy.

gram in which hitherto-unrecorded, but exciting and listenable, music is featured. Or the emphasis can be placed on high-quality recording with an aim of capturing the allegiance of the ever-growing market of "hi-fi" fans. Or, most difficult of all, an attempt can be made to build a "stable" of big name recording artists and organizations either here in America or from European sources.

### Must Do All Three

Actually, a properly-run classical recording organization must be able to do all of these in varying degrees. The bigger in scale the operation grows, the more important becomes the factor of quality of recorded sound and, above all, the name value of the recording artists featured. Also, the bigger becomes the initial investment in

recording, merchandising, and promotion.

A fast return in classics today seems to me to be quite out of the question. However, if infinite care is taken in all aspects of the artists and repertoire, engineering and manufacturing operation; and if a consistent, intelligent, progressive, and hard-hitting attitude is adopted toward the distribution, merchandising, and promotion end of things, then perhaps in a space of five years, you will have a reasonably-firm foothold in the classical record picture.

It is enormously difficult to accomplish, but the examples of organization, like Mercury, Capitol, Westminster, Vox, Cetra-Soria, Concert Hall Society, and Remington would seem to indicate that it can be done.

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# The Future Of EP Records

By MANIE SACKS  
Vice-President In Charge Of RCA Records

In the 11 months since it was first put on sale, the "Extended Play" 45 rpm record—or, as it is more familiarly known, the EP—has won such enthusiastic endorsement that we at RCA Victor have no reason to be embarrassed by the publicity release which was issued on July 31, 1952. On the contrary, indeed, we are, in rereading it, rather inclined to regard ourselves singularly—if you will forgive the tautology—prophetic prophets.

The EP, both in accomplishment and in acceptance by the public, has exceeded our brashest and fondest expectations.

### Promise-

The announcement accompanying the release of the first EPs made several claims which seem to me worth appraising in terms of what has happened since. For one thing, we promised a greater playing surface with no loss of quality. For another, it was pointed out that the introduction of the EP would enable the recording of entire selections of certain types of classical music on a single side.

For a third, we did not neglect to emphasize the fact that EPs represented a considerable saving to the purchaser. Each of those state-

ments has been more than substantiated. But it is my own conviction that if we were at fault, it was because of an excess of modesty. We had no suspicion that other record companies would accept the EP as eagerly as they did.

Self-confession is good for the soul, and I think it would be a mistake not to acknowledge that when we originally introduced the 45 rpm speed, we went about it perhaps a little too aggressively. Birth announcements should have an air of reserve. We should not have expected the public to share our enthusiasm in our own baby. Every man's offspring is, according to its parent, the handsomest, brightest, wittiest, most charming, and so forth, child that ever lived.

### Too Smug?

As things have turned out, the 45 was all we vaunted it to be. It was just that we were a bit too smug in our boasts. We should



Manie Sacks

have been more restrained; we should have waited to let other people form their own conclusions. Fortunately, they did—and the conclusions are unanimously to the effect that the 45 is here to stay.

All of which is to explain our underplaying in publicizing the EP. We knew we had something and we knew that the public would not be long in realizing it. What we had, of course, was—above and beyond any matter of a small, handsome package—an economic revolution in the record business. An EP containing four selections and running 16 minutes costs \$1.40 exclusive of tax, while a Red Seal EP, containing 16 minutes of classical music, is priced at only \$1.50 before tax. In my book, that's a bargain.

"EP records," Larry Kanaga, our sales manager, said some months ago, "mean that the vast number of potential music buyers with only \$1.50 in their pockets now can get a substantial 'package' of music for their money. Before the war, 80 percent of classical music sales was in single-records. When the longer-playing records came along, that figure slipped to 20 percent, because listeners were not provided a medium for those works on the newer speeds. EP records reopen that whole market."

### Remembers

These days, whenever I'm tempted to take issue with Larry, I always remember that statement and—well, I proceed with caution. That is why, when he assures me that we haven't even begun to scratch the surface on EP potentialities, I am able to assume a smugly prophetic expression and announce that the future of EPs is simply wonderful. And it is! If you think we had a beautiful baby in the 45 and a beguiling youth in the EP, just wait until you see him when he gets older. And the remarkable thing is a paradox, for he won't ever outgrow his clothes.

# Our Trick, Your Treat, Says Columbia Of LPs

By GEORGE AVAKIAN  
Director of Popular Albums  
Columbia Records, Inc.

Long-playing records have certainly given both classical and jazz musicians more elbow-room. This might sometimes mean stringing out solos for the sake of filling space, but as a sounder principle, at Columbia we made LP work for one of the great creative minds in American composition and orchestration, Duke Ellington. The full development of Duke's extended orchestral ideas has recently been showcased in our new collection, *Ellington Uptown*.

Producing LP albums is a job so varied that I often feel like a juggler who flunked-out of the paper-hangers union. Just between us, though this is *Down Beat's* classical edition, I get the biggest kick out of jazz albums. In fact, since my job entails popular and jazz albums, I am going to forego the classical aspect to talk about the subject nearest to my heart.

### Breaking New Ground

Despite the fact that there are a lot of different artists and styles among the Columbia jazz albums, the real variety comes from the difference in source material, planning and development. The result is that we have often broken new ground in the course of producing our great jazz line. Certainly, the same can be said of our classical repertoire under the able aegis of Dave Oppenheim.

Take, for example, Benny Goodman. Benny's two all-time best-sellers, the Carnegie Hall album and the 1937-38 *Jazz Concert* represent a revolutionary kind of album release. Both reissued—in a form far superior than had ever been possible on records—the greatest swing band of all time. One was a unified concert performance, the other a group of air checks assembled from radio broadcasts, both available in album form, thanks to LP.

In the classical vein, our Masterworks collections of *Anna Russell Sings?*, taped on the Town Hall stage, and Alban Berg's atonal masterpiece, *Wozzeck*, recorded at brilliant New York Philharmonic Symphony Orchestra concert performances in April, 1950, are further examples of the use of ingenuity in creating long-playing gems.

Columbia has recently issued the first recording of a dance band exactly as it sounds "on the road"—the precise way in which millions of people hear the aggregation. This would be our Harry James

In other words, he'll still wear a size 45 rpm.

But this is boasting, and by now I should know better. After all, we think we've built a better mousetrap—if you know what I mean.

*One Night Stand*, which introduced an entirely new approach to recording dance music.

The incomparable Louisa Armstrong was at his peak when he made the masters for *The Louisa Armstrong Story*—all reissues with improved sound, thanks to tape. The greatest singer of all time, Bessie Smith, is exclusively on Columbia in four lp volumes, as is Bix Beiderbecke, the original "Young Man With A Horn." Even the legendary Bunk Johnson, one of the first New Orleans jazz musicians, has a set of recordings made exactly as Bunk wanted them. Our list of great jazz names and artists of a more serious nature is as long as it is delightful.

New techniques are being used on every type of jazz today. Modernist Erroll Garner has done his latest sessions without rehearsal, regard to playing time, or listening to playbacks. The result has been fantastic. The last session—only two hours long—produced 17 perfectly spontaneous, wonderful masters in 17 takes.

Traditionalist Turk Murphy and his New Orleans-type band felt best when playing on the bandstand of the night club in which they work in San Francisco. So we recorded right there, with one microphone, which an engineer moved in toward soloists so that musicians didn't have to worry about changing position. The result is, in my humble opinion, the best jazz of this type on record.

What innovation will we spring in forthcoming Columbia LPs? Who knows? But I hope it will be another Columbia "first" in approach to what was once just a question of ordinary routine.

### Fast Pitch

San Francisco—Want to join a band? Then, tune in that TV set. That's what Will Sudmeier, a local trombonist, happened to do recently while bandleader Ralph Flanagan was guesting on Les Malloy's TV disc jockey show over station KYA. The bandleader, desperately in need of a sideman, got the idea to ask for applicants during the show, started making a three-minute pitch, and received the call from Sudmeier before he'd stopped talking. Result? Meet Will Sudmeier, new tram man with Flanagan.

## Young America's Favorite



# JOHNNY LONG

and His  
Orchestra

With a New Record  
Spinning Its Way To  
A TOP HIT  
Coral Record No. 60964

"LET'S GO  
DOWN TO  
THE  
TAVERN"

BACKED  
BY

"RED  
TOP"

Booking Rep  
GENERAL ARTISTS CORP.

Personal Rep  
JOHN J. O'CONNOR

# Extended Play—And How It Stacks Up Against LP System

When LP, then 45 rpm, first came along, a lot of people were understandably confused. Instead of a single-speed player and records, they now had three, and it took several years for the public to accustom itself to them.

Recently, however, RCA Victor introduced another innovation to record buyers in Extended Play (EP) and it is indicative of the public's increased awareness of what is happening in the record business and the feasibility of the system that it caused no alarm whatsoever for another set of letters to be added to record ads. And the other major firms quickly adopted EP, also, without a murmur.

### What Is It?

What is EP? It's two 10-inch 78s on one seven-inch 45 rpm

doughnut—four selections handsomely packaged in a neat, colorful album for just \$1.40. It means you get up to 16 minutes of music for about a buck and a half.

Obviously the saving in space, a common problem among record buyers, is enormous. You can cram enough EPs and LPs into an ordinary bookshelf to play more hours than you can stay awake.

One advantage of EP is that, even though you still don't get as much music as you do on an LP, and it isn't as suitable for long works as the 33 1/3 speed pressings, it is a sturdier record and does not need the careful treatment an LP does. A slight scratch can cause untold aural woes on an LP, probably won't even be heard on EP.

### Current Tunes

Also, pop recordings are not available on LP, except in some of the bulky periodic collections of

pop tunes usually released after their timeliness has waned. On EP you'll find a great many current items.

"But how can they get two sides in just about the same amount of space they used to put one?" is a question which has been asked frequently since the inception of EP. Simple. They've pushed the grooves closer together and widened the playing band the slight amount necessary. Thus the small area of the seven-inch disc that Victor contends gives the best possible reproduction and fidelity remains virtually unchanged.

It appears that with the EP modification of 45 rpm, we now have with us the two compatible systems of the future—Extended Play and Long Play, and that 78 rpm is day by day going the way of Model Ts and propeller-driven airplanes.

# A Hi-Fi Glossary

(Ed. Note: For the benefit of Down Beat readers who have just recently become interested in high fidelity but are not well acquainted with the nomenclature, here is a glossary of some commonly used terms.)

- **CURRENT**—The passage or flow of electricity through a conductive device, such as a transformer, coil, wire, etc. It is measured in amperes, although in radio or audio circuits it is usually in milliamperes. (One milliamperer equals 1/1000th of an ampere.)
- **CYCLE**—A unit of frequency, termed as cycles per second.
- **DEAD ROOM**—A room which is used to test the acoustic efficiency or range of electro-acoustic devices, such as loudspeakers and microphones. The room is designed to have an absolute minimum of sound reflection, and no two dimensions of the room are the same. A ratio of 3 to 4 to 5 is usually employed (that is, 15 feet x 20 feet x 25 feet). Sound-absorbing material is used to line the walls, floor, and ceiling.
- **DECIBEL**—Abbreviated DB. It is a measure of ratio or change of power, voltage, and loudness level, and follows a logarithmic progression.
- **DETECTOR**—A circuit used to separate the audio frequency from the radio frequency (carrier frequency) of a radio broadcast.
- **DIAPHRAGM**—A vibrating surface which produces sound pressures. A loudspeaker cone is also called a diaphragm.
- **DIRECT CURRENT**—Abbreviated D.C. Flows in one direction only and does not reverse its direction, or have any appreciable pulsations in magnitude.
- **DISTORTION**—A component of a reproduced signal or signals representing sound that was not in the original program. It is commonly measured as harmonic or intermodulation distortion.
- **ELECTRON TUBE**—Also known as a vacuum tube, radio tube, and radio valve. Electron tubes are integral components of stages of radio and audio circuits and function as detectors, radio frequency amplifiers, audio frequency amplifiers, oscillators, etc.
- **FADING**—The change of signal level in a radio receiver due to changes occurring in the path of the transmitted signal. Not to be confused with drift, as found in frequency modulation receivers.
- **FIDELITY**—The degree of faithfulness of the reproduced music to the original music transmitted or recorded.
- **FILTER**—An electrical network which will reduce or eliminate all frequencies, except those it was designed to pass.
- **FREQUENCY MODULATION**—A system of radio transmission which is accomplished by varying the frequency of the transmitter on all sides of the mean frequency concordant with the speech or music that is broadcast.
- **FUNDAMENTAL**—Fundamental frequency is the lowest component frequency of a periodic wave.
- **GAIN**—The ratio (expressed in decibels, DB) of the level of the output signal to the input signal. This ratio can be applied to gain in power, voltage or current, of a radio receiver or audio amplifier.
- **HANCOVER**—A term denoting smearing or blurring of bass notes reproduced from a loudspeaker that is poorly damped or one which is mounted into an enclosure that is not properly vented (as in a bass reflex enclosure).
- **HARMONIC**—Sound of a frequency which is an integral multiple of the fundamental frequency. A component whose frequency is twice the fundamental frequency is called the second harmonic.
- **HUM**—A buzzing sound, usually 60 or 120 cycles, that crops up in program material, as a result of one of many causes. The most common in audio amplifiers is poor ground connections or poorly-designed power supply filters.
- **IMPEDANCE**—The apparent resistance of an alternating current circuit. Also known as the total opposition to current of an A.C. circuit.
- **INTERFERENCE**—Static, strays, or other forms of disturbances to the reception of transmitted programs, either radio or television.
- **KILOCYCLE**—Abbreviated KC, denotes 1,000 cycles per second.
- **LEAD-IN**—Also known as down lead. It is the cable that couples the element or elements of an antenna to the receiver.
- **LIMITER**—Used in Armstrong frequency modulation receivers and tuner circuits. It is designed to prevent a signal from arrounding a pre-determined amplitude. It is a stage which removes any changes in amplitude of the received signal.
- **LIVE ROOM**—A room characterized by a minimum of sound absorptive material such as drapes, soft furniture (upholstered), rugs, etc. Such a room has reflecting surfaces, and the reverberation time is long.
- **LOUDSPEAKER**—Also known as a speaker. It is an electro-acoustic transducer which radiates acoustic energy into a room or open air. This is accomplished by the ability of the speaker to convert electrical energy into acoustic energy (or sound). *Magnetic Speaker*: a loudspeaker which radiates sound as a result of magnetic reactions. *Moving Coil Speaker*: a form of magnetic speaker in which the movable conductor is in the form of a coil. This coil is attached to the diaphragm (cone) and is known as a Voice Coil. PM, or permanent magnet speakers are moving coil speakers. Electrodynamic speakers are also moving coil speakers; however, they are not as popular as the permanent magnetic type and require a D.C. voltage to provide magnetic energy to the pole piece. Normally the D.C. voltage applied to the field coil of such speakers is rectified alternating current from the power supply of a circuit in which the field coil of the speaker serves as a smoothing choke.
- **MAGNETIC FIELD**—An area in the vicinity of a permanent magnet or a conductor carrying electric current in which magnetic forces can be detected.
- **MAGNETIC PICKUP**—Also called magnetic cartridge. It is a coil of wire in a magnetic field which generates an electrical output. It is a transducer which changes mechanical movements into electrical impulses. Popular types in use are called Variable Reluctance Cartridges.
- **MEGACYCLE**—Abbreviated MC, denotes a million cycles per second.
- **MICROVOLT**—One/millionth of a volt.
- **MILLIVOLTS**—One/thousandth of a volt. The prefix "milli" denotes a fraction one/thousandth of the unit.
- **MODULATION**—The process in which a radio wave is varied in accordance with another signal which contains speech or music to be transmitted. *Amplitude Modulation*: a type of modulation in which the amplitude of a wave is varied. The wave which is modulated is called the carrier.

# Sound Advice

By Irving Greene\*

This issue marks the first step this column is taking to be of service to Down Beat readers by assisting them in their quest for high fidelity music reproduction in the home. It was gratifying to see how quickly our mail box at the Times Square postoffice was deluged with letters. Practically all have been answered and dispatched in the mail, so those of you who wrote to me should be receiving my reply just about this time.

The subject selected for this issue is a common problem among music lovers:

Dear Mr. Greene:

I have read your book, *Make Music Live*, and your booklet, *Sound Advice*, with much interest. However, I am somewhat at a loss as to how I can apply the information I was able to glean to my particular problem. While I would love to start from scratch and purchase a complete high fidelity system, I already have invested some money in a radio-phonograph combination which was purchased in 1950, just prior to my learning of the availability of high-fidelity equipment.

**Problem**

I have a radio-phonograph combination with FM and AM radio, a record changer and a 12" loudspeaker located at the bottom of the cabinet in an area approximately 18" wide X 16" high X 17 1/2" deep. I know that the cartridge in my record changer is crystal, and it uses a double-tipped needle that is U-shaped, (turned upside down). Also located in the speaker compartment of my console is an amplifier. Now, here is my problem.—

At the present time I cannot afford to completely scrap all of the equipment. The cabinet is very attractive and conforms with the decor of our home. I was wondering if it is possible to add some form of "attachment" to improve the sound quality of my combination. Is it possible to replace the equipment I have in this cabinet and achieve better quality were I to spend a maximum of \$300? We have space in our living room to place a corner speaker, if you deem it necessary.

W. Kramer  
Brooklyn, N. Y.

Dear Mr. Kramer:

Actually, there is no need for you to completely scrap your equipment. The music lover can easily improve his present combination or system by replacing one component at a time. This can be done whether he starts out with a system of the custom type that may need further improvement or whether he has an ordinary "storebought" combination. A question commonly asked is, "How do I start? . . . What do I buy first?"



"I'm not complaining. Just wanted to compliment you on the quality of the music since you got the JENSEN NEEDLE!"

**First Thought**  
Well, primarily, the first consideration is given to the two most important units in a high-fidelity combination. These are the record player (more specifically, the phonograph cartridge), and the loudspeaker system. Note that I said loudspeaker system, which means a loudspeaker PLUS an enclosure. Replacing only these two units, initially, enables you to keep your cost to a minimum and yet achieve an improvement in quality that will actually amaze you. You no doubt will realize the greatest degree of improvement by replacing your present loudspeaker with a high fidelity speaker in a proper enclosure.

If you have a corner location

there are a number of recommended enclosures which will fall within your budget. A few of the corner enclosures you can consider are the Electro-Voice Aristocrat enclosure (extremely desirable because of its compact dimension), the Gately Super Horn enclosure, the Trusonic corner unit, the Jensen Type BL enclosure, and the Altec Type 606 enclosure.

These enclosures can be used for 12" or 15" loudspeaker units with the exception of the Electro-Voice Aristocrat and the Trusonic enclosures which are designed only for 12" speakers. Selection of a speaker for either of these enclosures should be quite simple, inasmuch as your best bet would be to

(Turn to Page 15-S)

## THE FINE-ARTS QUARTETTE of the American Broadcasting Company PLAYS FLAWLESSLY . . .



George Soplin    Irving liner    Leonard Serkin    Joseph Srepsny

They record their music faithfully  
with the **SONODYNE** DYNAMIC MICROPHONE



The Quartette Recording During Rehearsal . . .



Model "51" SONODYNE

The Fine-Arts Quartette is famed throughout the country among professionals as a group of "musicians' musicians." Staff artists of the American Broadcasting Company in Chicago, the Fine-Arts Quartette is known for its unsurpassed tone quality and technical perfection. Consistent recording of all rehearsals has helped this renowned quartette achieve the high standards of perfection for which it is known.

High-fidelity enthusiasts, as well as professional recording artists, are using the "Sonodyne" in ever-increasing numbers. Home users of tape-recorders are finding that the "Sonodyne" reproduces voice and music with a remarkable degree of "naturalness." It makes the "Sonodyne" the ideal high-quality, moderately-priced replacement for the conventional microphones supplied with tape recorders.

Model "51" Sonodyne. List price, \$45.00. Available at Shure Distributors everywhere.



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# full dimensional sound

"like opening a window to the live performance"

Whether you play it on the most elaborate custom-built system or a modest phonograph, your first FDS record will prove to you that here is something different in musical reproduction. Capitol's Full Dimensional Sound recording technique—the most advanced in the industry—captures not only the full range, but also the depth and balance of the musical performance. Nothing is lost. You hear the instruments in true perspective perfectly blended to present a complete tonal "picture." Enjoy the experience of Full Dimensional Sound recording... "It is like opening a window to the live performance."

we suggest you hear these outstanding FDS albums

- WAGNER:** SIEGFRIED'S RHINE JOURNEY AND FUNERAL MUSIC from "Götterdämmerung"
- BERNSTEIN:** PRELUDE AND LIEBESTOD from "Tristan und Isolde"
- COPIANI:** RODEO Ballet Theatre Orchestra conducted by Joseph Levine (also released separately)
- BLOCH:** CONCERTO GROSSO for String Orchestra with piano obbligato
- SCHUMAN:** SYMPHONY FOR STRINGS The Pittsburgh Symphony Orchestra conducted by William Steinberg
- TCHAIKOVSKY-TANEJEFF:** LOVE DUET FROM "ROMEO AND JULIET"
- BOUNOB:** LOVE DUET FROM "ROMEO AND JULIET" Franz Waxman conducting The Los Angeles Orchestral Society with Jean Fenn, Soprano, Raymond Manton, Tenor, and Katherine Hilgenberg, Contralto
- ENESCO:** RUMANIAN RHAPSODIES, OP. 11
- DYORAK:** SLAVONIAN DANCES, OP. 46 Fabien Sevitzy conducting The Indianapolis Symphony Orchestra
- SHOSTAKOVICH:** QUINTET, OP. 57 for Piano and String Quartet Hollywood String Quartet with Victor Aller, piano
- RAVEL:** MIROIRS • GASPARD DE LA NUIT Leonard Pennario, piano
- VILLA-LOBOS:** BACHIANAS BRASILEIRAS NO. 1 for eight cello CHOROS NOS. 4 and 7 Werner Janssen, Conductor
- SCHUBERT:** SYMPHONY NO. 8 IN B MINOR ("Unfinished") SYMPHONY NO. 2 IN B FLAT MAJOR The Pittsburgh Symphony Orchestra conducted by William Steinberg
- PROKOFIEV:** THE LOVE FOR THREE ORANGES SUITE FROM "LIEUTENANT KIJÉ" Roger Désormière conducting The French National Symphony Orchestra



full dimensional sound  
consult your record dealer for complete repertoire and latent releases  
of CAPITOL FDS classics



THIS IS THE experimental model high fidelity set built by the Hallcrafters company which has been on display around the country recently in order that the firm might get reaction to its product before going into high fidelity production on a large scale.

## Hi-Fi Flashes

How to build a hi-fi system for an outlay of around \$200, how to assemble the parts, and how to enjoy the finished product constitutes the three-fold approach to a common music-lovers' problem taken in a new book, *Home Music Systems*, which has just been published by Harper & Bros.

The author is Edward Tatnall Canby, an engineer who makes no claims to professional status, and even points out, in a foreword, that the book "is perhaps not ideally written from the engineer's viewpoint."

Aiming strictly at the layman, Canby takes a non-technical approach to such matters as how a radio-phonograph operates, where to buy the separate parts, how to avoid making expensive mistakes in selecting components, how to house them, etc.

One chapter deals with tube testing, repairing connections, and finding the source of various breakdowns; another deals with expanding and modernizing the home system. There is also a discussion of high-fidelity, itself, and how hi-fi systems compare with ordinary radio-phonographs.

The book is illustrated with photographs and the author's informal diagrams, is indexed, and contains appendices listing mail-order firms and radio and hi-fi stores from which components may be purchased.

A new, 20-watt hi-fi amplifier in the medium-priced field has been announced by the David Bogen company of New York. Known as the DB-20, the new unit introduces a control innovation called "Loudness Contour Selector," which the manufacturer asserts provides full frequency range sound to the listener at all levels of volume by compensating for the normal tendency of the human ear not to hear as well the extremely high and extremely low notes in music at lower volumes.

The amplifier also furnishes a seven-position record equalizer control, with steps labeled LP, AES, NAB, American 78's, European 78's, FFRR, and Popular. It contains four input selector positions for magnetic phono, radio, TV, or tape sources, plus separate volume, bass, and treble controls. Full information is available through the David Bogen company, 29

Ninth Ave., New York 14, N. Y.

A new packaged home music system has been announced by Meissner, Mt. Carmel, Ill. It embodies tuner, three-speed record changer, amplifier, speaker, and magnetic cartridge, with all units matched in gold-finish styling. The system comes complete with all mounting hardware, matched knobs and escutcheons, shock mounts, and cabling, plugs and jacks for interconnection. A brochure describing the system may be obtained by writing the manufacturer.

Fairchild Recording Equipment corporation, Whitestone, N. Y., has announced a price reduction of from \$5 to \$10 in its Series 215 moving coil cartridges.

## Sound Advice

(Jumped from Page 14-S)  
employ a coaxial type of loudspeaker.

**Bigger Sizes**  
In the 12" size there are available in the \$50 bracket the University 6201, the Jensen H-222 and the Stromberg-Carlson RF-471. Priced a little higher (\$89) is the Altec Model 601-A or the Tannoy Model 12-DCL (\$130). In the 15" size, priced from \$114 to \$160, you will find the following available:— the Altec 602-A, the Trusonic 106-AX, the Altec 604-C, and the Tannoy 15-DCL.

With your record player you can simply replace your crystal cartridge with a G-E or Pickering variable reluctance type of cartridge. This would necessitate your adding a preamplifier and a record compensator, which can be easily mounted into your present cabinet.

The reason for the preamplifier is that the signal output from the magnetic pickup is only a fraction of the signal output of the crystal, and, consequently, added amplification supplied by the preamplifier is required. The compensator will provide the various settings in order

## The Audio Workshop

By Max Miller

One of the things that always pops up in conversation about sound equipment is a word called 'changer.' As to the merits of a record changer my point of view is this . . . unless you are in a position to have a record turner at your immediate disposal at all times to operate a transcription turntable, get a changer. But in approaching this purchase, here are some of the things to look for in all price brackets.

First of all, the mechanical movements should be smooth enough to not detract from enjoyment.

Next, check for motor rumble. One way to detect how much there is (and most changers have motor rumble) is to run the turntable motor without playing a record and turn the volume all the way up. This will bring out the pulsation of the motor.

### Listen

Now listen to the amount of rumble carefully. Then play a record with the volume still all the way up. As the record is playing, reduce the volume to a point that is just about as loud as you will ever have it. Leave the volume at this level, lift the tone arm from the record, and listen carefully to the rumble.

If it has diminished to a level barely audible, it will probably never disturb you.

### Causes Flats

Another changer feature which I think is good is found on one of the better medium-priced changers. The off-and-on switch disengages the idler wheel when it's in the "off" position. This means that the rubber-tired wheels which drive the turntable do not touch it except when the table is moving. In many changers, this is not the case, and the constant pressure of the tire against the table when not in use will cause "flat spots" on the tire, which in turn can result in wow and flutter in the sound.

One more thing you might check when purchasing a changer is the method in which the records are dropped. The two basic types of mechanism are the rim push-off and the center hole push-off. I prefer the rim push-off type (it has a "platform" that pushes the records sidewise) because I feel it results in less wear around the center hole. Enlarging of the center hole can result in off-center tracking and subsequent wow.

### Easier

The center hole push-off is, however, less clumsy and is convenient in that with this mechanism, the changer also usually intermixes 10- and 12-inch records.

Some models of changers also automatically turn off after the playing of the last record, a precautionary device you might be interested in.

The above mechanical differences seem to me to be the primary things to look for in a changer. If you have any questions about them, or any other queries for *The Audio Workshop*, send them to Max Miller, Enterprise Recording Studios, 222 W. North Avenue, Chicago, Ill.

to achieve maximum quality and fullness from phonograph records.

With the above replacements you should realize a tremendous amount of improvement, and depending upon your choice of component, you can make this modification for as little as \$135 to \$300-\$400. The latter, of course, will enable you to have a top-notch 15" speaker in a well-constructed enclosure and diamond stylus in the cartridges.

No doubt you must have many of the catalogues from the various high fidelity organizations. Complete specifications and prices of the equipment I have recommended above, in all probability, are listed therein.

\*Mr. Groome's services are made available through the courtesy of Aeco Sound Corp., 115 W. 45th St., New York 36, N. Y.

# BIGGEST STARS... FINEST MUSIC...

## "45 EXTENDED PLAY" - 4



EPA-405 \$1.47



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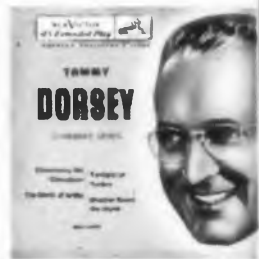
EOA-437 \$1.47



EOA-440 \$1.47



EPAT-407 \$1.47



EPAT-408 \$1.47



EPA-401 \$1.47



EOA-438 \$1.47



EPA-412 \$1.47



EPA-413 \$1.47



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EPA-417 \$1.47



EPA-424 \$1.47



EPA-406 \$1.47



EPA-426 \$1.47



EPA-430 \$1.47



EPA-435 \$1.47



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### "45 EP" MORE MUSIC FOR LESS MONEY

On every seven-inch RCA Victor "45 EP" record you get as much music as on two ten-inch 78 rpm records or two regular "45's"—and for less money! There are four full selections in each one-record "45 EP" album—eight full selections in each two-record "45 EP" album. Pick your favorites and get them at your RCA Victor dealer.

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## 4 TUNES \$1.47...8 TUNES \$2.94



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\$2.94 EPBT-3003 \$2.94



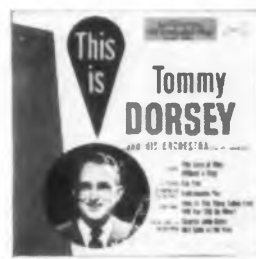
\$1.47 EPA-409 \$1.47



\$1.47 EPA-411 \$1.47



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\$1.47 EPA-420 \$1.47



\$1.47 EPA-421 \$1.47



\$2.94 EPBT-3015 \$2.94



\$2.94 EPBT-3016 \$2.94



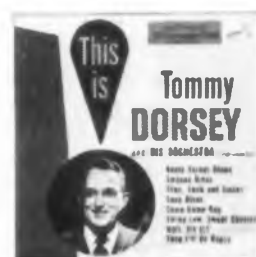
\$1.47 EPA-431 \$1.47



\$1.47 EPA-432 \$1.47



\$2.94 EPBT-3017 \$2.94



\$2.94 EPBT-3018 \$2.94



\$1.47 EPA-439 \$1.47



\$1.47 EPA-441 \$1.47

### RCA VICTOR "45"

—the only record and changer made for each other.

Prices suggested list, including Federal  
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# DOWN BEAT RECORD REVIEWS

Records in the popular, and rhythm and blues, and country and western sections are reviewed and rated in terms of broad general appeal. Records of interest from a musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

|   |  |   |
|---|--|---|
| TONI ARDEN<br>COLUMBIA 39978                            | *** Fr' Instance<br>*** It's Only My Heart                       | • Toni comes up with a relaxed, listenable version of Instance, one of her best.  |
| JENNY BARRETT<br>Vogue 1024                             | **** He Loves Me<br>** Do Me a Favor                             | • The former Jeri Sullivan has a good gimmick on Loves Me. She answers her own song statements (thanks to tape recording) as a sagging conscience might with effective results. Miss Barrett is, in addition, an excellent singer.  |
| JERRY BYRD<br>Mercury 70130                             | * Elmer's Tune<br>* Don't Sing Aloha When I Go                   | • Hawaiian band does both as instrumentals. Nothing.  |
| ROSEMARY CLOONEY.<br>MARLENE DIETRICH<br>Columbia 39980 | *** It's the Same<br>*** Don's Neo-Donna Fight                   | • Latest Clooney-Dietrich offering has some fairly funny moments on Don's Nice, though it's a shame they couldn't use the original lines from which the title sprang. It'd sell 20 million copies. Same is mildly suggestive and probably will receive the best reception.                                |
| BUDDY COLE-GLORIA WOOD<br>Capital 2426                  | * Hello, Sunshine<br>** Red Canary                               | • Miss Wood sings loudly and stridently on Sunshine, and sounds unhappy that she ever got mixed up in the whole affair. Tuba player in the background on Canary gives a brilliant technical demonstration, but doesn't seem worth the effort.   |
| ROGER COLEMAN<br>Decca 28658                            | ** The Mission Ball<br>*** Long Live Love                        | • Roger's trained voice doesn't have much to work with here. Love has enough about it that's commercial to spur a modicum or more of interest.  |
| SHERRY COMB<br>Victor 47-5277                           | ***** Say You're Mine Again<br>**** My One and Only Heart        | • Perry's bark in stride again, singing excellently on his material. Mine undoubtedly will be a big tune for weeks to come, and this waxing will collect the lions share of the largesse.   |
| WALLY COX<br>Victor 47-5278                             | *** What a Crazy Guy<br>*** Tavern in the Town                   | • Crazy Guy, Wally's justly-noted monologue, is worth an easy five stars the first time you hear it, but like all recitative humor on records, it wears thinner with each hearing. He yodels Tavern in pretty tricky style.   |
| JIMMY DARBO<br>Mercury 70136                            | *** I Think of You<br>*** A Fool in Love                         | • An interesting new voice makes Fool pleasant fodder.  |
| BUSTY DRAPER<br>Mercury 70137                           | *** Big Noman<br>*** Tell Me Why, Why, Why                       | • Adequate coverage of two active songs, but probably a case of arriving too late with too little.  |
| TOMMY EDWARDS<br>MGM 11458                              | **** Paging Mr. Jackson<br>**** Take These Chains from My Heart  | • Heart songs, heart songs! Why not "Take these Chains from My Wrist?" Or legs? Tune is sung well, however, and has a chance. Tommy wrote the flip, a swingy, double-talk rattle that could grab attention in both the pop and r&b fields.  |
| ELLA FITZGERALD<br>Decca 28671                          | *** Careless<br>*** Blue Lou                                     | • Usually nothing short of superb, Ella seems unconcerned on Careless, sounds more like a Sarah Vaughan imitator as the band struggles through a dull arrangement. And on Blue Lou, sung in scat style, she presses, though there are some pretty good moments.   |
| THE HILLTOPPERS<br>Dot 15085                            | *** I'd Rather Die Young<br>**** P.S., I Love You                | • Die is a tear-jerker that's getting the full promotional push from Dot, probably will sell well. But turn it over to hear the best singing job the group (and lead singer Jimmy Sacca) have yet put on wax. It's the Johnny Mercer-Gordon Jenkins tune that never did reach the popularity it deserved. |
| EDDY HOWARD<br>Mercury 70138                            | *** Almost Always<br>*** Am I Losing You?                        | • The Latin Always receives Howard's familiar vocal treatment, should have considerable commercial success.   |
| JUNE HUTTON-AXEL STORDAHL<br>Capital 2429               | *** Song from Moulin Rouge<br>*** Say You're Mine Again          | • Mr. and Mrs. Stordahl combine to produce a couple of sides that will cut in on the Moulin and Mine Again pins.  |
| HERB KENNY<br>MGM 11481                                 | ** But Always Your Friend<br>** Star Spangled Dawn               | • Pretty dull vocal-group-plus-recitative carbons of the Ink Spots, of which Herb was once a member.  |
| FRANKIE LAINE<br>Columbia 39979                         | **** I Let Her Go<br>**** Rambler's Man                          | • Frankie opens up to produce two splendid sides, both of which are not only commercial but listenable, a too-rare combination.   |
| AL MARTINO<br>Capital 2431                              | * There's Music in You<br>* Here Are My Arms                     | • Al has had it, we're afraid. His intonation is glaringly bad on Music; Arms is as close to Here in My Heart as the law allows.  |
| MILLS BROTHERS<br>Decca 28670                           | ***** Say Si Si<br>**** I'm With You                             | • The rollicking, perennial Mills boys have another happy opus in Si Si, brought back with refurbished lyrics.  |
| MODERNAIRES<br>Coral LP CRL 56084                       | **** Stop, Look, and Listen                                      | • A collection of eight previously-loaded sides by the Mods, including the funny New Juke Box Saturday Night, spirited versions of Ramin' Wild, Bugle Call Rag, Goody, Goody, and others. Worth buying if you don't own the singles.  |
| BARBARA RUICK<br>MGM 11483                              | ** Now That I'm in Love<br>* Chi-Li, Chi-Li, Chi-Li              | • A cover job on Love that doesn't make it and a Japanese-type epic of the sort that inspires unhappy adjectives.   |
| BOB SANTA MARIA<br>MGM 11484                            | ** You're Mine, My Love<br>** Don's Ever Cry                     | • Another loud, bleating tenor with no feeling for lyrics. The procession seems endless.  |
| DOROTHY SQUIRES<br>Coral 60985                          | ** I'm Walking Behind You<br>** Is There Any Room in Your Heart? | • A deep-voiced girl who tries hard, but has several things to learn about singing songs. They are all obviously missing on Walking.  |
| JO STAFFORD<br>Columbia 40000                           | **** Just Another Polka<br>** My Darrest, My Darling             | • Jo has one heckuva good time singing Polka, and the feeling gets contagious.  |
| BOBBY WAYNE<br>Mercury 70148                            | **** More Than I<br>** Love Me, Love Me                          | • Pedestrian lyrics hinder Love Me, but Wayne does a grand job on More.   |

## DANCE BANDS

|                                   |  |   |
|-----------------------------------|--|---|
| ## RAY ANTHONY<br>Capital 2451    | **** Picadilly Circus<br>*** Thunderbird | • Picadilly is a Bill Snyder composition, played sparkingly by the band. After the opening bars, trombone section gets a French horn sound preceding bit-lines from Ray's horn (multi-tapped). A tenor saxist gets a short bit, too, in this well-scored arrangement that's built more for listening than dancing. Thunderbird is a George Williams offer that's played well, but has a repetitive figure from baritone saxist Leo Anthony that grows monotonous. |
| 2 RALPH WARTBERG<br>Mercury 70153 | **** Crazy, Man, Crazy<br>*** Go Away    | • Crazy gets a good heat, an enthusiastic performance, and an early-Tex-Benke-type vocal from Larry Hagen. Commercial possibilities are great—it could break wide open even though it's a pretty close copy of the Bill Haley record on Essex. Go Away is again heavily featured, with a chorus of Kenny Mann's tenor tossed in. Ralph's trumpet is heard briefly on the reverse, along with some excellent bass work.  |
| ART MOONEY<br>MGM 11486           | *** Miss You<br>** Gee Whiz              | • Band sounds a great deal like an augmented Sammy Kaye's on Miss You, as Alan Brooks turns in some first-class deep-voiced singing.  |
| TEDDY PHILLIPS<br>King 1202       | *** Cloudburst<br>* I Was Talkin'        | • Lynn Hoy gets the dubious honor of singing Talkin', which by no means will set the world ablaze. But Cloudburst is a very ingitating, danceable side that features Phillips' alto. It's mindful of Harlem Nocturne.   |
| PEREZ PRADO<br>Victor 47-5281     | *** Beautiful<br>** A La Billy May       | • Anyone else notices how dull Prado sounds these days, now that the novelty of his band has worn off? Beautiful is well executed, May is exactly what the title implies and doesn't move us.   |



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# Boon To Jocks: New Device Reduces Disc Playing-Time

By BOB PERLONGO

The Fairbanks-Everitt-Jaeger Time Compressor—developed in the speech research laboratory at the University of Illinois—may revolutionize the entire radio and phonograph record industry.

Any sound message produced by the vocal chords or by musical instruments can be compressed by the Time Compressor by deleting unnecessary bits of sound, not just "speeding up" the tape or the record.

### Took 3 Years

The inventors, University of Illinois professor Grant Fairbanks, William L. Everitt (Dean of the College of Engineering at Illinois), and Robert P. Jaeger, have been working on the Time Compressor since 1950.

The theory behind the invention is that the ear can pick up and understand sound faster than the voice or musical instruments can produce it.

And not a word or a note is lost in the process!

### Vital To Deejays

In radio—especially disc-jockey shows—the Time Compressor could play a vital role. Programs would not have to be split-second timed. A show, loosely planned, could be timed and taped, and then, if it is too long or too short the tape can be placed into the Time Compressor (set for the desired amount of compression) and in a matter of minutes the tailored-to-fit program is delivered, ready for the airwaves.

In a demonstration at the Engineering "Open House" at the

University of Illinois last March, the Time Compressor was put to use compressing two popular phonograph records. The recordings tested were Rosemary Clooney's *Come On-A My House* and Les Paul's *Lover*.

### Shortcut To Rosie's House

On the Clooney disc, a compression of 30 percent was used. The result was a clear, understandable, even an improved message—and it took only 7/10 the time. The vocal and the musical accompaniment came out sharp and clear. However, at 50 percent compression, the resultant sound could be likened to just so much garble.

On the Paul recording, a 50 percent compression resulted in a very quick and very listenable finished product.

### Looks Like Recorder

In appearance, the Time Compressor is unimposing. It is slightly larger than a standard tape recorder. With it, however, sound can be compressed as much as 70 percent—in some cases (speeches, for instance)—without destroying understandability.

This means that for every seven "bits" of sound that are cut, three remain. The process, geared to condense 50 percent of the total message, would then cut out five

"sound segments" and leave five intact.

In tests and public demonstrations, the inventors have found that compressions of 10 to 50 percent give best results. The quality of the finished product depends, however, on the type of sound being compressed.

When the message, either oral or musical, is compressed more than 50 percent, the sounds tend to "run together" and, in music, while the tempo is not seriously affected by this high compression, the melody becomes somewhat blurred and indistinct.

### Slows Down, Too

The process is reversible, too. Sound can be expanded with the Time Compressor, again not just by "slowing down" the speed of the recording or tape, but by inserting spaces between the parts of sound. In other words, working with the Time Compressor, any recording or tape can be compressed or expanded to fit practically any time requirement.

### How It Works

Briefly, here is how the Time Compressor works: The original tape passes over four play-back heads which pick up segments of sound at pre-determined intervals. These sound segments are then relayed to a standard tape recorder, where they are reconstructed, without, of course, the sections of sound between the four play-backs which were not picked up and relayed.

A patent for the Time Compressor has been applied for, but the inventors will not say when the machine will be commercially available.

Think of the effect the machine could have on the people who write commercials for radio. At 50 percent compression they could get in twice the message in the same amount of valuable radio time.

Two words for the price of one!



# Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding May 6. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchase.

|  | Position Last Issue |
|--|---------------------|
| 1. <i>I Believe</i><br>Frankie Laine, Columbia 39938.  | 3                   |
| 2. <i>Song from Moulin Rouge</i><br>Percy Faith, Columbia 39944.   | 7                   |
| 3. <i>Pretend</i><br>Nat Cole, Capitol 2346; Ralph Marterie, Mercury. 70045; Eileen Barton, Coral 60927. | 2                   |
| 4. <i>Doggie in the Window</i><br>Patti Page, Mercury 70070.   | 1                   |
| 5. <i>Your Cheatin' Heart</i><br>Hank Williams, MGM 11416; Joni James, MGM 11426.                        | 4                   |
| 6. <i>April in Portugal</i><br>Les Baxter, Capitol 2374.   | 9                   |
| 7. <i>Tell Me a Story</i><br>Frankie Laine-Jimmy Boyd, Columbia 39945.                                   | 6                   |
| 8. <i>Till I Waltz Again with You</i><br>Teresa Brewer, Coral 60873.                                     | 5                   |
| 9. <i>Caravan</i><br>Ralph Marterie, Mercury 70097.  | 10                  |
| 10. <i>Ruby</i><br>Richard Hayman, Mercury 70115.  | —                   |

## Tunes Moving Up

These are not the next ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard.

- Is It Any Wonder?*  
Joni James, MGM 11470.
- I'm Sitting on Top of the World*  
Les Paul-Mary Ford, Capitol 2400.
- Anna*  
Silvana Mangano, MGM 11457; Richard Hayman, Mercury 70014.
- Now That I'm in Love*  
Patti Page, Mercury 70127; Sauter-Finegan, Victor 47-5248.
- Big Mamou*  
Pete Hanley, Okeh 6856.
- Somebody Stole My Gal*  
Johnnie Ray, Columbia 4-39961.
- Ramona*  
The Gaylords, Mercury 70112.
- Say You're Mine Again*  
Perry Como, Victor 20-5277.
- My Lady Loves to Dance*  
Julius LaRosa, Cadence 1231.
- The Ho-Ho Song*  
Red Buttons, Columbia 39981.

## You've Got A Date

May 20—George (Rod) Cless, jazz clarinetist, born Lenox, Ia., 1907.

May 21—Horace Heidt, pop bandleader, born Alameda, Calif., 1903; Dennis Day, pop vocalist, born New York, N.Y., 1917; Thomas (Fats) Waller, pianist-composer, born New York, N.Y., 1904.

May 23—Helen O'Connell, pop vocalist, born Lima, Ohio, 1920; Rosemary Clooney, pop vocalist, born Maysville, Ky., 1926; Artie Shaw, jazz clarinetist-bandleader, born New York, N.Y., 1910.

May 24—Frank Signorelli, jazz pianist-songwriter, born New York, N.Y., 1901; Herbie Fields, bandleader, born Elizabeth, N.J.; Premier performance, Beethoven's *Egmont* overture, Vienna, 1810.

May 25—Kitty Kalten, pop vocalist, born 1924.

May 26—Eugene Goossens, conductor, born London, 1893; Ziggy Elman, jazz trumpeter, born Philadelphia, Pa.; Peggy Lee, pop vocalist, born Jamestown, N.D., 1920; Victor Herbert, composer-conductor, died New York, N.Y. 1924.

May 27—Albert (Al) Nicholas, jazz clarinetist-tenor saxophonist, born New Orleans, La., 1900.

May 28—Dave Barbour, guitarist-arranger-music director, born Flushing, N.Y., 1912; Thomas (Tommy) Ladnier, jazz cornetist, born 1900.

May 29—Erich Wolfgang Korngold, composer, born Brunn, Czechoslovakia, 1897; Premier performance, Stravinsky's *Sacres du Printemps*, Paris, 1913.

May 30—Frank Trumbauer, jazz saxophonist-composer, born Carbondale, Ill., 1902; Ben Bernie, pop bandleader-entertainer, born New York, N.Y., 1891; Benny Goodman, jazz clarinetist-bandleader, born Chicago, Ill., 1909; Rosa Raisa, soprano, born Bialystok, Poland, 1893.

May 31—Frances Alda, soprano, born Christchurch, N. Z., 1885.

June 1—Werner Janssen, composer-conductor, born New York, N.Y., 1900; Margaret Matzenauer, contralto, born Temesvar, Hungary, 1881.

## 'Down Beat' Best Bets

POPULAR

These are not necessarily the best-selling records in the popular category, but they are sides we think you should pay attention to when making your purchase.

- What a Little Moonlight Can Do*, by Benny Goodman. Columbia 39976.  
A great, wonderfully-played side from the Goodman studio-assembled dance band. Helen Ward sings it.
- My Lady Loves to Dance*, by Julius LaRosa. Cadence 1231.  
Julius deserves another hit with this one.
- Just Like a Butterfly*, by Louis Jordan. Decca 28664.  
Superb, subdued singing from Jordan.
- Danger*, by Johnny Desmond. Coral 60978.  
Not likely to sell strongly because of its construction, but Johnny does a splendid job.
- Sketches on Standards*, by Stan Kenton. Capitol LP H 426.  
Eight tastily-played standards, with the band's individual soloists getting a chance to show off, also.

## 'Down Beat' Best Bets

JAZZ

These are not necessarily the best-selling records in the jazz category, but they are sides we think you should pay attention to when making your purchase.

- Lover, Come Back to Me*, by Stan Getz. Mercury 89042.  
This is cool jazz that's hot, as Stan surges through three choruses of the standard in impressive fashion.
- Autumn Breese*, by Milt Jackson. Dee Gee 3702.  
A Jackson original; that the vibist makes even more personal with his distinct malletings.
- Tenderly*, by Johnny Smith. Roost 568.  
Gentle, pretty guitar from Johnny, in a mood mindful of his earlier *Moonlight in Vermont*.
- New Faces-New Sounds LP*, by Horace Silver. Blue Note BLP 5018.  
A collection of tunes by the swinging young pianist issued some weeks ago, but still rated as one of the best albums of the year.
- Ace in the Hole*, by Bob Scobey. Good Time Jazz 78.  
A happy, minstrel-like vocal from Clancey Hayes makes this worth several hearings.

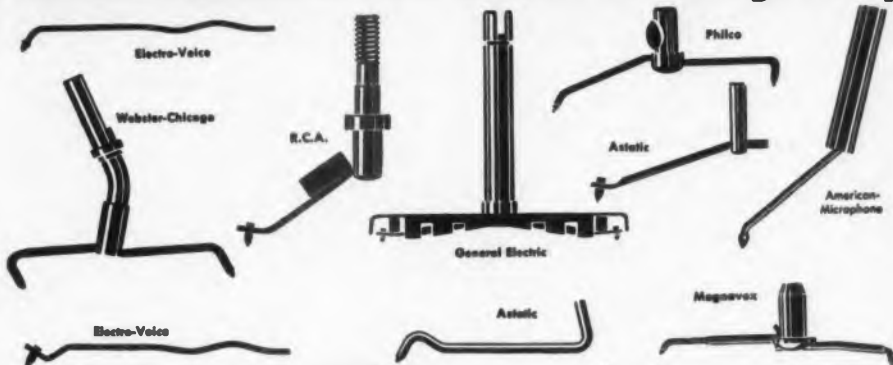
## 'Down Beat' Best Bets

COUNTRY and WESTERN

These are not necessarily the best-selling records in the country and western field, but they are sides we think you should pay attention to when making your purchase.

- Ramblin' Man*, by Hank Williams. MGM 11479.  
This came out about a year ago under Hank's nom de disc, Luke the Drifter, should click big this trip.
- I Can't Wait*, by Faron Young. Capitol 2461.  
A winning performance from Young.
- You Said You Could Do Without Me*. Decca 28666.  
Kitty has another big one.
- Seven Lonely Days*, by Bonnie Lou. King 1192.  
Tune could be as big in c&w as it is in the pop field with this side pushing it on.
- No Swallerin' Place*, by June Carter. Columbia 21074.  
This should appeal to all listeners. It's clever, novel fare.

# Phono Needle: It's Come A Long Way



By GAIL S. CARTER  
Vice-President, Permo, Incorporated

The modest little phono needle, like the heart in a human or animal being, is an essential part of the record player. It must be manufactured correctly, installed properly, and used wisely to perform its necessary function in the playing of phonograph records.

Prior to 1946, most phonograph records were of the shellac type and were manufactured for use on record players revolving at 78 rpm. Improvement in the manufacture of records would not have given the public benefit of that great advancement if sound, electronic and mechanical engineers had not created cartridges and needles to get the best out of the new-type records.

### Special Types

Users of LP, EP, and 45 rpm. records are confronted with some problems when they are ready to purchase a replacement needle for their record players. It is not the simple act of asking a record clerk for a phono needle. Record players that play LP, 45 rpm. and/or EP are equipped, for the most part, with special type cartridges which require specific phono needles.

There are also some special type needles for 78 rpm. records. There is no one "hole" that all of these special type needles fit; there are more than a score of different type cartridges that require approximately 125 special type needles. The consumer does not just ask for an "LP, EP, or 45 rpm.

needle." He must be able, sooner or later, to give the record clerk the name and number of the cartridge installed in his record player. That is the one step different from what it takes to get a replacement needle for record players using conventional type needles. That bit of inconvenience is more than offset by the improved listening pleasure he gets out of his records.

### Show Difference

The 10 typical "special type needles" illustrated with this article point up the difference in needle design for use on LP, EP, and 45 rpm. records, and some 78 rpm. records. Every one of these designs is backed up by sound, basic engineering. The engineers who designed these needles also created the cartridges and/or record players in which these needles are used. In other words, there is a basic reason for the many different types of cartridges and the needles required for use therein.

A long-playing phono needle point must resist high unit pressure, must have a high melting point, must resist oxidation, and must have the right degree of hardness. The osmium alloys, the sapphire or jewel or the diamond,

all possess those qualities and are the best phono needle tip materials available. However, it is important to note that all three of these needle point materials eventually wear out and must be replaced from time to time.

Choice of osmium alloy, sapphire, or jewel- or diamond-tipped phono needles depends upon what the user expects from a phono needle. Excellent reproduction results can be expected and obtained from any one of these three kinds of needle tip materials and maintained over a long period of record plays. The user who does not want to change his phono needle with some normal frequency can accomplish that desire by buying a diamond-tipped needle. Average prices range from \$1.50 for osmium alloy-tipped needles to \$2.50 for sapphire- or jewel-tipped needles and \$25 for diamond-tipped needles.

### Ha- To Go

It should always be remembered, however, that something has to "give" when high temperature and dry friction are simultaneously present. The unit pressure in the order of 25,000 pounds per square inch and temperature in the order of 1500° F., which develops when the needle point is moving in the revolving record groove, simply means that either the needle point or the record, or both, will wear out. The question is which one will wear out first. The user, therefore, must take into consideration his



Dorothy Collins, Raymond Scott, and their promotion man, Leonard Wolf.

## Scott-Collins Offspring: A Bouncing Baby Disc

Raymond Scott and Dorothy Collins had their first baby the other day. The youngster weighed less than half a pound, had the word *Audivox* written on its face, and had a voice exactly like its mother's.

The infant was unveiled at a small party recently at which cold cuts were consumed and Collins cuttings were played, Raymond, grinning his perennial grin and holding the product proudly by its vinylite edges (special pressings for disc jockeys) revealed that the birth had taken place in his self-made studio at the Scotts' home in Babylon, L. I., where Raymond has been indulging his perennial passion for electronic engineering.

### Longtime Ambition

"I've always wanted to have my own record company," he mused.

choice between buying more records or changing his phono needle more frequently.

An interesting phenomenon, not always immediately appreciated, about phono needles is the fact that they are, indeed, manufactured for universal usage. It matters not whether phono records are played on a \$20 player or in a \$1,000 set equipped with the best of record changers. Reproduction of sound is accomplished.

The modern phono needle point, like the record, must also do a universal job on every type of shank, record, record player, tone arm, and cartridge. The relative quality of reproduction does not depend upon the record; it is dependent upon the player or changer upon which, and the needle with which, the phono record is played.

### Don't Blame Machine

Users should not make the mistake of blaming their record player for scratchy, noisy sounds and distortion that develop after a phono needle has been used over an extended period of time. That noise can mean that the records have been ruined by playing them with a worn-out needle. It is wise to remember that the phono needle is the heart of the record player and should be used accordingly.

There are no truer statements than that "There is no permanent phono needle" and that "Worn-out needles wear out phono records."

## 'I Believe' Wins Special Award

New York—*I Believe*, the song that leads the parade in this issue's *Down Beat Scoreboard*, has won a special Christopher Award for its writers. The awards are given annually for "creative works that reflect the power for good that can be exerted."

"You know, my original Scott Quintet records back in the 1930s were supposed to come out on a label of my own, but Irving Mills talked me into letting him put them out when he started Master Records.

"Then, a couple of years ago, I started a company which, for sentimental reasons, I named Master Records after the old Mills outfit. But now we have the right set-up. With Leonard Wolf handling the business end, and with our own ideas for material for Dorothy and myself, who can stop us?"

### Disc Nerves?

Raymond lifted the lid of the phono. Dorothy, as concerned as any good wife who is featured on the first release of her husband's own record outfit, said, "Don't mind the opening day surface noise. The record's nervous."

The record showed no indication of nervous surface. In no more than one minute and 35 seconds, it unfolded a simple ditty called, fittingly, *To Make A Long Story Short* (Scott's own simple lyrics and music); then, turned over, it played *My Heart Stood Still*. Dorothy got a big sound on both sides, and George Barnes' guitar solo stood out. Suddenly it hit me: there was no accompaniment but a rhythmic section—and no trick tapping either; yet the result was effective as any full band could ever be.

### Gimmicks To Come

"Sure, we'll be experimenting later on with multi-taping," said Scott, "but tricks are no end in themselves—no substitute for being creative."

Then he played some future releases by his orchestra: *Shadow Dance*, with what he described as "the old time soft-shoe feeling," and with Charlie Shavers' imitable lead biting the brass; a tentatively titled *Mystery Waltz* in which Scott's engineering prowess produced another astonishing effect. The string section sounded at least 15 or 20 strong. "How many strings do you think?" said Dorothy.

When Raymond revealed there were only five, somebody remarked that he should be brought up on charges at the AFM for creating unemployment.

Then came something called *Highland Swing*, as catchy a riff as we'd heard in months. If the Scotts and their diligent Mr. Wolf don't come up with one real hit out of all the sides we heard, something's wrong somewhere—and not with Ray, Dorothy, or Leonard.

The composer-conductor-engineer and his singer-blouse-model-wife are nice people. Let's hope their firstborn will grow into a thriving, spinning youngster that will make its parents proud.

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# Rhythm And Blues

By ACE MITCHELL

**MEETING:** We walked along the Big Street with a friend. George Pincus of Shapiro-Bernstein (the publishing firm) bumped into us and greetings were exchanged. Throughout the lady he accompanied said not a single word. Presently,

film. Watch for it when it comes to your community. Some of the scenes are fabulous. **MORE PICTURE TALK:** We hope our fans have been receiving the many pictures of r&b artists that we have been sending out. The pictures are free, thanks to Atlantic, Specialty, and some of our other friends.

**ANSWERS:** Answer songs are spreading. This has now become a trend in rhythm and blues. New-est wrinkle is that this bit is expanding into other fields. Homer and Jethro, in the hillbilly field, have recorded a song called, *How Much Is That Hound Dog in the Window*. Wonder what Big Mama Thornton thinks about that?

**RUMOR:** Rumor has it that Decca execs are rippin' their hair out about the Buddy Johnson record of *Hittin' On Me*, which was picked by *Down Beat* some weeks back. The Johnson band recorded for Decca for 12 years. The last few years the band had no big hits. After shifting to another company, the band's first side was a big smash and broke on to the charts in record time. Well, those things happen.

**PROGRESS:** Mary Dee, our favorite woman r&b disc jockey has another outstanding feather in her cap. Mary, this month, becomes the first woman of her race to be invited to the convention of American Women in Radio and Television which meets at a hotel in Atlanta. To Mary: our heartiest congratulations! Keep up the wonderfully constructive work on the air waves.

**PICTURE:** Dorothy Dandridge, who is well-known to our fans, has made a new movie with Harry Belafonte. This is an exciting new

talent . . . 1613 is becoming the most famous number over at Peacock. That's the number of Hound Dog, one of the biggest sellers in r&b for a long, long time . . . I'm Mad is a good follow up for Willie Mabon, but it certainly doesn't look like another *I Don't Know* . . . The Ravens never give up. Still working on an old favorite of theirs called *Love Is the Thing* . . .

**BIRDLAND:** Rhythm and blues performers know Birdland in New York as primarily a jazz spot. Many, many acts received their first break in show business in this club. But more and more, the club is presenting well-balanced, exciting shows. If some of our fans get to New York, this is one spot we can recommend without reservation.

**CHATTER:** King and Federal seem to be always adding new and good artists . . . Mr. B's party for Ruth Brown last month was a happy affair . . . Big recording things doin' for Moondog, New York street performer . . . Joe Loco broke things up in his recent club appearances in New York . . . We hear Marshall Royall's disc of the *Moulin Rouge* is doing very well.

Joe Davis of MGM is promoting his r&b releases like mad . . . One singer we'd like to see get the Big One is Tommy Edwards. Tommy has made fine records consistently but since *It's All in the Game*, he hasn't had a really big one . . . Bobby Weinstock is all excited about getting married in June . . . wonder if it'll have any effect on the Prestige releases? . . . Been quite a while since we've heard from our favorite tenor man, Paul Quinichette.

Wonder why Nellie Lutcher isn't recording as much any more? Fine

# DOWN BEAT RECORD REVIEWS

RHYTHM and BLUES

|                                       |  |   |
|---------------------------------------|--|---|
| CHARLIE BRANTLEY (King 4619)          | *** <i>Fog Horn</i><br>*** <i>Movin' On Now</i>                                      | • Neither side impresses too much; rhythm is just not there.  |
| THE BLENDERS (MGM 11488)              | *** <i>I Don't Miss You Any More</i><br>*** <i>If That's the Way You Want It</i>     | • Group just doesn't blend as effectively as they can; lacks spark.   |
| KING CURTIS (Monarch 702)             | **** <i>Wine Head</i><br>*** <i>I've Got News for You, Baby</i>                      | • <i>Wine Head</i> is halted very well; <i>News</i> is not up to the upper deck.  |
| MELVIN DANIELS (RPM 383)              | *** <i>I'll Be There</i><br>*** <i>Boogie in the Moonlight</i>                       | • Melvin sings well on both sides; <i>Boogie</i> should get the nod in sales.   |
| CHARLIE FERGUSON (Prestige 853)       | ••• <i>Stop Talkin', Start Walkin'</i><br>*** <i>When Day Is Done</i>                | • Two warm tenor sides by Charlie and the band; <i>Walkin'</i> should walk off with the honors commercially.                    |
| ROScoe GORDON (RPM 384)               | *** <i>We're All Loaded</i><br>*** <i>Tomorrow May Be Too Late</i>                   | • Roscoe chants solidly on both sides; with a good promotion campaign this could go big.  |
| PAULA GRIMES (Prestige 857)           | *** <i>It's Your Own Darn Fault</i><br>*** <i>Makin' a Fool of Myself</i>            | • Two luskmaster sides by Paula.  |
| ROBERT HENRY (King 4624)              | *** <i>Something's Wrong With My Lovin' Machine</i><br>*** <i>Miss Anna B.</i>       | • Cute novelty on top side; <i>Slip Ends</i> Robert in lesser voice.  |
| BIGS HOWARD (Victor 20-5299)          | ** <i>Scrap of Paper</i><br>** <i>Big Mamee</i>                                      | • Cover jobs; not much here.  |
| CAMILLE HOWARD (Federal 12125)        | *** <i>Excite Me, Daddy</i><br>*** <i>I'm So Confused</i>                            | • Two good songs; performance is just so-so, however.   |
| ROBERTA MARTIN SINGERS (Apollo 272)   | *** <i>After It's All Over</i><br>*** <i>The Old Account</i>                         | • A good rendition by the Singers; a good record to buy.  |
| THE MELLO MOODS (Prestige 856)        | **** <i>I'm Lost</i><br>*** <i>When I Wake Up This Morning</i>                       | • Prestige should release more sides by this group; a record that's well delivered on both decks.                               |
| BEDDY MORROW (Victor 20-5295)         | ••••• <i>Heap Big Beat</i><br>*** <i>I Wonder Why</i>                                | • Morrow comes through again with a driving, pulsating beat on <i>Beat</i> that should sell like mad; <i>Slip</i> is just fair. |
| MOON MULLIGAN (King 1198)             | *** <i>Rheumatism Boogie</i><br>*** <i>Rocket to the Moon</i>                        | • Two cute, good sides by Moon; he sings up well.   |
| JIMMY NELSON (RPM 385)                | *** <i>Meet Me With Your Black Dress On</i><br>*** <i>Married Men Like Sport</i>     | • Both sides are good material for Nelson; but the presence is very bad. RPM usually cuts better than this.                     |
| RAYE AND SHAYE (Areado 112)           | *** <i>Heartless Love</i><br>*** <i>Rockin' Jamboree</i>                             | • The voices just don't come off well together; duo needs practice.   |
| BANIE SPEARS (MGM 11490)              | •••• <i>Don't Sing Me No Blues</i><br>*** <i>Leave Him Alone and He'll Come Home</i> | • With the aid of the Benny Payne trio, the top deck is fine listening; not <i>Slip</i> side, though.                           |
| THE TRAVELERS (Okeh 6959)             | *** <i>Why, Darling, Why?</i><br>*** <i>Go Away</i>                                  | • Two sides that could easily go pop; both songs are sung solidly by the new group.   |
| BILLY WARD'S DOMINOES (Federal 12129) | ••••• <i>These Foolish Things</i><br>••••• <i>Don't Leave Me This Way</i>            | • Two wonderful sides by the great Dominoes; take your pick—either side is the smash.   |

## 'Down Beat's' Best Bets

RHYTHM and BLUES

These are not necessarily the best-selling records in the rhythm and blues field, but they are sides we think you should pay attention to when making your purchases.

- The Honey Jump**, by Oscar McLollie. Modern 902. A new record that's moving up quickly.
- Hound Dog**, by Willie Mae Thornton. Peacock 1613. The biggest seller on the market.
- These Foolish Things**, by Billy Ward's Dominoes. Federal 12129. A new record that makes for wonderful listening. A must buy.
- Heap Big Beat**, by Buddy Morrow. Victor 20-5295. Morrow's R & B band could go pop here.
- Why, Darling, Why?**, by The Travelers. Okeh 6959. The much-ballyhooed group is up to its press notices, with a good performance.

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### MISCELLANEOUS

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## 'I'm Not Changing Style,' Says A Fretful Jordan

Louis Jordan looked slightly worried. "Will you please tell people," he said, "that I'm not changing my style, not going to go on the road with a full orchestra and strings, and that I'm not looking to do a single. That record was just an experiment—I still plan to continue with my little band and do the same type of show I always have." "That record" he was referring to was the one five-starred in the last *Down Beat*, called *Just Like a Butterfly*. On it, Louis got the type of backing usually accorded Nat Cole or Perry Como, and he sang a pretty little ballad in most beguiling and soft fashion—certainly not to be compared in any way with *Beware, Caldonia*, or the like.

### Here's What Happened

"All that happened was this," he explained, as he towelled off after doing a jumping, happy segment of the "Biggest Show." "We were looking over some tunes for my next record session one day, and Milt Gabler (Decca recording director) suggested we try something a little different for once. Well, we found *Butterfly* and the thing on the other side, *It's Better to Wait for Love*, and thought we'd try 'em. Nelson Riddle did the backing, and that was that." "But, bang! a couple of weeks later, after the record was first re-

leased to disc jockeys, I started getting letters from people asking what was up. Was I going to be a pop singer now?"

"In fact, one letter, instead of starting out with 'Dear Louis,' or something like that, opened right up with, 'Well, look at you!'"

"I knew then that a lot of people were thinking I was going to quit working with my band. But that isn't the way it is. I'm happy the way I've been working."

### Just Supposin'

"But suppose," a gentleman inquired, "suppose you hit with these things like Nat Cole. Would you like that?"

"Man," Louis laughed, "that could never happen. It could never happen." But there are some folks who might lay odds.

—Jack

## Ex-Jazzman Makes Hot Discs Pay Off

South Bend, Ind.—Former jazzman Al Smith marked his ninth anniversary as a record shop owner here last month. Smith, who worked around Milwaukee with various bands years ago, is proudest of the fact that in this comparatively small community, he has made a thriving business out of selling jazz sides, with that phase of his business overshadowing all others.

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"Big-time" sound engineers have the reputation of accepting only the best in sound performance. And they find that their high standards are met, and even surpassed, with this quality recording tape.

SOUNDCRAFT TAPE, produced at the company's plant in Springdale, Conn., under the supervision of sound pioneer, Hazard Reeves, President, is true life-like fidelity to any program, whether musical or dramatic. The tape is unusually sensitive to high frequency and highly resistant to temperature and humidity changes.

This physical stability results in the kind of timing that brings in a program "on the nose."

In addition, SOUND-CRAFT TAPE delivers stable output uniformly unmatched by any other magnetic recording tape on the market today. Add this to the SOUND-CRAFT—plus factor of high output with minimum distortion and you have the whole story on why more and more tape enthusiasts—in every field—are choosing SOUND-CRAFT MAGNETIC RECORDING TAPE. SOUND-CRAFT MAGNETIC RECORDING TAPE is handled by dealers everywhere.

# Music! Music! Music

Platter fans are taking on a new name and a new hobby. They're finding that recording tape offers the opportunity to collect the best work of the best stars, and save time, trouble, space and money.

It figures! A reel of tape takes up very little space. If you don't like the way a reel sounds, it's automatically erased while you record on the same tape again. And think of the "kicks" of recording your own voice and the voices of your friends—candidly, if you like.

For music listening, for economy and convenience and fun, there's nothing like a good high-fidelity tape recorder and a good tape. That's why so many platter fans are now tape fans, too!

# Stars Use Tape To Get Ultimate In Reproduction

**Patti Page, Joni James, Vic Damone, Stan Kenton, Ralph Marterie, Harry James and a Host of Others Now Use Soundcraft Recording Tape**

Top recording stars have found a new word for recording tape—it's SOUND-CRAFT. The top names in the popular music field are giving their wholehearted endorsement to SOUND-CRAFT RECORDING TAPE.

Patti Page prefers SOUND-CRAFT because of "its true life-like REPRODUCTION." Joni James says, "I always use SOUND-CRAFT MAGNETIC RECORDING TAPE to insure perfect reproduction of my voice."—Vic Damone states, "I find that true life-like reproduction demands SOUND-CRAFT MAGNETIC RECORDING TAPE."—and Ralph Marterie chooses SOUND-CRAFT because he gets top quality orchestral recording with full-range high fidelity.

The appreciation on the part of the recording stars that the highest possible fidelity in recording is secured on MAGNETIC RECORDING TAPE has already been resoundingly seconded by many Hi-Fi and platter fans. The addition of high fidelity tape equipment, such as the Magne-corder Cordette to home Hi-Fi set-ups is already big business.



Joni James



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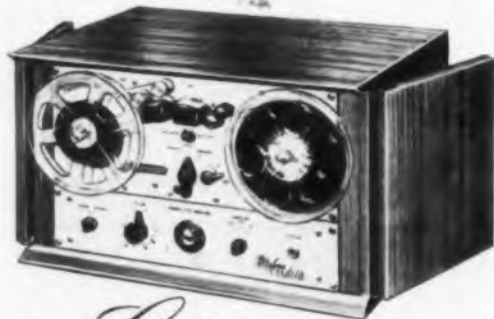
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The new Tape-Chest is available in either the five-inch size or seven-inch size at no extra cost with the purchase of five reels of SOUND-CRAFT MAGNETIC RECORDING TAPE.

You can't do a professional recording job without professional equipment. And more sound engineers choose Magne-corders than all other tape recorders combined. Frequency response at 15"/sec. is flat from 50-15,000 cps,  $\pm 2$  db. Like the recording studios and radio stations, you need a Magne-corder to make recordings with flawless, "life-like" accuracy.

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(Turn to Page 9-5)

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# The Blindfold Test

By Leonard Feather

## Bernstein Discovers Nothing New

Like so many musicians who have moved across into the concert world, Leonard Bernstein had early associations with jazz and enthusiasm for some of its pioneer creative artists.

For his blindfold test I included a couple of items in the older jazz idioms, but concentrated mainly on more recent developments, including the work of a couple of young writers who have evidently been influenced by the modern classicalists.

Leonard B. was given no information whatever about the records played for him, either before or during the test.

### The Records

1. Gil Mello. *October* (Blue Note). Tal Farlow, guitar.

Well, I wish I didn't have to rate these in stars... it's so general, it's not fair—parts of it I like and parts of it I don't. The arrangement is ghastly, the tune is very self-conscious—pretentious, with this pizzicato business, and trying desperately to be highbrow. The one thing I loved is the part that sounded more like a harp, but is, I suppose, a guitar solo. Doesn't sound like any guitar I ever heard, but it's a beautiful solo. I take it this isn't written down, that the guy is improvising. But the written stuff at the beginning and the end is a bore. The performance is good, however—they're all marvelous players; beautiful sax, even good pizzicato playing, but I just don't like the piece or what it stands for.

2. Dixieland at Jazz Ltd. *Loveless Love* (Atlantic). Sidney Bechet, soprano sax.

I like it, I love it. His sound is almost Bixiah in some ways. He was very sharp on the high notes. It's naive, nice and unpretentious. When it tries to do tricks, it does so in a very naive way. It's fresh and simple. Three stars, I guess.

3. Dizzy Gillespie. *Afro-Paris* (Blue Note). Arnold Ross, piano. Umberto Canto, conga.

I liked the mad solo in the middle—the trumpet. Piano solo was bad. The drums are fine—good standard Afro... I've heard better, though. The arrangement is so unbelievably corny; the tune is awful. But it's a really good trumpet solo. Nice and crazy. One star, but three for the solo.

4. Stan Kenton. *Young Blood* (Capitol). Arr. Gerry Mulligan.

Speaking of pretentiousness... Is that a Kenton band? Strangely enough, what I liked about it was the beginning, and I like the ensemble parts better than any solo parts, which I found dry and ordinary—but there was a very nice quality to the beginning, even though it used all the stock-in-trade rhythmic and harmonic things I've heard for years; but as it progressed to the solos it lost interest, and at the end it became just a pretentious piece of big-



Leonard Bernstein

bandism, which I just don't find amusing, or moving, or exciting—what else is there that it can be? Give it two stars.

5. Teddy Charles. *Composition for Four Pieces* (Prestige). Comp. Jimmy Raney.

I love this—Reminds me of Gamelin music, as I suppose it must have reminded whoever is doing it—it had two or three little things that are so typical of the folk music of the Indian ocean—it's either the result of great study or accidental coincidence. But it's fresh, and I must say I found it very sweet. Well, it's the first fresh sound I've heard all day, but as a composition it doesn't rate four stars—there are so many aspects to it—it has a texture which I like—it's sweet, and I happen to adore Gamelin music, so I would be a sucker for that, and it does have an ease which is really very sweet. I love everything about it, except that it doesn't make a composition that would rate four stars.

6. Louis Armstrong. *Ain't Misbehavin'* (Victor).

Well, I love it, as long as Louis is around. It's so refreshing in the midst of all this contrived mental stuff—it's a breath of fresh air—warm and spontaneous, simple and meaningful, and besides he makes beautiful phrases on the trumpet.

7. Duke Ellington. *Satin Doll* (Capitol).

Well, that's about the quintessence of slick, professional, expert, boring arrangement. I couldn't say

offhand who it was. As I say, I haven't heard jazz for a year. I found it dull—methodical and extremely slick—the last word in polish and professionalism—but dull.

8. Woody Herman. *Stomping of the Savoy* (Mars).

It's fine. The style got lost on the solo passage—when they finally broke into *Savoy—ta da da de dum dum*—then it became like 10 years ago—or 20. I found it very pleasant—I liked it—it was marvelously played. I found it pretty usual—You see, when I don't hear the stuff for very long I can only go back to my memory of the last time I heard it, and there doesn't seem to be anything that has advanced. I take it these are all fairly new records—so I'm listening for what's different from last year—and I don't find it here.

## Peter DeRose Succumbs At 53

New York—Peter DeRose, pianist and composer best known as the co-writer of *Deep Purple* died April 23 at his home here after a serious illness of several months.

Born 53 years ago in New York City, DeRose worked for publishing companies before he and his wife, May Singhi Breen, became famous as radio pioneers. They were on the air as far back as 1923 and were known as the "Sweethearts of the Air."

DeRose's popular hits included *Wagon Wheels*, *Lilacs in the Rain*, *When Your Fair Hair Has Turned to Silver*, and *Muddy Water*.

## Graham Exits Diz

New York—Bill Graham, baritone sax man long featured with the Dizzy Gillespie combo, left last month to form his own combo, which opened at Snookie's. He was replaced in the Gillespie group by Sahib Shehab.

## Musical Crossword

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  |
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|    |    | 23 |    |    |    |    |    |
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| 26 | 27 |    |    | 28 |    |    | 29 |
| 31 |    |    | 32 |    |    |    | 33 |
| 34 |    |    | 35 |    |    | 36 | 37 |
| 38 |    | 39 |    |    |    | 40 |    |
| 41 |    |    |    |    |    | 42 |    |

- 1. Grand concert series
- 2. Job
- 3. Neurotic actor
- 4. Pop vocalist with Ventura
- 5. Beyond power of medical skill
- 6. Sun god
- 7. French article
- 8. Fibber
- 9. Man's first name
- 10. Like
- 11. Famed tenor man who has rejoined B. Goodman (spous.)
- 12. Chicago
- 13. Assemble from separate groups
- 14. Trumpeter Harry Edison's nickname
- 15. Female deer
- 16. National Recovery Act
- 17. Part of to be
- 18. Abbreviation of any American ship
- 19. One of the Lombardos
- 20. Scramble type
- 21. Initials of alto-trumpet star
- 22. Type of study with many fast notes
- 23. Elephant boy
- 24. Put into law
- 25. A real square
- 26. To eye with a side glance
- 27. Dews
- 28. Basie's old drummer
- 29. Radiant
- 30. Part of a circle
- 31. Washington pianist who recently wound up eight-year day gig
- 32. The effect Louis Belloon has
- 33. Took over for down
- 34. Ex-Bob Crosby saxist (initials)
- 35. She's Sassy
- 36. Blonde starlet turned vocalist
- 37. Hawaiian ork leader (first name)
- 38. Radiant
- 39. Part of a circle
- 40. To wet thoroughly
- 41. Pre-analyst who recently wound up eight-year day gig
- 42. The effect Louis Belloon has
- 43. Test records
- 44. As pianist, he serves what his first name is
- 45. Prefix new
- 46. — Jackson; Toronto pianist

### Crossword

This crossword was composed by John Frigo, former bassist with the Softwinds now working in Chicago. Please let us know how you like it. Sufficient response will mean a series of them. Write the editor, 2001 South Calumet Avenue, Chicago 16, Ill.

### Treadwell An Agent

New York—George Treadwell has gone into the personal management business. The former trumpet player, husband of Sarah Vaughan, in addition to handling her business, has taken on Ruth Brown as a client and plans to open offices here to handle other attractions.

*Top Professionals Choose!*

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**STANLEY KAY**

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# The Trouble With Cinderella

By Arrangement With Farrar, Straus, And Young Inc.

(Editor's Note: This is the tenth installment in *Down Beat's* serialization of Artie Shaw's book.) At this time—around 1930—Shaw is in Cleveland, playing with Austin Wylie's band.)

## By Artie Shaw

At that stage of my life I had begun to develop an inordinate need of sleep. I seemed to require a tremendous amount of it when I finally unwound at the end of a night's work and was able to get to sleep at all. I used to sink into what amounted to a deep trance, and after a time it became almost impossible for anyone to rouse me.

Even after I awoke sufficiently to get out of bed, leap into my clothes, tear downstairs to the bandstand, and grab up a horn and start blowing it after some fashion I remained in a state of semi-stupor for some time after I started to work.

It was inevitable under these circumstances that sooner or later my behavior began to get on Wylie's nerves. I can't blame him. There was no way he could cope with this ridiculous situation without being made to look foolish.

## Getting Stale

Another difficulty arose at about that same time, this one a musical difficulty. I was getting stale. Not so much in my playing—for when I was awake that was all right—but in my arranging.

Wylie was paying me a weekly salary that averaged between \$150 and \$175, depending on the number of arrangements I brought in each week. Over the period of about a year and a half during which I had been in charge of this department, I had averaged at least three or four new arrangements every week.

Now an occasional week would come along when I simply couldn't manage to make the quota. Finally there came a time when I couldn't get myself to write one single note. The well had run absolutely stone dry.

## Out For Success

So I left Cleveland, left Wylie, left Claude, left three years of my life behind me. No one could have convinced me of the misery I was heading for in my pursuit of that same old success—Fame-Happiness-Cinderella constellation.

If Aaronson's band wasn't the major league, it was at least a fairly high-ranking minor league. I discovered almost immediately that the only member from whom I could actually learn anything about music was Chummy MacGregor, the pianist-arranger. Aside from Chummy, though, and to a lesser degree my friends Tony and Charlie, there were no musicians in this band.

These fellows played musical instruments after a fashion, but basically they were entertainers. It was during this time that I conceived an absolute detestation for the word "showmanship."

## Disdains Showmen

I used to hear the members of the band seriously discussing various aspects of the mysterious ritual of "selling" a song or a lyric. Sometimes I'd become outraged and furiously ask them, "What the hell are you guys supposed to be anyway? Actors or musicians?" The truth is, of course, that most of my fury came out of an overabundance of sour grapes.

During the first week I was in the band, I myself tried to make the grade as a singer. I made an arrangement of *Dinah* in which, by some curious coincidence, there was a vocal chorus sung by—guess? I used to get up in the middle of my arrangement, pick up a megaphone, and regale the customers with my "rendition" of *Dinah*.

## No Singer

However, I ultimately gave this up. It became increasingly clear



IRVING AARONSON, who hired Artie Shaw as sideman in his popular orchestra in the late '20s. Shaw describes his days with Aaronson's Commanders in accompanying excerpt from *The Trouble With Cinderella*.

to me that there was no great future in store for me as a singer. Not that I actually sang any worse than some of the other characters I was working with. But I never made the grade as a showman.

Aaronson once made a comment on my "selling" ability which is worth quoting. What he said was: "That kid's got the personality of a dead fox."

Two months were soon over, and the time came for the Aaronson band to leave Hollywood. My road led to Chicago—and after a few weeks in that bustling, bumbling beehive of a city I began to pick up the momentarily scattered threads of my musical life.

Irving Aaronson and His Commanders spent no more than six to eight weeks at the Granada Cafe at 68th and Cottage Grove on the South Side of Chicago. But in those few weeks a serious student of jazz could learn as much as a serious student of a more traditional kind of music could learn in a three- or four-year conservatory course.

## South Side Jazz

In those days the South Side of Chicago was one of the foremost jazz conservatories in the world. There was Earl Hines' big band playing nightly at the Grand Terrace Cafe; Louis Armstrong and his small combination at the Sunset Cafe; Jimmy Noone playing clarinet in front of his own little Apex Club outfit.

And hanging around in these smoke-filled, dimly-lighted joints were guys like Bix Beiderbecke and Bud Freeman, Red Mackenzie and Jimmy McPartland; a black-haired, anap-eyed kid who played drums and whose name was Gene Krupa; another drummer, a sandy blond boy named George Wettling; a thin, dapper, sleek-blond little Irish kid named Eddie Condon, who could play up a storm on a beatup little four-string guitar.

## Pollack and BG

There was Fud Livingston, who made arrangements and played tenor sax in a new band led by a fellow from the west coast—a band leader named Ben Pollack. There was a young kid just beginning to make a name for himself in the jazz world, a kid named Benny Goodman, who played clarinet and was said to have learned a lot from another young clarinet player around Chicago named Frank Teschmaker.

There they all were, listening and

soaking up by osmosis this new idiom in American music which could not, and still cannot, be studied any other way.

The Aaronson band worked till 3 a.m. every night at the Granada Cafe. When we finished I would head for the Negro district to sit in with one of the colored bands. Some nights it would be the Grand Terrace, where I'd sit in with Earl Hines' band, and go till daylight.

Other times there would be sessions with various guys like myself who were making their living in "respectable" bands, but who had to get away once in a while and "play some jazz."

## Digs Jazz

Meeting these musicians night after night, and playing with them I began to understand the curious musical category called jazz. I remember one night when a bunch of us wound up in some dance hall where they were holding one of the Marathon Dance contests that were always taking place in those days. Different musicians floated in and out, sat in for awhile, played a few choruses, and then got up to let some other guy blow.

There was a piano player named Jess Stacey, and another named Joe Sullivan. There was one trombone player, Floyd O'Brien, who had one of the most peculiar, lazy, deliberately mistaken-sounding styles I've ever heard.

Also on the same session was the clarinet player I mentioned a moment ago—Frank Teschmaker. I sat next to him and watched him while he played. He, too, had this odd style of playing, but in an altogether different way from O'Brien's, something extremely personal and intimate to himself, something so subtle that it could never possibly have had great communicative meaning to anyone but another musician.

## Look Who's Here

Then there was another night, while I was sitting in with Earl Hines' band, when, right after I had finished playing a chorus of Earl's closing theme song, *All the World Is Waiting for the Sunrise*, I suddenly heard a trumpet coming from the other end of the long bandstand, and looking over to see who was playing it (for it was nothing like any of the trumpet players in Earl's band), I saw for the first time that broad, large upper-lipped, grotesquely Irish kisser of Muggsy Spanier's.

A guy could go on and on remembering, reminiscing, dredging up all sorts of snatches of memory, but—well, it's all gone now. Yet in its own way, I suppose, it's still pretty much the same sort of thing nowadays, although the idiom is now involved, the harmonic element considerably advanced beyond the relatively primitive chord structures we were using in those days.

The lingo is different today, the names are different, the personnel itself is different. Still, whether the word is "bop" or "swing" or just plain "jazz," the general underlying principle is the same. It's a bunch of guys playing music together, improvising, exchanging ideas, "digging" one another, picking up a "riff" here and a phrase there; so I guess it's still the same, no matter what the commercialized, publicized term for it may be in any particular period.

## Real Folk Music

It's a developing, living form of folk music, an idiom, a kind of music in *slang*, and although no one has ever come up with an over-all definition for it that will

# Sashayin' Round

By SMOKEY WARREN

Lulu Belle and Scotty, longtime WLS Barn Dance favorites, are teaming-up with Captain Stubby and his Buccaneers for the first time in a morning variety program . . . Red Foley, Grand Ole Opry star, doing one-niters of California cities during May, accompanied by Moon Mullican, Grady Martin, Rod Brodfield, and Swift Trio . . . Patsy Montana and hubby, Paul Rose, with two daughters now living in Los Angeles. Patsy recently a guest on the Armed Forces Radio Show *Carolina Cotton Calling*.

Shorty Warren, "Eastern King of Western Swing," interviewed on Joe Franklin's *Memory Lane* ABC-TV show along with showing of his movie short, *Come On Mule*. Shorty, and his Western Rangers, started live TV shows May 3 for a New Jersey milk company, on WATV, Newark . . . Slim (Don't Let The Stars Get In Your Eyes) Willet recently named American Music Corporation as sole selling agent for his new songs. Slim currently headlines *Big State Jamboree* every Saturday night in Abilene, Tex., show featuring name guests on station KRBC . . . Tommy Duncan's Aladdin records version of *Beneath a Neon Star* and *Jimmy Walker's I'm Gonna Take the Wheel* on same label are two great songs and are beginning to show up.

Jimie Dickens and the County Boys scheduled for a June personal-appearance tour of Colorado, Montana, Washington and Oregon . . . Merle Travis, folk music composer and entertainer, planning a concert series based on the history of folk music. His series to start in San Fernando Valley . . . Deuce Spriggins replaces Skugg Fisher as funnyman and bass player with *Sons of the Pioneers*, who are now on tour, while Fisher and Ken Curtis take over TV show . . . *Carolina Cotton* honored by frontline Korean GI's in their naming of a heavy tank "Miss Carolina—The Cotton Special" as a tribute to her morale efforts.

Georgia Lee (International Sacred) debuts on this label by singing the hit song, *Christian Cowboy*, from the movie, *Oil Town USA* . . . Bob Wills and his *Texas Playboys* (MGM) working overtime on record releases. Latest numbers are

hold water, it's one of the few truly American contributions to music itself.

So much, then, for what I was learning about jazz. Meanwhile, Charlie, Tony, Chummy, and I were constantly pressuring Aaronson to bring some other musicians into the band. He finally consented to hire another boy—a young saxophonist from Boston, named "Toots" Mondello, who joined us while we were still at the Granada.

I became friendly with Toots almost from the very beginning. When it developed that he didn't like playing second chair to me in the sax section, I switched over to tenor. That was the first and only time I ever consented to stay on a job where I wasn't playing first chair.

It was because I liked Toots, and respected his ability. Besides, at that time most of the jazz playing in the sax section was handled by the tenor saxophone, so this switch would give me something more to learn anyway.

## Trouble Looms

A short time later we left Chicago and came to New York. And then, during the first couple of weeks, I ran head on into trouble. Big trouble. I hit a man with my

Little Girl, Little Girl and *Sittin' On Top Of the World* . . . Jimmie Davis penned a tribute to the late Hank Williams in the current issue of *Country Song Roundup*. Jimmie, former singing governor of Louisiana, now being featured on a full-length TV feature entitled *Louisiana*.

Connie B. Gay (Warl) returned from Europe after entertaining at military installations and hospitals with musicians and square dancers from the Arlington, Va., area . . . Claude Gordon causing a mild stir with his golden trumpet on his first Vogue release, *Red River Valley Home* . . . Gene Autry celebrated his 20th anniversary in 'shoot-em-ups' recently by hitting the trail for Pioneer town to start a new movie, *The Last of the Pony Express*. Smiley Burnette, Gene's sidekick for over 65 pictures, adding another.

Tex Blaze (Gavatte Records) and His Sagedusters, including Lou Wahl (accordion and vocal), Ken Geoble (steel guitar), and Chris McGail (fiddle and bass), on daily radio show in and around Toronto, Canada . . . Art Satherley, retired chief of country and western division of Columbia records, duly honored at testimonial dinner by his countless "proteges," radio-record and TV dignitaries . . . Texas Tiny (KFOX, Hollywood) recently married to Goldie Faraday. Tiny, billed as the world's largest Cowboy, reduced to 350 pounds of his peak 650 pounds . . . Bob Wills terminates his nightly appearances at Hollywood's 97th Street Corral and is succeeded by Teddy Wills and *The Western Playboys*.

Johnnie and Jack and their Tennessee Mountain Boys and Kitty Wells recently howling success at a one-night Riverside Rancho (L.A.) appearance. Red Foley slated here soon . . . Tennessee Ernie just finished at London Palladium . . . Lulu Belle Errett, beloved friend and member of *The Squeakin' Deacon's Shut-In Club* passed away March 13. Mrs. Errett had devoted much of her time in helping others and will be sadly missed by her Western friends . . . Billy Liebert very popular on the Cliffee Stone shows in a new position as musical director and arranger with Imperial records.

car. It couldn't have been helped, for he stepped off a curb in front of my car. He died almost instantaneously.

I was under legal age at the time, and in the resulting damage suit that was filed after the manslaughter charges were finally dropped, the plaintiffs sued not only me but my mother. The amount they were suing for was a mere \$80,000, and they might just as well have asked for the Hope diamond!

What the suit did, in practical terms, was to force me to remain in New York City after the Aaronson band had finished its engagement and left town. Being out on bail, I was unable to leave with them.

## Out of Work

I had no money. I was out of work. Furthermore I knew no one around New York. I was just nineteen, and this was the first time in my life I had actually been on my own—with no connection with any band at all—with the exception of the short time when I was stranded in Lexington, Ky., which hardly counted, for that had been more or less a lark as far as I was concerned.

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(To Be Continued)



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Dean Hudson—Leo Harrison, trombone, for Hale Rood; Sam No-to, trumpet, out, and Jack Nato, bass, for Bobby Ricks . . . Xavier Cugat—Joe Bruskin, alto, for Augie Alcaraz; Tony DeRisi, trumpet, for George Lopez; Jimmy English, baritone, for John Haluko, and Joe Forchetti, tenor, for Al DeJoseph.

Charlie Spivak—Earl Jeri, pi-ano, for Joe Pennino . . . Peggy Lee—Chet Amsterdam, bass, for Joe Mondragon . . . Bernie Cum-mins—Tom O'Neil, bass, for Her-man Garst.

Tommy Dorsey—Sam Herman, guitar, added . . . Tex Beneke—Tommy Mitchell, trombone, for Kenny Trimble; Dick Hoffman, trumpet, for Bitzy Mullins, and Jimmy Campbell, trumpet, out . . . Bernie Madrick—Herbie Ross, drums, for Frank Collins.

### Music In The Air

Coke Time, CBS-TV

The admirers of Eddie Fisher are legion, so it's doubtful that *Coke Time*, the new television series on which the young singer is starred twice weekly, will do anything serious to frighten them away. Whether it will create any new fans, however, seems questionable.

This is another big, over-pro-duced show, into which money seems to flow like the sponsor's carbonated beverage, but the whole is not necessarily equal to the sum of its parts. Into *Coke Time's* quarter-hour confines are crammed four songs, some mighty imposing decor, some dimly inane dialog, and such personalities as a "name" guest, a featured "host" (none other than Don Ameche, relegated to speling commercials), and, of course, the star, himself, who some-how manages to be around most of the time, even with such frighten-ing odds against him.

To hold such a weighty package together obviously requires a star with plenty of showmanship, an attribute which Fisher, whose big-gest success to date has been on discs, has not yet had time to de-velop. If he appears ill-at-ease in trying to maneuver around the

complex settings that back his songs or in wrestling with the pointless lines he's been given to utter, it isn't entirely his fault.

Why Fisher isn't allowed simply to sing, and the seasoned Ameche to tie the thing together with what-ever banter is considered neces-sary is not clear. But then, neither is the apparent video credo that a song isn't a song until it's a whole production, and a singer isn't a singer until he can handle lines.

—Clare Powers

### Nat Convalesces After Surgery

New York—Nat Cole was oper-ated on for his ulcer condition at New York Hospital, April 28.

The operation was termed suc-cessful, and Nat has been resting comfortably. He is due to return to his Hollywood home this week to convalesce further.

If he completes a normal re-covery as expected, he will be at the Club Tiffany in Los Angeles, starting June 5.

She's Afraid

"For instance, she's terribly afraid of being bawled out. Just can't stand it. You know one reason why Patti Page is so suc-cessful? She always does her best. I never miss a date, so she knows I'm always out there, and she's afraid I'll bawl her out afterward if it isn't just right."

If this recital sounds one-sided, it's actually only a prelude to what happens when the Page-Rael record is flipped overleaf and the vocalist's voluble rhapsody on the talent that is Patti and the tonsils that are Page.

### Jack Rael

(Jumped from Page 3)

brain behind the echo-chamber and multi-tape recording tricks that have converted the blonde song-stress into the mightiest sister act in present-day jukeboxdom.

And, as if this weren't enough, it is also Rael who is usually credited—or charged, depending on your point of view—with having dreamed up the canine "yips" with which Miss Page's awesome an-them to animal-land, *That Doggie in the Window*, has been profitably punctuated. (How do such brain-storms originate? "Things just come up spontaneously—the gems of one's life.")

#### More Inspiration

Being a yip-and-echo expert is not the only inspirational require-ment of his job, according to the singer's multifaceted manager, who sometimes delves into Freudian depths to describe his business re-lationship with the pretty, pleas-ant-mannered platter queen.

"She's full of complexes," says Rael. "Came from a family of 11

Talent Comes First

"The first ingredient of her suc-cess is her talent," asserts Rael firmly. "The girl is great. That's all. Just great. The talent had to be there." Then he adds, with un-

common candor, "without her, let's face it, I'm a bum."

Discussing his first exposure to the Page vocal equipment Rael shifts his whole attitude Eastward, like an Arab facing Mecca. Before that fateful dial-flicking day in Tulsa, he'll tell you, he had de-termined that "someday I was go-ing to find a little beginner who was really talented. At that time I thought Dorothy Collins was about the best girl singer around."

But then the radio voice, mas-querading, in the interests of a local dairy—the Page Milk com-pany—as "Patti Page," smote the Rael ears. "This was absolutely the greatest. This girl sounded a little like Ella Fitzgerald, a little like Anita O'Day. She sang every-thing—hillbilly tunes, ballads, ev-erything. I sang with an or-chestra, with an organ, anything. I just flipped."

Actually, Rael did more than just that. He insinuated the vocal-ist into the Jimmy Joy band (with-out a contract), then teamed up with her for a gruelling climb up the single ranks that found Miss Page, after three years, with a Mercury contract but no palpable disc hit ("They were still picking the tunes"), and with no offer more tantalizing than the \$65 weekly she was proffered after a CBS stint with Caesar Petrillo.

"I said if this is it I'd rather send her back to Tulsa," Rael re-calls. Instead, the team made a big decision. "We had gone as far as we could. We said let's go to New York, and either we make it or we quit." There followed the agency-brushoffs, then a brief al-liance with the William Morris of-vice ("But they didn't share in the records—I got that for my-self") and, finally the brainstorm that turned the trick.

"We were up at a resort in the mountains, and we heard a trio doing *With My Eyes Wide Open I'm Dreaming*. We said there's a beautiful song. I said why not do it as a quartet? I took the idea to Mitch Miller, who was Mer-cury's a and r man at the time, and he said it doesn't kill me, but go ahead. It was the thing that kicked off for us."

Since then, not one Page record has sold fewer than 300,000 copies, an unprecedented feat in the disc field, and the personal appearance take has risen to \$12,500 weekly, with video an added plum that also enables the Page-Rael combine to cut its travels down to only 10 days out of each fortnight (the rest of the time is spent shaping up the singer's skip-week stints before the NBC-TV cameras).

Nowadays, Rael admits, his wor-ries are paltry. Chief among them is the fact that the artist, herself, "would like to quit, get married and have a family." Rael, himself, who remains a steadfast bachelor ("What wife would put up with this kind of life?"), has his own eyes on Hollywood, which has been nibbling at the Page bait.

"I think she'd be terrific in pic-tures," he says, but admits there's a drawback. "What movie star makes what we're getting?"

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# Strictly Ad Lib

(Jumped from Page 3)

**BOSTON:** Storyville has closed for the season. Many of the city's classical confraternity turned out while Dave Brubeck was there. Dave and the quartet also played sessions at Harvard and Boston university. . . Mahogany Hall will swing into June with Vic Dickenson's band. . . Illinois Jacquet played 10 days at the Hi-Hat beginning April 24 and was succeeded by Erroll Garner. Bassist Wyatt Ruther, formerly with Erroll and Dave Brubeck, is now with Lena Horne.

Rex Stewart has provided the Savoy with its best band of the season and may stay into June. . . Harvard now has a flourishing New Jazz Society directed by Tom Wilson with expectations that other colleges will form chapters in the fall. . . Billy Daniels and Benny Payne scored at the Latin Quarter. . . Jimmy Durante is there May 18, with Johnnie Ray at Blin-strub's the same week. . . Trumpeter Ruby Braff is rehearsing a new small band.

—Nat Hentoff

**MIAMI:** The Four Bits, a fine vocal-instrumental quartet, signed for the summer at Dinner Key Terrace restaurant and lounge. . . Coral lounge operator Lou Alberts happy to find enough clients to warrant continuing his Sunday evening jazz concerts indefinitely. At a recent session, singer Les Mathews pleased the assemblage with her first job here after an absence of more than two years in Washington and NYC. . . Tony Parenti has Jerry Gorman, bass and trombone, and Marie Marcus, piano, with him at the Cromwell hotel in Miami Beach for after-hour Dixie sessions. All three labor earlier in the evening with Preacher Rollo Laylan at the Shoremead.

Pianist Ray Brown and bassist Dave Driscoll make up two-thirds of the popular, modern-sounding Buddy Lewis trio at the MacFadden Deauville hotel. . . At the Rockin' MB in Miami Beach are two leavin' combos headed up by Jesse Powell and Johnny Burdine. . . Former J. Dorsey chirper Fran Carol, and former Vaughn Monroe singer Shaye Cogan both appearing at Harry Kilby's Black Magic room. . . Herbie Berg, formerly in New York with dance bands and various studio outfits, worked the season here with Jose Cortez at the Latin Quarter, and is now jockeying a late-night record show on WMIE six times a week.

—Bob Marshall

**CINCINNATI:** Johnny Long kicked off Coney Island's nightly dance music schedule May 16-17 at Moonlight Gardens. Will Hauser followed May 19-21. Charlie Kehler, his ork, and Marian Spelman of WLW on the vocals, next, May 22-28. . . Art Mooney opened at the Castle Farm April 23, to be followed by Ray McKinley, June 6, and Woody Herman, June 27.

The newly-formed Cincinnati Folk Art Society, a non-profit group seeking to revive and preserve jazz, teed off recently with introduction of weekly, Friday night programs, nitery-style with dancing, at Rookwood Room of Sinton Hotel, fea-

turing Dixieland Rhythm Kings, originally formed around Dayton, Ohio, picked up replacements from San Francisco and New York and have rocked such emporia as Jimmy Ryan's, Child's, and the Paramount.

—Silas Shulman

**PITTSBURGH:** Bob Manning appeared for the week of April 27 at Tommy Carlin's new Take It Easy club, in suburban Brentwood. . . Dolores Hawkins at the Copa the week of April 27, followed on successive Mondays by Frank Murphy, Danny Sutton, and Bill Haley's Comets. . . Mickey Katz at the Syria Mosque with the Yiddish revue, Farfel Follies, May 6-7. . . Don Cornell, a recent attraction at the Twin Coaches. . . Irene Manning, the cinema canary, was featured at the Pittsburgh Builders' Home Show at Hunt Armory.

William Steinberg, conductor of the Pittsburgh Symphony, was the piano soloist in a program of chamber music sponsored by the Fine Arts Society of Pittsburgh. First-chair members of various sections of the orchestra also played. . . Due to the departure of Bernie Armstrong, KDKA is dispensing with its staff band. This marks the demise of the last radio staff band in the city. . . Guy Lombardo, billed rather cutely as "The Greatest Guy in the World," played a concert-and-dance engagement at Syria Mosque April 30. . . Ray Anthony played the Ches-A-Rena April 28. . . Local triple-threat musician Dave Carey (vibes, drums, piano) recently obtained a position on the music faculty of Dormont High School.

—Charles C. Sordo

**MONTREAL:** The Ravens came to the Seville theater direct from Harlem's Apollo. It was their first date here and first date for a rhythm and blues singing group in the area. They were followed by Lionel Hampton. . . Jo Ann Jordan trio held over at the Maroon club. . . Frank Costi's dances at the Palais D'Or continuing, with vocalist Henry Scott. . . Ilona Masey drew up a storm at the Sans Souci during her date at that main stem nitery.

Paul Bley dropped out of the Jazz Workshop on Dorchester street for a few days. Art Roberts subbed for him. . . Neil Chotem's jazz trip outstanding feature of The Army Show, 15 minutes twice a week. He also conducts the full orchestra on the show. . . Yvonne, formerly with Duke Ellington, currently being heard on the CBC Road Show with Art Morrow's orchestra. . . The Seville is planning to bring in a jazz group for

# Why No 'Jeri Sullivan'? Jenny Barrett Explains

By JENNY BARRETT

Since I came out of retirement to resume my professional career a lot of people have wanted to know why I changed my name from Jeri Sullivan, a name under which I was well established in the fields of records, radio and night clubs, to Jenny Barrett.

The assumption seems to have been that we—that is, my agents, and the operators of the Vogue record company to which I am

now under contract—felt that Jeri Sullivan was "dead" as an attraction, and that in re-launching my



Jenny Barrett

a week beginning June 4. Names listed were Arnett Cobb, Coleman Hawkins, Roy Eldridge, Wini Brown, Slam Stewart, and the Rhythm trio. . . Harold Smith organized a group of Montreal musicians for a jazz concert at the Montmartre on May 2.

—Henry Whiston

**TORONTO:** The Flip Phillips trio, here recently for a week at the Colonial, had Horace Silver on piano and J. C. Heard on drums. Marian McPartland, a favorite with local fans on her several appearances here with husband Jimmy's band, makes her Toronto debut as a trio leader on June 1. The Colonial also had the Ink Spots for a week beginning May 18 and Dave Brubeck for a week starting May 25.

Billy Daniels played a week at the Casino theater in May and was followed by Van Johnson, the Mills Brothers, and Gordon MacRae. . . Dorothy Lamour's song-and-dance act was received in April by huge crowds. . . Toronto singer Stephanie Wise was a hit in a recent jazz concert at Oshawa, near here.

—Bob Fulford

**LONDON:** On April 14, Britain's Chancellor of the Exchequer cut music costs here by reducing taxes on records and instruments. On May 1, the musicians union raised costs by adding more than 50 percent to musicians' wages in the London and name band fields. Bandleaders and agents say the rise will boomerang on business at this "critical" time. . . Veteran trombonist Joe Ferris died on April 21. . . Laurie Deniz, guitar cornerstone of the Ray Ellington quartet, is leaving the group. . . Harold Collins, music director at the Prince of Wales theater here, is conducting for Frank Sinatra's European tour, which opened in Milan on May 4. Frank comes to Britain on June 14.

—Mike Nevard

# Flaming Virtue

New York—That civic-minded group, The Three Flames, is up to its old tricks again. The trio (Tiger Haynes, guitar, Roy Testamark, piano, and Bill Pollard, bass) made such earlier contributions to citizens' welfare as *Obadiah, Put Out That Fire* (for the New York City Fire Dept.); *Cet Hep—Watch Your Step* (for the National Safety Council) and *I'd Rather Be Gone Than A Coner* (for civil defense against the A-bomb). Now the group, currently in its 23rd month at the Bon Soir here, has a new one stressing precautionary measures on the amusement rides. Titled *Be Cool! Dig the Rule!*, it's set for daily airing via radio and on Rockaways Playland's p.a. system.

I'm sacrificing all the publicity value attached to the name of Jeri Sullivan.

## Rum and Coke

The "Rum and Coca Cola Girl" they used to call me, because I was one of the writers of the song and introduced it at the Versailles in New York. And I can tell you truthfully that I was very happy to discover that "Jeri Sullivan" had not been forgotten during my retirement.

I know, because as soon as the word got out that Vogue's "new singer" was really "Jeri Sullivan" I have been contacted by not only the news services but by many nationally-known columnists who wanted to "get the real story." Why was I "scrapping" Jeri Sullivan and all the publicity value that went with that name?

So, that's it. The only story is that Jenny Barrett is not only my real name but part of my life—the part that is nearest and most important to me now.

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# Linda Hayes Has Hit, But Still Is Frightened

By W. Jack Walker

Linda Hayes, despite her current success with *Yes, I Know*, is a very frightened young girl! And perhaps wisely so, for, belying the affirmative sound of the title of her hit, Linda doesn't know what may be next for her.

Ever since Pvt. Cecil Gant "re-established" the rhythm and blues industry with his *I Wonder*, there have been innumerable "one-record" stars to come and go on the blues scene; and Linda is very con-

sciously aware that this could be for her a mere flash-in-the-pan fame and not the doorway to the success for which she hopes.

### A Discovery

We do not wish to imply that Linda Hayes cannot sing. To the contrary, this writer is of the opinion that hers is the best pure blues voice to be discovered since Dinah Washington. This is to say, however, that Linda is fully aware that her future is as dependent upon the demands of a fickle public as it is upon sound talent.

Linda's fear, I believe, is of her



Linda Hayes

public. In truth, striving overly hard to please the public she is quite apt to overdo it and "goof" a promising career.

Linda's been singing blues for a little more than a year without much real success prior to now. In early March, she opened at New York's gruelling Apollo theater in what was her first really bigtime professional experience. She was well received by what is considered a very critical audience. Professional appearances before the Apollo were limited to an appearance at the Elks Club in Los Angeles and a quick tour of Texas and Georgia.

Linda felt, and justifiably, that the acid test would be the Apollo and she was much more anxious about the audience reaction to the other numbers in her repertoire than to *Yes I Know*.

### Two Idols

It is interesting to note that Linda idolizes but two other singers: Mahalia Jackson as "queen of the gospel singers" and the "queen of the blues," Dinah Washington. Dinah has consistently given Linda aid and advice in such important chores as wardrobe selection, stage presence, etc.

Only time can tell whether or not Linda Hayes will become a really important name in the rhythm and blues field. But this is not a profound deduction, for time and the moods of the public are all that determine any artist's success.

Linda does have a good deal of talent, and if her next recording, *Atomic Baby/What's It to You, Jack*, clicks, the *Yes, I Know* girl can be considered to be well on her way toward a successful career.

# Feather's Rest

By LEONARD FEATHER

I had a lot of vague and confused notions about Cuban music before making my first trip to Havana last month. Now, thanks largely to the intercession of a non-native Cuban resident named Irv Price, my ideas are slightly less vague and not quite as confused.

As you may have observed if you bought a recent Norman Granz Mercury LP entitled *Cubano*, Irv Price (or Andre, as he is known locally) is the enterprising soul who assembled the sextet of Cuban musicians for that session. Aside from being a student of numerous brands of music, he runs a large and successful record store and various other lucrative enterprises. Having settled down in Havana 12 years ago and raised a delightful family there ("I like being a big fish in a little pond," he points out if you ask him whether he yearns to return home), he is well acquainted with native music and musicians and gave me my first samplings of them right in his disc emporium.

### A Far Cry

*Toques De Santo*, as the collection was called, was a far cry from what we have earnestly dubbed "Afro-Cuban" music in the various domestic and imported shapes it has assumed in the U.S. It was harmonically and melodically primitive but rhythmically fascinating—more Afro than Cuban, more voodoo than sainted. It's on the local Panart label, available to Decca over here, and I wish they would do something about it, so that I am not obliged to explain, in words, that which has to be heard in sounds.

After hearing this example of authentic music from the backwoods of Cuba, I was not surprised to learn from Andre that the products of such North-Americanized gents as Morales and Machito are held in low esteem in Havana, and that he "can't give 'em away" on records. Kenton, too, though very popular for his jazz, is not considered authentic when essaying a Cuban piece—not even when it's a Chico O'Farrill arrangement.

### Mambo Is Old Hat

Having told Andre about the extent of the mambo craze around New York, I was promptly informed that the mambo is now old hat, and that the rhythm currently sweeping the country as the mambo did five years ago is the batanga. The batanga was invented, it seemed, by one Bebo Valdes, pianist with the orchestra at the Tropicana, and this is where we must repair for further investigation. (But nobody, not even Valdes, could explain the difference between batanga and mambo, and his was one subject on which I was to remain unenlightened.)

On the way over to the Tropicana I learned some astonishing facts about radio and TV music and, in fact, about broadcasting in general, in Cuba. There are no fewer than five video stations in Havana alone, and another big one is due to open next month and the city has no fewer than 36 radio stations! Innumerable other stations are dotted all over more easterly parts of the island. One of the biggest outfits, the Blue Network (Cadena Azul) is operated by a former CRS vice-president who is now a buddy of Batista.

### Fantastic Nitery

Arriving at the Tropicana, I was completely knocked out before hearing the first note of music, for this is indeed what it has been called: the most fantastic night club in the world. Through a series of cunning collaborations between nature and artifice, you can never tell in this huge place whether you are indoors or out.

Giant trees, illuminated from below in many colors, weave in and out of the part of the club that is glass-domed, and the other section which is actually outdoors. To add to the confusion, large mirrors make it impossible to estimate the size of the place; but

standing at one bandstand and looking over at the other, I had the impression of being about a quarter-mile away. The Copacabana was never like this.

### Akin To U.S. Swing

The band playing when I entered was the one with which Bebo Valdes works; its leader, a non-playing conductor, is Armando Romeo Jr. Much of the music played was along the lines of a typical American swing outfit, with similar brass-reeds-rhythm voicings.

Chico O'Farrill, who was a member of the crew before emigrating, still sends arrangements and is well represented in the books, but there are other arrangements by such men as Isidro Perez, a fine guitarist in the modern jazz style, whose arrangement of *My Old Flame* was one of the best things I heard. (Perez, I was to learn later, doubles as a doctor by day.) His arrangements left room for some excellent solo work by Gus Maas, the tenor man you may have heard in the *Cubano* disc.

### Frio, Man!

Maas plays in the style that is known locally as *frio*, or cool. I was told that a number of musicians are on the *frio* kick; some of them might like to come to the States, but they would run the risk of being type-cast, like Maas.

Poor Gus was here from 1948 until last year, but was kept so busy with the Jose Curbelos and the Miguelito Valdes that he never got a chance to show anybody up north just how cool he could get. Chico O'Farrill, thanks largely to Benny Goodman's sponsorship, is one of the few Cubans who have managed to escape being card-indexed this way.

### Notable Rhythm

The Tropicana outfit was notable for its rhythm section, the same one featured on *Cubano*: bassist Kiki Hernandez has a big, beautiful sound, and drummer Bill Barreto lays down a big, beautiful beat. Barreto and Valdes were the only Negroes in the crew; there is supposed to be no color line in Cuba and in view of the broad variety of racial types seen everywhere it would be impossible to impose one, but I heard unpleasant stories of discrimination that exists nonetheless.

Immediately after visiting the biggest and most sumptuous night club in the world, I was whisked away to its extreme opposite. Because the "world's greatest drummer" worked there, I entered a bare, smoky enclosure, apparently a converted stable, in which one Charicero held forth.

### Hot Dog!

Charicero (meaning hot dog) is his nickname, and he squats among bongos and cowbells, selecting and changing rhythms apparently quite arbitrarily, on a minute bandstand that also accommodated two guitars, bass, maracas and a tumbadora (local name for the conga drum). Maybe Chano Pozo (and more recently Candido, the Havana import at Le Downbeat) spoiled me, but I was not impressed by the hot dog man's capricious use of his percussion equipment. Too bad I had to leave Havana the next night; I probably just didn't have enough time to learn to appreciate the infinite subtleties of unobtrusiveness.

Thanks anyway, Andre. It was a ball.

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Beneke, Tex (On Tour) MCA
Borr, Mlacha (Waldorf-Astoria) NYC, b
Bodie, Russ (Paradise) Chicago, b
Brown, Les (Sands) Las Vegas, Nev., 6/13-14, h
Broas, Johnny (O'Henry) Chicago, 5/27-31, h

Cabot, Chuck (On Tour) GAC
Carle, Frankie (Statler) Los Angeles, h
Carlyle, Russ (Muehlebach) Kansas City, h
Carnegie, Bill (Delavan Gardens) Delavan Lake, Wis., 5/29-31, b; (Chevy Chase) Chicago 6/5-8, cc
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Benji (Waldorf-Astoria) NYC, 6/1-23, nc
Cowan, Carl (Top Hat) Louisville, Ky., nc
Croat, Xavier (Statler) Los Angeles, in 6/2, h

Defos, Al (On Tour) AAA
De Vol, Frank (Lido) Long Beach, Calif. (Saturdays only)
Donahue, Al (On Tour) MCA, (Edgewater Beach) Chicago, in 5/29, h
Duro, Michael (Cocacabana) NYC, nc
Ellington, Duke (Blue Note) Chicago, in 6/12, cc

Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fina, Jack (Ambassador) Los Angeles, Out 5/28, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (Blustrub) Boston, 6/1-7, nc; (On Tour) GAC
Foster, Chuck (Aragon) Chicago, Out 6/21, h

Garber, Jan (On Tour) GAC
George, Chuck (Five O'Clock) Louisville, Ky., Out 6/7, ac
Greenwell, Al (Stork) Louisville, Ky., h
Hampton, Lionel (Apollo) NYC, 5/20-6/4, t; (On Tour) ABC
Harris, Ken (El Rancho) Sacramento, Calif., h
Harrison, Cass (Serenadama) Bogota, Columbia, South America, h
Hayes, Carlton (Desert Inn) Las Vegas, Nev., h
Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, h

Hill, Tiny (On Tour) ABC
Howard, Eddy (Elitch's Gardens) Denver, Colo., 5/27-6/8; (On Tour) MCA
James, Harry (Astor) NYC, Out 6/21, h
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (On Tour—Florida) MG
Jones, Spike (Pan Pacific Auditorium) Los Angeles, 6/4-14
Jurgens, Dick (Ideal Beach) Monticello, Ind., in 6/27

Kenton, Stan (On Tour) GAC
Kerna, Jack (President) Kansas City, Mo., Out 5/23, h; (Mayo) Tulsa, Okla., in 5/25, h
King, Henry (Claridge) Memphis, Out 6/5, h
Kinsley, Steve (Statler) Washington, D. C., h
Lande, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz, Calif., h
Lewis, Ted (Beverly) Cincinnati, O., Out 6/11, ac; (Skyway) Cleveland, 6/18-27, nc
Lombardo, Guy (Roosevelt) NYC, Out 6/27, h
Loag, Johnny (On Tour) GAC

McCoy, Clyde (Lakeside) Denver, Out 6/4; (Sheppard Air Force Base) Wichita Falls, Tex., 6/13-20
Meloyre, Hal (Palladium) Hollywood, Out 6/1, h; (Lakeside Park) Denver, in 6/5
McKinley, Ray (On Tour) WA
Marterie, Ralph (On Tour) GAC
Master, Franke (Conrad Hilton) Chicago, h



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Noble, Leighton (On Tour) MCA
Noble, Ray (Shamrock) Houston, Tex., 5/26-6/8, h

Overend, Al (The Flame) Phoenix, Ariz., nc
Palmer, Jimmy (On Tour) GAC
Pastor, Tony, (Post Lodge) Larchmont, N. Y., 5/29-6/20
Perrault, Clair (Ban Cleve) Dayton, O., h
Petti, Emil (Baker) Dallas, Tex., Out 6/14, h
Phillips, Teddy (On Tour) MCA
Powers, Pete (Melville) Melville Cove, Halifax, N. S., c
Prince, Tony (Indiana Beach) Shafter Lake, Ind., 5/30-8/11, h

Ray, Ernie (Commercial) Elko, Nev., h
Renay, George (Fernwood) Bushkill, Pa., Out 10/24, nc
Rodney, Don (Arcadia) NYC, h
Rose, Dave (Flamingo) Las Vegas, in 5/28, nc
Sands, Carl (Statler) Boston, h
Spivak, Charlie (Edgewater Beach) Chicago, 6/12-7/9, h
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., h
Strong, Benji (Elitch's Gardens) Denver, Colo., 6/10-29
Sudy, Joseph (Mayflower) Washington, D. C., Out 6/13, h
Sullivan, John (Town Lounge) Houston, Tex., nc

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Wald, Jerry (On Tour) GAC
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Carter Trio, Bob (Landa's Tavern) Vineland, N. J., nc
Cawley, Bob (Town House) Tulsa, Okla., h; (On Tour) GAC
Cloviers (On Tour) SAC
Coleman Trio, Sy (Copa Lounge) NYC, nc
Condon, Eddie (Eddie Condon's) NYC, nc
Conte, Al (Ranch House) Providence, R. I., cl

Dale Duo (Lighthouse) NYC, nc
David, Rader (Ramblers, Larry (Laurel Lake) Laurel Lake, N. J., Out 5/30, cc
Davis Trio, Bill (Birdland) NYC, 5/28-6/17, nc
Dee Trio, Johnny (Blue Room) Elizabeth, N. J., Out 6/21, nc
De Paris Brothers (Jimmy Ryan's) NYC, nc
Dixieland Rasplekera (Vagabonds) Miami, Fla., nc
Domino, Fats (Royal) Baltimore, 5/29-6/4, t; (Showboat) Philadelphia, 6/8-13, nc
Downs Trio, Evelyn (Rose Room) NYC, nc
Duke Trio, Doug (Hickory House) NYC, nc

Eldridge, Roy (Terrasi's) NYC, nc
Erwin, Fee Wee (Nick's) NYC, nc
Franklin Quartet, Mary (Airport) Brooklyn, N. Y., nc
Fulson, Lowell (On Tour—Midwest) SAC

Garmon, Dick (Blackwater), Biloxi, Miss., nc
Garner, Erroll (Embers) NYC, nc
Getz, Stan (Tiffany) Los Angeles, 6/8-18, nc
Gibbs, Ralph (Lotus Club) Birmingham, Ala., nc
Glenn, Lloyd (On Tour) SAC
Gonzales, Paul (Leon's) San Jose, Calif., nc

Hines Trio, Freddie (Sarno's) Lima, Ohio, nc
Hodges, Johnny (Blackhawk) San Francisco, Out 6/14, nc
Holland, Johnny (Englewood) Rocky Mount, N. C., nc
Hope, Lynn (Sporter's) Youngstown, O., 6/1-7, nc

Jackson Trio (Auggie's) Minneapolis, Minn.
Jones Trio, Jo (Embers) NYC, nc
Jordan, Louis (Howard) Washington, D. C., 5/29-6/4, t; (Royal) Baltimore, 6/8-11, t; (Town Casino) Cleveland, 6/12-18, nc

Lee, Vicky (Englewood) Rocky Mount, N. C., nc
Leighton Trio, Elaine (O'Neil's) NYC, nc
Lyon Trio, Jimmy (Blue Angel) NYC, nc

Mabon, Willie (Celebrity) Providence, R. I., Out 5/31, nc
Melba, Stanley (Pierre) NYC, h
Meltones (Imperial Inn) Gloversville, N. Y., Out 6/12, nc
Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/17/54, cc
Monte, Mark (Plaza) NYC, h
Morrison, Charlie (Melody Inn), Harrisburg, Pa., Out 6/22, nc; Rainbow Grille, York, Pa., 6/22-27, nc

Napoleon, Andy (Pastor's) NYC, nc
Norvo Trio, Red (Embers) NYC, nc
Orlones (Starlight Arena) Baltimore, Md., 5/31-6/4
Page, Hot Lips (Cafe Society) NYC, nc
Palmer, Jack (82 Club) NYC, nc
Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
Parker, Jack (Tip Top Bar) Brooklyn, N. Y., nc
Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, pc
Pavone, Tommy (Rock Garden) Williamstie, Conn., r

Podell, Hugo (Sherry Netherland) NYC, h
Powers, Pete (Melville) Halifax, Nova Scotia, Out 6/30, nc; (Tona) Hubbards, Nova Scotia, Out 6/30, nc
Rico Serenaders (Green's Crystal Terrace) Duluth, Minn., cl
Rivera, Ray (Log Caba Inn) Staten Island, N. Y., nc
Rocco Trio, Buddy (Kentucky) Louisville, Ky., h
Rollini Trio, Adrian (New Yorker) NYC, nc

Ronalds Brothers (Cairo) Chicago, c; (La Martinique) Wildwood, N. J., in 6/26, c
Roth Trio, Don (Oklahoma) Oklahoma City, pc
Schenk, Frankie (Club Royal) Augusta, Ga., nc
Selby Trio, Ronnie (Blue Note) NYC, nc
Severn Quartet, Gordon (S.S. Mauretania) England
Sherring, George (Blue Note) Chicago, 5/29-6/11, nc; (Angelo's) Omaha, Neb., 6/12-18, nc
Simmons, Del (London Chophouse) Detroit

Softwinds, (Darbury Room) Boston, Mass., nc
Spacia Duo, Dick (Chamberlin) Ft. Monroe, Va., h
Stanton, Bill (American Legion), Pasco, Wash., c
Starlones (Wheel) Oceanide, Calif., nc
Stitt, Sonny (Onyx) NYC, 5/28-6/10, nc
Tatum, Art (Willows) Rochester, N. Y., Out 6/1, nc

COMBOS

Airlane Trio (Dixie) NYC, Out 6/21, h
Alexander Quartet, Bob (Blue Note) NYC, nc
Bachelors of Note (Todds) Fargo, N.D., nc
Barduhn Trio, Art (The Grove) Seattle, Wash., Out 6/10, nc
Betty & Jim Duo (Westward Ho) Sioux Falls, S. D., nc
Blue Noters (Park Club) Hempstead, L. I., nc
Bond, Johnny (Blue Haven) Jackson Heights, N. Y., nc
Brown, Charles (Showboat) Philadelphia, 6/1-5, nc
Brubeck, Dave (Yankee Inn) Akron, O., 6/1-8, nc
Buckner Trio, Mill (Dixie) Annapolis, Md., 6/1-14, h; (Weekes) Atlantic City, N. J., 6/19-7/18, nc

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Taylor Trio, Billy (Cocacabana) NYC, nc
Three Suns (Vogus Terrace) McKeesport, Pa., 5/28-6/3, nc; (Skyway) Cleveland, 6/4-12, nc
Tipton Trio, Billy (New Golden) Reno, Nev., in 5/28, h
Two Beaux and a Posp (Tampa Terrace) Tampa, Fla., h
Versi-Tones (Clayton Tap) Waukegan, Ill., nc
Wayne Trio, Chuck (Le Downbeat) NYC, nc
Williams, Paul (On Tour) SAC
Williams Trio, Clarence (Vanguard) NYC, nc
Yaged, Sol (Somerset) NYC, r

Jazz Unit Delays European Tour

Hollywood—Howard Lucraft, who has been working with England's booker Harold Davidson to send an all-star jazz unit to Europe for a tour this summer, reports that starting date, originally announced for June 5 in Frankfurt, may have to be postponed for several weeks. Lucraft, formerly of London and now a Hollywood free-lance arranger, is planning on Shelly Manne, Shorty Rogers, Art Pepper, Milt Bernhart, Wardell Gray, and, if he can be obtained, Red Norvo.

Answer to Puzzle on Page 25

Crossword puzzle grid with letters filled in.

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