

Ellington, Brubeck Winners In Critics' Jazz Poll

Armstrong Victor In Both Trumpet And Vocal Spots

By JACK TRACY

Chicago—The country's leading jazz critics, disc jockeys, and recording executives have named Duke Ellington's band and Dave Brubeck's quintet the greatest jazz groups in the country in *Down Beat's* first annual critics' jazz poll. Only double winner was Louis Armstrong, who grabbed first places in both the trumpet and male vocalist spots, adding two more laurels to his huge collection.

Other winners include Bill Harris, trombone; Stan Getz, tenor sax; Charlie Parker, alto sax; Harry Carney, baritone sax; Buddy DeFranco, clarinet; Oscar Peterson, piano; Oscar Pettiford, bass; Barney Kessel, guitar; Buddy Rich, drums, and Ella Fitzgerald, female vocalist.

New Stars

Critics also were asked to select a new star in each category. The winners were:

Chet Baker, trumpet; Bob Brookmeyer, Carl Fontana, and Frank Rosolino (tied), trombone; Paul Quinichette, tenor sax; Paul Desmond, alto sax; Gerry Mulligan, baritone sax; Tony Scott, clarinet; Billy Taylor, piano; Charlie Mingus and Red Mitchell (tied), bass; Johnny Smith, guitar; Art Blakey, drums; Jackie Paris, male vocalist, and Annie Ross and Jeri Southern (tied), female vocalist.

Twenty-four critics out of the

Christy Back With Kenton

Hollywood—June Christy has rejoined the Stan Kenton band for its tour of Europe, which opens in Copenhagen, Denmark, on Aug. 22. She replaces Chris Connors, who left the band abruptly and without notice in Chicago early in July.

Reason for her departure was given by the Kenton office as "bad health."

June first gained notice when she joined Kenton in 1945. Four years later she left the band to do a single, but rejoined in 1950 and '51 for Stan's "Innovations in Modern Music" tours.

35 who received ballots voted, and their choices and comments on them will be found on page 6. Ten points were awarded for a full vote, fractions thereof for split votes.

Highest total votes were amassed by Buddy DeFranco and new star Paul Desmond who each pulled 130 points. Some close races developed in the piano and baritone sax races, with the latter complicated in both the established and new star sections. Gerry Mulligan almost took them both.

No Restrictions

No restrictions were placed on voters except that they vote for musicians they heard in the last year either in person or on records. Thus you'll find some musicians listed both as greatest soloists and new stars, depending upon the whims of the voters.

Biggest noise of the year obviously was made by the Mulligan quartet. Though they have been

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DOWN BEAT

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A POOL THERE WAS, and it attracted band leader Ralph Marterie (right) who takes a dip here, in company with his new disc, *The Moon Is Blue*, during unique interview by WMID's Al Owen at Atlantic City's Steel Pier. Bess Kaufman is gleeful fan at left.

Bill Harris, Illinois Jacquet To Rejoin JATP Troupe

Chicago—Bill Harris will rejoin Jazz at the Philharmonic this year for its annual tour. The Chubby Jackson-Harris alliance broke up after the end of their recent date at the Preview, with Chubby planning to settle down here and work out a Local 10 AFM card. The split was friendly.

Along with Harris, it is almost definite that Ben Webster and Benny Carter will tour with JATP for their first time, and that Illinois Jacquet will also return. Flip Phillips, Roy Eldridge, and Charlie Shavers will round out the horn section (leaving no room, apparently, for Lester Young), J. C. Heard will play drums with the jam group, and Gene Krupa will be featured with the Oscar Peterson trio.

Norman Granz is reprogramming the show this year. It will open with a full hour jam session, to be followed after intermission by a half-hour of Ella Fitzgerald and a half-hour of the Oscar Peterson trio (which includes bassist Ray Brown and guitarist Herb Ellis).

Brandeis U. To Establish School For Music Critics

Boston—Composer and music critic Arthur Berger has been named associate professor of music at Brandeis

Shearing Doubles At Embers, Para

New York—George Shearing and his men are on a merry-go-round that should give them little chance to complain of idleness. They opened last week both at the Embers and at the Paramount, and will continue doubling for at least another week.

Beryl Booker's trio, with drummer Elaine Leighton and Bonnie Wetzel on bass, was booked by Ralph Watkins to play opposite Shearing at the Embers. Watkins also plans to use Beryl and the hip chicks for his new spot, Basin Street, which is expected to be ready for unveiling in October.

university. He will develop a program in the university's graduate school of arts and sciences in the area of musical criticism, analysis, and aesthetics leading to the degree of M.F.A. (Master of Fine Arts).

The intention of the unique new program, according to Berger, is to undertake a systematic study of music criticism—its problems, vocabulary, and in particular, the function of music analysis in forming judgments. The technical materials of music as well as the methods and results of criticism in other fields will be examined to establish a rigorous basis for describing and evaluating music.

Berger is, himself, a major critic, writing regularly for the *New York Herald-Tribune* and *The Saturday Review*. Also a composer, his most recent work, *Ideas of Order*, commissioned by Dimitri Mitropoulos, received excellent reviews when premiered in April by the New York Philharmonic.

Sammy Kaye In TV Series

New York—Sammy Kaye started a brief summer series of TV shows Aug. 8. For five Saturdays, he is presenting a weekly half-hour session, which includes his perennial *So You Want to Lead a Band* gimmick, at 8 p.m. EDT over NBC. Show is sponsored by Dunhill cigarettes.

The Kaye band will take three weeks off after closing its Astor hotel run Sept. 12. Sammy will be in Los Vegas during October and touring Texas most of November.

Editorial

In case you haven't yet noticed, *Down Beat* has a new cover format—a clean, modern, streamlined one we think goes hand in hand with the present, up-to-date *Down Beat*—the only music publication that brings you complete coverage

of the entire field, from jazz to classics, from pop records to rhythm and blues. And in each issue brings you features and how-to-do-it articles on high fidelity.

We have made some large strides recently. Our circulation in the last six months has jumped 20 percent. For the first 16 issues of 1953 you received an average of eight more pages of news and features in each issue than you did in 1952 and many preceding years. One issue, the April 22 Dance Band Special, was the largest edition in 15 years.

To those who have viewed with some dismay the expansion of our editorial coverage to include fields heretofore alien to *Down Beat* readers, remember that jazz is receiving the same timely, authoritative, and informative coverage it did in the past. But the added pages have allowed us to move into new fields and to bring you all the news of the whole music business. And so this is the reason we selected this special jazz issue to spring our new cover—to remind you that "new" *Down Beat* or no, we will always remember that we have a substantial chunk of old readers who buy it to read *Counterpoint*, *The Hot Box*, and jazz news, features, and reviews.

—jack tracy

Jazz Comes Back To The Mississippi

Minneapolis — Riverboat jazz came back here on Aug. 3. That was the day the newly-formed Twin Cities Jazz Club held its first session, and it took place on the river cruiser Donna Mae. Featured was a quartet headed by former Woody Herman pianist Lou Levy, including bassist Dick Thompson, guitarist Dale Olinger, and drummer Mel Leifmar.

It Does

New York—Now we'll believe that Duz does everything. Among other things, it educates housewives in hip talk.

Recent Duz commercials, heard on major network programs around noon, include a frantic voice uttering such phrases as "Man, it's the greatest!" "Don't be a square. buy Duz!" and "Dig those crazy diapers!"

Confusing

New York — When Duke Ellington guested on ABC's *Platterbrains* radio musicquiz recently, he had no trouble at all naming the tunes and records played—all but one.

The exception, which puzzled Duke as well as the rest of the panel (George Frazier, Jimmy and Marian McPartland) was a record of *Swamp Fire*—played by Duke Ellington.

Europe Next For Sutton, Star Unit

San Francisco—Ralph Sutton, currently at the Hangover Club, leaves Aug. 19 for a short vacation prior to a European concert tour of 30 concerts in 30 days.

Sutton, booked for the tour by the Kantorwitz Agency in Zurich, will hit practically every European country except England, where the union hassel won't let him play.

Ralph will take with him an all-star group consisting of Joe Thomas, trumpet; Ed Hall, clarinet; Catty Cutshall, trombone; Buzzy Drootin, drums, and Bob Casey, bass. This is Sutton's second European trip. He played at the British Jazz Festival last year and did some jobs in Switzerland.

Caesar Show Skeds Cole

New York—Nat Cole will appear Sept. 4 with Sid Caesar on NBC-TV's *Your Show of Shows*. It will be the first of a series of eight such appearances which he will make during the coming season.

According to a deal made by producer Max Liebman with Carlos Gastel, Nat will not merely make guest shots on these programs, but will be co-featured in a major capacity.

It is understood that Gastel and GAC are eyeing the possibility of branching out from here into a TV show built around Nat, along the lines of the Wildroot-sponsored radio show he did a few seasons back.

NYC Hotels Are Off Again

New York—The hotel season will get back into full swing after the usual summer lethargy in mid-September, when Frankie Carle will reopen the Cafe Rouge of the Statler for a four-week stand, starting Sept. 18.

Ted Straeter opens Sept. 17 at the Plaza, with Kay Thompson starring in the show.

At the Waldorf, Los Chavales de Espana have been held over for a fourth month, an event without precedent in the annals of the hotel's Starlight Roof.

'Down Beat' Five Star Discs

The following records represent the cream of the last two weeks' crop. See pages 10-S through 17-S for complete reviews.

	POPULAR
NAT COLE	<i>A Fool Was I</i> <i>If Love Is Good to Me</i> (Capitol 2540)
	JAZZ
JIMMY RANEY	Prestige LP (Prestige 156)
	CLASSICAL
SIR MALCOLM SARGENT ORCHESTRA, with EMANUEL FEUERMANN, CELLO	Haydn: <i>D Major Cello Concerto</i> (Columbia ML4677)

Birdland

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Little Of Jazz Interest In 25 Years Of Sound Films



IT TOOK HASSELS to achieve memorable jazz short film, *Jammin' the Blues*, as this shot, made during production at Warners in 1944, shows. Heated debaters are the late producer, Gordon Hollingshead (left) and film's music supervisor, Norman Granz. Director Gjon Mili is in neutral corner.

Hollywood—The movie industry, which generally makes much of its milestones, such as they are, blithely allowed the 25th anniversary of the advent of sound pictures pass with almost no attention.

This may not be as much of an oversight as one might think.

The launching of sound films was strictly a Warner Brothers enterprise back in 1927, with the first edition of *The Jazz Singer*. And with the same studio having issued a remake of the picture in a modern version the industry as a whole probably saw no point in making a pitch that would be beneficial chiefly to one firm.

A Survey

At any rate, with no assistance from the Academy of Motion Picture Arts and Sciences, and mainly from private files and memory, we've prepared a short survey covering some highlights of what happened with and to music and musicians in relation to films during the first 25 years.

The ubiquitous Paul Whiteman

Top Names Hit San Francisco

San Francisco—Jazz names flocked to the City by the Golden Gate in July.

Market Street leaped into activity with Red Norvo's trio opening for a five-weeker at Fack's which has switched to a jazz policy again. Down the street, the new club Downbeat offered Buddy DeFranco, then Vido Musso, and Anita O'Day while the Dave Brubeck quartet held forth at the Black Hawk. Ella Mae Morse, followed by the Ink Spots, was at the Cable Car, and even the Fairmont hotel got into the act, offering Nat (King) Cole.

Pen Is Mightier Than Watt

Berkeley—Bert Solotare, KRE disc jockey and m.c. on *Open House*, has received mail from all sorts of odd places following his profiling in *Down Beat* recently. Readers in Africa, Alaska, and Korea have written him, but the biggest kick was a letter just received from Irael Castillo, a former resident of the Bay Area now living in Managua, Nicaragua. Castillo saw the article, was reminded of happy hours listening to KRE, and tried to pick up the station 3,000 miles away. No soap. All he could get were the 50,000 watt clear channel jobs. KRE's 250 watts didn't make it.

Goodman, was filmed in New York for *Syncope*.

Berigan died just about the time the picture went into release.

Then Louis

The next attempt at a "jazz angle picture" came in 1947 with *New Orleans*, which had Louis Armstrong, and the Kid Ory band when it contained such great old-timers as Papa Mutt, Bud Scott, Buster Wilson. The film dealt with New Orleans during the Storyville period, and was not without a certain degree of sincerity and documentary value.

In 1950 came the long-talked-of *Young Man with a Horn*, with jazz purists shuddering and bemoaning the selection of Harry James to record the trumpet solos fitted to the visual enactment of the role of Rick Martin by Kirk Douglas. Screen writer Carl Foreman did his best to catch the spirit of the Dorothy Baker novel (inspired by, but not based on, the life of Bix), but was forced to make changes that robbed the story of all significance and impact. The musical treatments were incoherent and unimpaired.

The Closest

The next year brought from MGM the picture that came closest to catching a feeling for jazz and the personality of an authentic musician. It was *The Strip*, in which Mickey Rooney gave one of his greatest performances, not only as an actor but as one with more than passable talent as a musician. The sequences in which he performed drum solos in perfect synchronization to playbacks previously recorded by Cozy Cole were nothing short of extraordinary.

The Strip also featured an interesting small combo comprised of Armstrong, Jack Teagarden, Earl Hines, Barney Bigard, and Lloyd Pratt (latter visual only, replacing Arvell Shaw, who did the recording).

A New One

As of now it is possible that 1952, 25th Anniversary of the advent of sound films produced in *The Glass Wall* one of the best combinations of screen drama with interesting music to date. This picture, shot partially in Hollywood and partially in New York, features a clarinet player (played by Jerry Paris to soundtrack recorded by Bob Keene) and a flock of smallband sequences recorded and enacted visually by Shorty Rogers, Jimmy Giuffre, and others from Howard Rumsey's Lighthouse regulars.

Jack Teagarden also is featured (on both sound and visual tracks), and there are numerous sequences for which the music was recorded by specially-assembled groups of ace studio men, organized and supervised by Benny Carter.

Motion picture scoring admittedly covers every field of music from symphonic to popular songs. We do not have the space to properly cover those fields, nor even to explore the shorts, but one must be mentioned because it represents the only film treatment to date in which the object was to "present pure jazz played by great jazz musicians."

This was, of course, *Jammin' the Blues*, produced at Warners' in 1944 by the late Gordon Hollingshead, and directed by Gjon Mili with the music—and musicians—under the supervision of Norman Granz, who fought it out with Mr. Studio every inch of the way, as only Norman Granz can, to prevent *Jammin' the Blues* from becoming just another run-of-the-mill band short.

Great Documentary

And in that much, he succeeded. *Jammin' the Blues* is still one of the few great documentary items, a valuable record of some great musicians from a great year, the year Granz inaugurated his *Jazz at the Philharmonic* concerts, and with a group of musicians including many who were on his first concerts. The *Jammin' the Blues* lineup:

Harry Edison, trumpet; Jo Jones and Sid Catlett, drums; Lester Young and Illinois Jacquet, tenors; Red Callender and John Simmons, bass; Marlowe Morris, piano; Barney Kessel, guitar.

bobs up early in the story—about 1929—in a picture called *The King of Jazz*, which featured the Whiteman band of the period when it contained such noted figures as Bix, Eddie Lang, Venuti, Frank Trumbauer, et al. We have a vague recollection that Bix was in there for a closeup in a brief eight-bar solo sequence on *China Boy*. The jazz societies might look into this, for, if still available, a clip would be worth preserving.

There have been some serious attempts to catch authentic aspects of the jazz story and jazz musicians. The first was Warner's *Blues in the Night* (1941) in which Jack Carson, to a soundtrack recorded by Frankie Zinner, played the role of a trumpet-playing leader of a small jazz unit. Some good tracks for the band sequences were recorded by an excellent, specially assembled little band built around Zinner, Archie Rosate, clarinet; Stan Wrightsman, piano; Nick Fatool, drums, and Budd Hatch, bass.

Cooper in One

In 1942 RKO made a stab at a jazz film in *Syncope*, with Jackie Cooper portraying a jazz trumpet player caught in the familiar frustration situation (now accepted as part of the jazz tradition) growing out of commercial and racial pressures. *Syncope* turned out to be a heavy, pretentious film, not very satisfactory from either a musical or straight entertainment standpoint.

Bunny Berigan, already a tired, sick man, was brought to Hollywood to record the solos for Cooper, or rather part of them, because Rex Stewart (who had a visual role) also did some solo work, and so did Georgie Thow.

By the time the picture was released, the dubbings had been switched so many times no one was sure who played what. A sequence featuring an "all-star band of leaders", headed by Benny

Prestige Skeds New Annie Ross Session

New York—Annie (*Twisted*) Ross, composer and singer who recently returned to this country (after a season of vaudeville in Scotland with her parents and five brothers and sisters), will return to records next month.

She has set Luther Henderson as arranger and conductor for her next Prestige session, which will include two new inventions on bop themes.

Strictly Ad Lib

NEW YORK

Bill Miller's Riviera expected to close permanently in October, thus ending the long battle with the Copa for top vocal attractions . . . Ames Brothers are currently at the Riviera for two weeks . . . Ray Bloch conducts the Tuesday shows, Elliot Lawrence the Thursdays, on the Mel Torme-Teresa Brewer *Summertime* U. S. A. replacement series over CBS . . . Guy Lombardo and band on a five-week vacation until Labor Day; meanwhile their radio series continues, transcribed.

Carmen Cavallaro now doing a video stint, seen here Fridays at 10 p.m. over CBS . . . MCA signed Johnny Long . . . Charlie Burnett will leave Miami and take his quintet on the road soon . . . Miguel Sandoval, 50, Guatemalan composer-conductor, collapsed with a heart attack while rehearsing at Lewisohn Stadium for what would have been his U. S. debut . . . Bob Crosby will probably do a daily CBS-TV afternoon show in the fall.

Frank Loesser in town promoting his new show scores . . . Mamie Thomas, blues singer from Boston, joined Dizzy Gillespie at Birdland . . . Eddie Heywood, who closed at the Embers recently, recorded his first big band date with strings, woodwinds, and a total of 21 men, for Decca, before heading out to a date at the Buttery in Chicago . . . Tony Scott cut a date with a 10-piece band, including several Basie sidemen, for Brunswick, also made two sides backing singer Jackie Paris, who's now being handled by Fred Benson, Ray Anthony's manager.

Jazbo Collins, whose record based on Steve Allen's *Down Beat* hip-fairy-tale columns is a Brunswick best seller, made a kinescope audition show for a probable 15-minute daily TV stanza on Dumont . . . Elsie Smith, the wild tenor sax chick, is back with Lionel Hampton . . . Billy Eckstine's divorce may lead to his merger with Carrolle Drake, gorgeous model seen everywhere with him lately . . . Bob Garrity is off WABC's nightly Birdland show; the midnight-to-6 a.m. chore was taken over by Harold Jackson . . . Carmen McRae, recently recommended in this column, cut a great date for a new label, Stardust records, started by Len Frank.

CHICAGO

Paul Quinichette and Art Tatum currently at Blue Note with Nat Cole set to follow for 10 days beginning Aug. 26 . . . Black Orchid brought in Felicia Sanders and Hamish McKenzie Aug. 21 for a month . . . Ray Pearl inked for Riviera, Lake Geneva, Wisc., for two weeks, and nearby at Dutch Mill, Delavan, Jimmy Featherstone comes in the same day for a week and then comes back Sept. 1 for another frame . . . Johnny Palmer returned to General Artists Corp. as booker after a short hiatus with Leo Fox, tailor and songwriter.

Freddie Shaffer's all-girl band comes around this way with a one-week stand at Monticello, Ind. Aug. 16 and follows with another like stint at Dutch Mill, Delavan . . . Georgie Gobel is currently headlining the new revue at the Empire Room, Palmer House . . . Oscar Mehlin, one of the biggest dance promoters in Nebraska and operator of the Palladium in Sargent, is making plans for a festival of name bands in October to celebrate his 10th anniversary . . . Bert Weiner of Music Corp. of America set Victor Borge for one night stand, Tribune Music Festival, Aug. 28 for \$4,000.

Eileen Parker snagged the choice *Breakfast Club*, ABC radio program, chirper opening . . . Shelby Davis, her divorce completed from Bill Russo, has joined the singing staff of WBBM, radio and TV . . . Don Glasser, lead alto sax and singer with the Art Kassel band, leaves to form his own orchestra. Lois Costello, the Kassel chirper, also leaves to join the new band.

HOLLYWOOD

THE JAZZ BEAT: Teddy Charles (vibes) quartet, with Gene Gamme out from New York to come in on drums, Howard Roberts on guitar, Curtis Counce on bass, building a steadily-growing following here with their off-night stands (Tuesdays at the Clef and Wednesdays at the Haig) . . . But the big news here is Stan Getz (with Johnny Williams, piano; Frank Tota, drums; Ted Kotek, bass; Bob Brookmeyer, trombone) and the sound business he is doing at zardi's since its conversion from Dixie . . . June Christy, heard here too infrequently, did a brisk one-week stand at the Tiffany backed by the Jerry Wiggins trio, and excellent package, first week of August . . . *Jazz Man Record Shop*, a landmark here since the '30s, has been purchased from founder Dave Stuart by W. C. (Red) Lockwood, L.A. newspaper man and veteran jazz fan here. He runs the shop from 1 p.m. to 6, then reports to the copy desk of the L. A. *Mirror* for the night shift.

BAND BRIEFS: Les Brown cut his summer tour short by several dates to fill the Palladium's open spot in early September, taking over Sept. 4 through Sept. 20 . . . Jerry Gray pulled his fiddle out of the case and surprised those who didn't recall him as a fiddler with Artie Shaw with solos on the Palladium's TV show, which as of Aug. 1 was slated to move from the studio (KNXT) to the bandstand and become a 90-minute spread running from Saturday midnight to 1:30 a.m. . . . Lawrence Welk chalked up his 100th week at the Aragon July 31 . . . Jeff Chandler of the movies appearing as guest vocalist with the Gene Norman-Bob McLaughlin "Top Tunes" band, which was being fronted by Georgie Auld this headline, at their weekly teenager dances.

SUPPER SPOTTING: Vic Damone, coasting for his MGM film assignment, will do a return date Aug. 25 at the Mocambo, whence he jumped to the movies (and then the army) . . . Paul Neighbors plays his first stand in his home town since 1930 with five weeks at the Cocoanut Grove (two with Andy and Della Russell, three with Jane Powell) starting Aug. 26.

NOTABLE QUOTES: From a Roger Beck-Russ Morgan interview in the L.A. *Mirror*—"The Dorsey Brothers and Joe Venuti learned their art under Russ Morgan" (that'll be news to many—especially the Dorsey Brothers and Joe Venuti.)

SAN FRANCISCO: Gene Wright is the new bass man with the Buddy DeFranco quartet, which opened the new Down Beat club on Market street in July. Vido Musso, heading a local band consisting of Gil Barrios, piano; Herb Barman, drums; Allen Smith, trumpet, and Monty Burwig, bass, opened at the club July 24 in a battle of the bands with DeFranco. Anita O'Day followed . . . Joe Sullivan's band at the Hangover club which opened July 24 featured Pud Brown, tenor, Dale Jones, trombone, Lee Collins, trumpet, and Dave Lario, bass. Ralph Sutton continued at intermission piano. The Dave Brubeck octet, with

Bill Smith, clarinet; Dick Collins, trumpet; Boh Collins, trombone; Ron Crotty, bass, Paul Desmond, alto, and Dave have been working Sunday afternoon concerts at the Black Hawk, and a new album of their efforts is scheduled for winter release by Fantasy . . . Norman Granz in town in July setting up his October dates for JATP and also making final arrangements for the release of Marty Marsala's Hangover LP late this summer. JATP's Bay Area dates this year are Oct. 23, Sacramento; Oct. 24, San Francisco; Oct. 25, Oakland, and Oct. 26, San Jose. Following the San Jose date, JATP will play (Turn to Page 20)



SWEETEST MUSIC this side of Guy Lombardo in photo above is provided by Sarah Vaughan in one of two recent guest appearances on bandleader's weekly CBS show.

Bing Tells What Made His Early Discs Click

By RALPH J. GLEASON

San Francisco—It's been a long time, I suppose, since any one in the music critic field has thought of Bing Crosby as being an influence in singing styles of popular singers, much less jazz singers, and it's really an oversight.

It doesn't take more than a few minutes browsing through his recent book (*Call Me Lucky*, Simon and Shuster) however, to discover something that a lot of us, myself included, have overlooked for years. And that is that Bing is the per-

sonification of the whole jazz movement—the relaxed, casual, natural, and uninhibited approach to art.

Required Reading

Not only is this a great book to read, but it should be required reading for everybody in this business, just as Artie Shaw's book should be. In a business which breeds big-headedness quicker than any other, Bing has had all the success there is and still kept his head and his heart, if not his hair.

Go back before Crosby and what do you find? Beefy baritones, stiff-shirted tenors, and boy sopranos—all of them refugees from a classical stage or a Sunday church gig. But after Crosby, there has followed the great, relaxed, and wonderfully natural singing that, despite the freaks of recent years, is still basic in our national music.

Inspiring And Solid

And not only are Bing's life and attitudes and beliefs an inspiration (and don't be afraid to read something inspirational, Les Hippos have nothing to offer in that line) as presented in this book, but he

Fairs Using Music Acts

New York—With the fair season in full swing, a tidy number of name orchestral and vocal acts has been booked for some of the major outdoor events.

Louis Armstrong, Billy Ward's Dominoes, and the Kirby Stone quintet have all been set for the Michigan State Fair, opening Sept. 4. And Charlie Ventura has just been added.

Bob Crosby plays a week as a single at the Duquoin Fair Aug. 30. The Guy Lombardo orchestra has several fair dates set, including Duquoin and Melvin, Ill.

Other fair bookings get for mid-September include the Golden Gate Quartet at California State Fair; Duke Ellington's orchestra, Judy Canova, and several other acts in Mitchell, S. D., Sept. 20.

has some very solid things about singing.

Let me quote: "When a singer of popular songs begins to listen to his own voice, nobody else will listen to him. He's lost his sincerity, his ability to create an image or a mood, and he's had it."

That's a simple thing, but most good advice is simple and that's a very good piece of advice for practically every singer around today—two notable, and successful, exceptions being Nat Cole and Louis Armstrong.

Self-Analysis

In another spot in his book, Bing indulges in a little self analysis that brings out a couple of points that go along with this. "I'm not a singer, I'm a phraser," he says. "That means that I don't think of a song in terms of notes; I try to think of what it purports to say lyrically. That way it sounds more natural and is more listenable."

"Playing some of the records I made in the 1930s, I notice that in many of them I was tired; my voice was bad and had a lot of frogs in it. The notes were generally in key, but sometimes I barely made them and they sounded strained."

Paid No Attention

"But I paid no attention to whether they were bad or good when I made them. And they sold. They were popular. When I play back some of the records I've made in the past year or two, they're too vocal. They're over-sung. I'm listening too much to what I sing when I sing it, and it makes me self-conscious."

Now I submit that as a starting point for self-examination of today's singers who can make one, two, or three freak hit tunes but then, inexplicably are unable to sell. Or for the tapering off in popularity of many highly-praised voices of one kind or another.

Bing is corny? Bing is old-fashioned? Bing ain't got it any more? Maybe so. But when he had it, he knew what he had and he knows now what's wrong. That's more than a lot of so-called golden voices will ever be able to say.

"OFF-BALANCE"

By Bill Ballance



Hollywood—Those girls who wear low-cut gowns on television are on their way out.

Mickey Rooney, underslung drummer and actor described by Bob Hope as "the Irish Toulouse-Lautrec," is displaying a sharp, incisive mind and fluorescent wit on various TV panel shows around town. Typical Rooneyiana: "To save money, I take the castoffs of my 8-year-old son and cut them down to fit me."

Affluent and able KECA-TV and radio singer Jack Owen—whose voice has been cascading through the nation's loudspeakers for 20 years—has just bought a half-acre plot in Apple River at the confluence of Pocumoke and Geronimo streets. Swing and sway with F.H.A.? Members of the wassail set, and other stifled-yawn diversion seekers, are making increasingly frequent pilgrims to this handsome resort. Predictions abound that within a year the place will surpass Las Vegas.

Man out in Burbank manufactures TV sets with a one-inch screen. No matter where you are when reading this, if you want one of these sets, simply dial RECtifier 9-8752, collect, and ask for Squinty.

The Three Dons and Ginny, whose deft treatment of *Say You're Mine Again* (Allied) sparked several other records of the tune, are now with Coral records and will take off on an eastern promotion tour the first week in September. Two successful seasons at the Zebra room of the Town House—and network ABC shows therefrom—have enabled the group to buy a new Buick Roadmaster estate wagon and to hire choreographer Gene Nash, who has been training them so they can make with the feet during their upcoming public appearances.

NBC network show out of Hollywood (not heard locally) has two unusual aspects: its permanent title is *Hawthorne-T.B.A.* which is radioese for *To Be Announced*—and it's one of the few broadcasts to employ a 22-piece (Robert Armbruster) orchestra.

April Stevens—a girl of boundless gaiety and talent—has worked up a couple of choice demonstration records which some astute company ought to press and distribute. The sleek, olive-skinned beauty (née Carol Tempio) also has a capable singing brother, 18-year-old Nino, who made a fine demo record at the same session.

Musical group activity in the Dixieland motif is jamming Astor's in the valley. Cornet is tooted by Pete Daily, a man of whom Arturo Toscanini, himself, recently said, "What's his name again?" Signed until the first of the year, Pete is adroitly backed by Hugh Allison, drums; Willis Martinez, clarinet; Warren Smith, trombone; and Skippy Anderson, piano.

A girl whose good looks could revive the imagination of a dying hermit is Gale Robbins, movie actress, nitespot singer, and *Television*. Having just completed a Warner Brothers picture, *Calamity Jane*—in which several tunes are Howard Keel-hauled—Gale is about to sign with Crystallite records. This column urges her to recut her 1941 *Foolish* on which she was accompanied by Art Jarrett (Jarrett, by the way, is now an L.A. liquor distributor). Gale turned down the lead in *Kismet*, which will open at the Philharmonic August 19, preferring the tranquility of life in her 16-room Italian Riviera-style home in Encino. She's busy redecorating the six-bath villa which was once owned by Spencer Tracy.

The dapperly-pedantic Victor Young has signed with John Golden to score his *Seventh Heaven*. This means Vic will be moving to New York and will probably win the title, Public Enemy No. 1.

Mrs. Glenn Miller is living at San Marino, Calif., with her two children. She has the largest collection of her husband's recordings, but rarely plays them because of the sad memories they evoke.

Ken Murray is about to start construction of a home on a large Beverly Hills tract he's just hauled off and bought.



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The Hollywood Beat

Gloria Wood Explains Vocalese: Her Kind Sells

By HAL HOLLY

Hollywood—The "jazz authorities" are still arguing over whether it's the greatest or the worst, but the little girl who did it is enjoying it all too much to care.

The little girl is Gloria Wood, and that name by association may bring to mind the name of Clime Stone, Kay Kyser, Clyde Lucas, and Horace Heidt—hardly names that would indicate this little girl could have any association with jazz even when the term is used in its broadest sense.

Look At Her Now!

Yet here she is now, with her *Bell Boy* and *Is Anybody Hurt*, in which, with Pete Candoli's band on Capitol, she executes wordless vocal improvisations, taking off

where some pretty good trumpet players quit.

How did it happen? We'll let Gloria tell it:

Nothing New

"For me this isn't anything new at all. I've been doing it ever since I was 12 years old. You see, I just love instrumental solos.

"I started memorizing them from records about the time of Benny Goodman's *Sing, Sing, Sing*.

I memorized every solo on that record—I think I started with Harry's trumpet and went on from there. I play drums, too, and I can even do Gene's drum solos note for note—not as good as Gene, of course.

Funny Story

"This *Bell Boy* and *Is Anybody Hurt* thing is a funny story—really crazy. Both sides were made for another major company over a year ago. But the sales department couldn't be convinced that the records had any chance, so they were never released.

"Later I signed with Capitol, and Lee Gillette, my a and r contact there, only had to hear them once. But it took six months to get all the necessary clearances. And when they were finally released we all just kept our fingers crossed, but the reception has been so good, we've got our follow-up all ready to go."

Pairs With Trumpets

In Gloria's follow-up she's teamed not only with Pete Candoli in a "trumpet duet" (Gloria says that on music of this kind she thinks of her voice as a trumpet) but with another highnoter, Maynard Ferguson, in something of a "musical riding contest."

Fully aware that some of the sterner jazz critics hold that her *Bell Boy* and *Is Anybody Hurt* are strictly sensational in the most revolting sense, Gloria disposes of them with a bright laugh:

"Let the boys have their fun. I'm having mine doing something I've wanted to do for years, something that's not only interesting and exciting—but also selling!"



Jane Wyman and her pianist-husband, Freddie Karger on the set of *Let's Do It Again*, reviewed below.

Movie Reviews

Grace Moore Movie Bio Shows Off Good Grayson

So This Is Love (Kathryn Grayson, Merv Griffin, Joan Walden, Walter Abel.) Rating ★★★-Plus

For the period in her life that it covers, this film version of the career—or portion of the career—of the late Grace Moore is closer to factual record than most. It takes her from her childhood in Tennessee to her debut in 1927 at the Metropolitan, the first singer to reach stardom at the Met by way of the night club and musical comedy route.

There is a pleasant absence here of any attempt to inject "plot" into the story. It is essentially a series of incidents, taken from Miss Moore's autobiography, *You're Only Human Once*. However, because the film skips some of the more dramatic episodes from her own very lively account, and over-emphasizes sentimental factors in favor of episodes evidently regarded as cute and amusing, the film story is not nearly as interesting as the book. A familiar, but phony, Hollywood slant: the injection of a wholly fictitious character, "Buddy Nash" (Merv Griffin) as a would-be suitor whose love Grace sacrifices in favor of her career.

And *So This Is Love* ends at what was actually just the beginning of one of the most colorful and dramatic professional careers. There is nothing here of Grace Moore's first try at Hollywood (a flop at MGM), her return (with Columbia), minus some 30 to 40 pounds, to become, via such pictures as *One Night of Love* and *I'll Take Romance*, the only opera singer to date to emerge as a top ranking motion picture boxoffice attraction. And, of course, there is no hint here of her death in a plane crash a few years ago during a tour of Sweden, ending one of the happiest marriages in show business.

Kathryn Grayson turns in a surprisingly good performance as an actress, and in at her best as such in the effectively presented excerpt from *La Boheme* (*Mi Chiamano Mimi*). The fluttery Grayson voice in no way resembles Grace Moore's big, smooth, lyric soprano, but thanks to good coaching she is better than usual. But those who recall how well Grace Moore did the songs of Kern, Youmans, Gershwin, and other good U. S. songwriters, will not find Miss Grayson at all reminiscent of her when she sings *Time on My Hands*.

The film is a well assembled production with lots of good music and in which the story, such as it is, is told with considerable sincerity. One good feature: at no time does the underscoring (adaptations by Max Steiner) get mixed up with the incidental songs in the manner that frequently scuttles such pictures into the "just-another-musical" category.

'Story Of Three Loves'

The Story of Three Loves (Mona Shearer, James Mason, Leslie Caron, Kirk Douglas, Pier Angeli, et al.) Rating: ★★★★★

Reviewed here chiefly for the musical interest in the first of the three episodes of which the film consists—that in which Mona Shearer again dances to her death (but more convincingly than she did in *The Red Shoes*) to the music of Rachmaninoff's *Rhapsody on a Theme by Paganini* (piano solo by Jacob Gimpel). It's a treat.

'Let's Do It Again'

Let's Do It Again (Jane Wyman, Ray Milland, Aldo Ray.) Rating: ★★★

A bright, unpretentious, and very entertaining little film here, a comedy on the domestic relations between a musical comedy star (Jane Wyman), and her songwriter-husband (Milland), who likes to relax by playing drums on all-night jam sessions (the drumming on the soundtrack is by one-time Raymond Scott quintet drummer Johnny Williams).

The songs, by Lester Lee (music) and Ned Washington (lyrics) are better as a whole than those heard in any one film musical for quite a spell.

Miss Wyman gets real jazzy and is lots of fun in such as *Takin' a Slow Burn* and *It Was Great While It Lasted*. There's a good ballad, sung and not badly, by Milland, in *These Are the Things I Remember*, and Dick Haymes is heard (but not seen) via a phonograph record in *Anyone But You*.

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Casino Circus Tries 'New' Idea—Dancing

Hollywood—New operators of the Casino Circus, who have tried everything from circus acts to ice shows to hypo business at the Ocean Park beach dancery, have returned to a no-admission-ticket dance policy. "New" policy was slated to go into effect July 31 with two bands alternating — Jerry Fielding and Joe Houston. Gene Norman's twice-weekly r and b sessions will continue.

Marilyn, Our Marilyn

Hollywood—Marilyn Monroe, noting *Down Beat's* review of her first record, had this to say:

"I was really excited when I saw *Down Beat's* five star rating on the *Gentlemen Prefer Blondes* album which Jane Russell and I recorded, and the nice things which were said about my voice. It was something like getting an A-plus in a difficult course at school.

"I have never thought of myself as a professional singer, and it took a lot of hard work and training to get to the point where I could do the numbers. I just hope I can continue to please *Down Beat* and the professional music world which it represents."

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Here's How The Critics Voted In 1953 Jazz Poll

George Avakian (Columbia Records)

Band—Duke Ellington . . . Combo—Turk Murphy.
Trumpet—Louis Armstrong. No other choices.

I am returning my ballot with nothing more than what I started to write on it, because I found myself badly stumped, also disturbed by the fact that I could not help but have my opinions colored a great deal by the closeness with which I work with many artists here at Columbia.

For example, the girl vocalist who pleased me most during 1953 was Helen Ward, for whose return to Benny Goodman on records and on the ill-fated tour I was largely responsible. And the only new female vocalist I would want to vote for is Martha Lou Harp, with whom I have just produced a rather exciting album, but who is probably relatively unknown to most *Down Beat* readers (though she sings with a fine jazz beat). This sort of thing can give people the idea that I am playing company favorites, and also perhaps antagonize other Columbia artists!

I also find myself limited as to who I have heard of late. It is something of a shock to me to realize that I have probably set foot in a night club less than 10 times since last Christmas, and almost invariably because one of our artists is involved. Also, I listen to records no longer for pleasure, but to see what the competition is doing. And I'm seldom interested in their jazz records per se; the bigger sellers are what capture my professional interest.

Under these circumstances, I am sure you will excuse me for my vote in the poll.

Richard Bock (Pacific Jazz Records)

Band—Count Basie . . . Combo—Gerry Mulligan.
Trumpet—Chet Baker (Chet Baker) . . . Trombone—Kai Winding (Bob Brookmeyer) . . . Tenor sax—Stan Getz (Zoot Sims) . . . Alto sax—Lee Konitz (Paul Desmond) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Oscar Peterson (Russ Freeman) . . . Bass—Joe Mondragon (Red Mitchell) . . . Guitar—Billy Bauer (Tal Farlow) . . . Drums—Shelly Manne (Chico Hamilton).

Male vocals—Louis Armstrong (no choice) . . . Female vocals—Billie Holiday (no choice).

I found it most difficult to pick a favorite big band this year. I haven't been overly impressed by any of the established bands (Basie, Herman, Kenton). Of the three I believe the Basie band achieves the closest to a spontaneous jazz feeling. If I could, I would pick Gerry Mulligan's 10-piece recording band, whose records will be released soon on Capitol, as the most exciting jazz band of the year. Next I would like to mention the wonderful big band of Shorty Rogers, which like Gerry's isn't an established dance orchestra but one mainly for recording purposes. Shorty will have records of this 16-piece band released soon by Victor. The band recently appeared on a local TV benefit show, playing with such drive and excitement (propelled by Shelly Manne's fine drumming and sparked by some of the west coast's best jazzmen) that it compared favorably with the Herman Herd at its swinging best.

I could not honestly pick another trumpet player as a favorite, for no one today plays quite as wonderfully as Chet Baker, therefore he is my choice in both categories.

I know of no new clarinet star that remotely approaches Buddy DeFranco. The same situation holds true in the vocal department. I have heard no really exciting jazz singer during the last year. My choice of Louis Armstrong and Billy Holiday will have to suffice

in the vocal category. It has been most gratifying to watch the ever-increasing acceptance of good jazz here on the west coast. The amazing response to the Mulligan quartet and the equally sincere support for the Howard Rumsey all-stars seems to indicate a bright future for the west coast jazz musician.

Don Burley (Associate Editor, *Ebony*)

Band—Duke Ellington . . . Combo—George Shearing.
Trumpet—Cat Anderson (Chet Baker) . . . Trombone—Bill Harris (Stan Getz) . . . Tenor sax—Stan Getz, Eddie Lockjaw Davis; (Paul Quinichette, Brew Moore) . . . Alto sax—Charlie Parker (Art Pepper) . . . Baritone sax—Harry Carney (Gerry Mulligan) . . . Clarinet—Buddy DeFranco (Jimmy Hamilton) . . . Piano—Oscar Peterson (Joe Bushkin) . . . Bass—Oscar Pettiford (Arvell Shaw) . . . Guitar—Chuck Wayne (T-Bone Walker) . . . Drums—Louie Bellson, Lionel Hampton (Cozy Cole, Denzil Best).

Male vocals—Perry Como (Lonnie Satin) . . . Female vocals—Sarah Vaughan (Annie Ross).

So many good bands around, and a fellow has a choice of only one. So, in spite of the superb jazz of Woody Herman, Count Basie, Les Brown, Stan Kenton, and others, I'll have to go along with the consistency, experience, tone, balance, and rhythmic conception of Duke Ellington. The same goes practically in the field of jazz combos. You can't say "Boo" unless you're trying to scare George Shearing away from his rightful place at the dinner table.

I got plenty headaches among the trumpets. So many new cats screeching on all sides, haunted by yesterday's mighty Satchmo. Cats like Clark Terry, Charlie Shavers, Buck Clayton, Russell Jacquet, Lips Page. But Cat Anderson and Chet Baker? Man!!! In trombones, I'm blind beyond Harris and Green.

What choice can a fellow make among tenor saxmen like Illinois Jacquet, Ben Webster (he's back and strong!), Getz, Brew Moore, Lockjaw Davis, and Quinichette? I ate 10 aspirins getting it down to Getz and Davis (tied for top vote) and Quinichette and Moore for second. Same thing happened among the altosaxers.

There isn't any trouble among the baritone saxers. Carney still is king, but Mulligan is breathing down his neck. Some of the same is true of the clarinets. After Goodman, you can't miss with DeFranco and Hamilton, and nobody plays, absolutely nobody, matches the real "bad" two-handed piano of Peterson and Bushkin, unless you're going into the cloud kingdom where reign Tatum, Teddy Wilson, Shearing, King Cole, and Erroll Garner.

Pettiford's mastery of the bull fiddle has him right where he belongs—on top. There are a lot of guitar plunkers around, too, but Chuck Wayne I like and I also go for T-Bone Walker, although he's mostly heard in blues waxings. But you ought to hear him close up when he has to really work!

Drummers Bellson and Hampton are top showmen in any league. Best is the most modern and progressive, although Max Roach belongs in somewhere, but where? So—I go with Cozy Cole for that reliable tempo.

Who can say anything about Como, the old master? Lonnie Satin is Earl Hines' coast discovery who is nightly wringing hearts at Chicago's DeLisa. He is ready

for a place alongside Eckstine and Eddie Fisher right now if somebody takes time to listen to him chirp. Even in bad voice, Sarah Vaughan is still queen. Annie Ross is one of those "new sound" ultra-modern little chicks.

Al (Jazzbo) Collins (Disc Jockey, WNEW, New York)

Band—Count Basie . . . Combo—Dave Brubeck.
Trumpet—Bobby Hackett (Chet Baker) . . . Trombone—Bill Harris (Carl Fontana) . . . Tenor sax—Stan Getz (Paul Quinichette) . . . Alto sax—Willie Smith (Paul Desmond) . . . Baritone sax—Gerry Mulligan (Leo Anthony) . . . Clarinet—Benny Goodman (Tony Scott) . . . Piano—Oscar Peterson (Hampton Hawes) . . . Bass—Milton Hinton (Bob Carter) . . . Guitar—Chuck Wayne (Johnny Smith) . . . Drums—Buddy Rich (Mousie Alexander).

Male vocals—Frank Sinatra (Jackie Paris) . . . Female vocals—Ella Fitzgerald (Chris Conners).

Time not only marches on, but, fortunately, for these ears, has the ability to stagger back somewhat.

Holmes (Daddie-O) Daylie (Disc Jockey, WAIT, Chicago)

Band—Duke Ellington . . . Combo—Gerry Mulligan.
Trumpet—Cat Anderson (Chet Baker) . . . Trombone—no choices . . . Tenor sax—Stan Getz (Paul Quinichette) . . . Alto sax—Charlie Parker (Lou Donaldson) . . . Baritone sax—Harry Carney (Gerry Mulligan) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Art Tatum (Oscar Peterson) . . . Bass—Ray Brown (Wendell Marshall) . . . Guitar—Barney Kessel (Johnny Smith) . . . Drums—Buddy Rich (Louie Bellson).

Male vocals—Billy Eckstine (Vicentico Valdes) . . . Female Vocals—Ella Fitzgerald (Annie Ross).

No comments.

Dave Dexter Jr. (Record Producer, Capitol Records)

Band—Duke Ellington . . . Combo—Sharkey Bonano.
Trumpet—Charlie Shavers (no choice) . . . Trombone—Vic Dickenson (no choice) . . . Tenor sax—Coleman Hawkins (no choice) . . . Alto sax—Benny Carter (no choice) . . . Baritone sax—Harry Carney (no choice) . . . Clarinet—Benny Goodman (no choice) . . . Piano—Duke Ellington (no choice) . . . Bass—Wendell Marshall (no choice) . . . Guitar—George Van Epa (no choice) . . . Drums—Louie Bellson (no choice).

Male vocals—Louis Armstrong . . . Female vocals—Billie Holiday.

Perhaps a half-dozen of the younger musicians have at sporadic times during the last year, indicated rarely inventive moments in clubs and on records. But no amount of trade paper gushing and disc jockey blabbing has succeeded in giving them a beat, a swinging, driving beat, the first requisite of jazz. Mulligan, Peterson, DeFranco; they talk up a tornado on radio interviews and DeFranco has repeatedly "admitted" he has succeeded Goodman as master of the clarinet. But for me he hasn't. Nor has any other youngster of the recent cool era.

Ellington has amazingly served as jazz's bell-cow for 25 years and, for me, he still composes, arranges, conducts, pounds a piano, orders a meal, and dresses the best—the very best—of anyone within the profession. Louis at 53 is not singing as great as he once did, but who

is around to cut him these days? Vaughan's phony style hoodwinked jocks and critics for a couple of seasons but Holiday and Fitzgerald and even Starr go on and on with pitifully little competition from the youngsters. Bailey was a finer singer the day she died than any chick in the field today.

When an unknown singer or musician comes along with a willingness to work his apprenticeship out in years, rather than months; when he radiates a modicum of showmanship or emotion; when he is intelligent enough to learn and benefit from the Ellingtons and Holidays ahead of him, then we'll have the youngster we've been waiting for a good many years now, the man who will put Music back into The Music Business. We need this musician desperately. May, Sauter-Finegan, Flanagan—they're not the answer. Jazz requires extreme youth, intense enthusiasm. I don't hear it from the cool crowd, and several of my idols of an older generation are losing it too.

Where is he, this next young Messiah? Dexter and a dozen other record producers are waiting with fat contracts.

Charles Emge (West Coast Editor, *Down Beat*)

Band—Duke Ellington . . . Combo—Dave Brubeck.
Trumpet—Miles Davis (Chet Baker) . . . Trombone—Britt Woodman (Bob Enevoldsen) . . . Tenor sax—Stan Getz (Buddy Wise) . . . Alto sax—Charlie Parker (Bud Shank) . . . Baritone sax—Bud Shank (Bud Shank) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Arnold Ross (Hampton Hawes) . . . Bass—Charlie Mingus (Red Mitchell) . . . Guitar—Barney Kessel (Howard Roberts) . . . Drums—Louie Bellson (Lloyd Davis).

Male Vocals—Nat Cole . . . Female vocals—Lee Wiley.

I had as much trouble as anyone trying to select an all-star "jazz" (that term has just GOT TO GO!) band that would make sense. I finally just gave up and put down the names of a lot of fine musicians who, conceivably, might feel at home in the same band. I have nothing to add except that whereas Dave Brubeck is my personal favorite as a pianist, I put down Arnold Ross for the position because Arnold could play piano in anybody's band, large or small. Brubeck would be at his best only at the head of his own unit.

What about Brubeck? He, more than any other, represents the new, musically literate school of musicians who are helping to earn for "jazz" recognition as what this musical influence really is—a fundamental part of contemporary music.

Nesuhi Ertegun (Good Time Jazz and Contemporary Records)

Band—Perez Prado . . . Combo—George Lewin.
Trumpet—Louis Armstrong (Bob Sobey) . . . Trombone—Kid Ory

(Bob Enevoldsen) . . . Tenor sax—Lester Young (Bob Cooper) . . . Alto sax—Charlie Parker (Art Pepper) . . . Baritone sax—Harry Carney (Lars Gullin) . . . Clarinet—Darnell Howard (Bob Helm) . . . Piano—Bud Powell (Don Ewell) . . . Bass—Tommy Potter (Joe Mondragon) . . . Guitar—Barney Kessel (Tal Farlow) . . . Drums—Shelly Manne (Cal Tjader).

Male vocals—Louis Armstrong (no choice) . . . Female vocals—Mahalia Jackson (none).

Obviously, I don't believe in the myth which proclaims that jazz is in a constant state of progress, and that the latest style is the only one in which anything of importance takes place. Those who defend this viewpoint are putting jazz on the same level with refrigerators and vacuum cleaners.

If several well-known names are included among the new stars, it is because their playing is still improving, and they have not reached their best yet.

It should be clear that I have voted for several musicians who record for us, not because they record for us, but that they record for us precisely because I am so impressed by their talents.

As to the various jazz schools represented: what counts is not the style itself, but what the musician achieves within the framework of the tradition he accepts.

Leonard Feather (Associate Editor, *Down Beat*)

Band—Duke Ellington . . . Combo—Buddy DeFranco.
Trumpet—Dizzy Gillespie (Chet Baker) . . . Trombone—Benny Green (Matthew Gee) . . . Tenor sax—Stan Getz (Paul Quinichette) . . . Alto sax—Charlie Parker (Arne Domnerus) . . . Baritone sax—Lars Gullin (Gerry Mulligan) . . . Clarinet—Buddy DeFranco (Putte Wickman) . . . Piano—Art Tatum (Beryl Booker) . . . Bass—Oscar Pettiford (George Duvivier) . . . Guitar—Johnny Collins (Johnny Smith) . . . Drums—Max Roach (Roy Haynes).

Male vocals—no choices . . . Female vocals—no choices.

Since I happened to devote the Feb. 25 *Feather's Nest* column to the subject of how I would have voted in the poll, this list is partly a duplication of the names I picked at that time.

The elimination of Terry Gibbs from my combo vote simply means that Terry doesn't happen to have a permanently-organized group at the moment of voting, while DeFranco has had pretty much the same unit continuously for the past year, and his combo records have been consistently fascinating.

Needless to say, I haven't heard such swingin' Swedes as Gullin, Domnerus, and Wickman in the past year, except on records, the quality and quantity of which justified my votes.

It's a shame to have to vote for Beryl Booker as a new star, when she's been around, playing just as superbly, for several years; but

(Turn to Page 8)

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Complete Jazz Poll Tabulations

(Jumped from Page 1)

organized just a short time, they finished second in combo voting. Mulligan took second on baritone and first as new star, and trumpeter Chet Baker romped to the new star trumpet winner's circle.

And an interesting comparison might be made between the public's choices and critics' choices. Winners of the 1952 Down Beat poll, selected by readers, who also were critics' faves were Bill Harris, Stan Getz, Charlie Parker, Harry Carney, Buddy DeFranco, and Oscar Peterson. Two of the readers' poll winners, Maynard Ferguson, trumpet, and Les Paul, guitar, didn't receive a single vote in the critics' poll.

The complete results follow.

Big Band

Duke Ellington	113
Count Basie	42
Woody Herman	20
Rian Kenton	13
Les Brown	10
Perce Prado	10
Buster-Flexican	10

Combo

Dave Brubeck	60
Gerry Mulligan	45
Turk Murphy	20
George Shearing	20
Red Norvo	10
Shirley Horn	10
Buddy DeFranco	10
Terry Gibbs	10
Johnny Hodges	10
George Lewis	10
Bud Powell	10
Salt City Five	10
Bob Scobey	10

Trumpet

Louis Armstrong	60
Dizzy Gillespie	40
Bobby Hackett	40
Roy Eldridge	30
Cat Anderson	20
Charlie Shavers	10
Chet Baker	10
Miles Davis	10
Bob Scobey	10

Trombone

Bill Harris	70
Benney Green	30
Vic Dickenson	30

Kal Winding	20
Britt Woodman	10
Ernie Green	10
Turk Murphy	10
Kid Ory	10
Jack Traxler	10
Lawrence Brown	10

Tenor Sax

Stan Getz	95
Lester Young	50
Coleman Hawkins	30
Eddie Miller	10
Dave Pell	10
Fili Phillipa	10
Paul Gonzalez	10
Ettilie (Lockjaw) Davis	10

Alto Sax

Charlie Parker	120
Johnny Hodges	30
Benny Carter	20
Les Kentz	20
Willie Smith	20
Herbie Steward	10

Baritone Sax

Harry Carney	110
Gerry Mulligan	90
Lara Gullin	10
Bud Shank	10

Clarinet

Buddy DeFranco	130
Benny Goodman	50
Bob Helm	10
Danell Howard	10
John LaPorta	10
George Lewis	10
Peo Wee Russell	10

Piano

Oscar Peterson	53
Art Tatum	50
Erol Garner	40
Dave Brubeck	20
Bud Powell	20
Duke Ellington	10
Wally Rose	10
Aphoid Rose	10
Lennie Tristano	10
Joe Hushkin	3
Teddy Wilson	3

Bass

Oscar Pettiford	50
Ray Brown	40
Milton Hinton	30
Charlie Mingus	20
Tommy Potter	20
Erdie Sfaranski	20
Tricker Alpert	10
Bob Hagzart	10
Wendell Marshall	10

Gene Mayl	10
Joe Mondragon	10

Guitar

Barney Kessel	60
Tal Farlow	30
Chuck Wayne	20
Billy Bauer	20
Freddie Green	20
George Van Eps	20
John Collins	10
Dick Lamm	10
Mundell Lowe	10
Jimmy Raney	10
Andres Segovia	10

Drums

Buddy Rich	65
Max Roach	40
Louis Bellson	30
Jo Jones	20
Shelly Manne	20
Gene Krupa	20
Nick Fatool	10
Roy Haynes	10
Joe MacDonald	10
Lionel Hampton	10

Male Vocalist

Louis Armstrong	90
Billy Eckstine	40
Frank Sinatra	30
Nat Cole	30
Perry Como	30
Clarence Hayes	10

Female Vocalist

Ella Fitzgerald	70
Billie Holiday	60
Sarah Vaughan	50
Peggy Lee	30
Lee Wiley	20
Mahalia Jackson	10

Trumpet—New Star

Chet Baker	115
Art Anderson	10
Ruby Braff	10
Jesse Drakes	10
Carl Hales	10
Shorty Rogers	10
Bob Sroley	10
Clark Terry	10
Nick Travis	10
Herb Pomeroy	10

Trombone—New Star

Bob Brookmeyer	40
Carl Fontana	40
Frank Rosolino	40
Bob Enevoldsen	20
Benny Green	20
Matthew Gee	10

Charlie Solmanine	10
Britt Woodman	10

Tenor Sax—New Star

Paul Quinichette	75
Steve Gato	30
Warne Marsh	20
Bob Cooper	20
Hobby Dukoff	10
Fili Perkins	10
Zoot Sims	10
Sonny Stitt	10
Buddy Wise	10
Brew Moore	10

Alto Sax—New Star

Paul Desmond	130
Art Pepper	20
Arne Domnerus	10
Lou Donaldson	10
Lee Kentz	10
Bud Shank	10

Baritone Sax—New Star

Gerry Mulligan	80
Lara Gullin	10
Leo Anthony	10
Bud Shank	10
Sam Staff	10

Clarinet—New Star

Tony Scott	50
Huddy Fufravo	10
Jimmy Hamilton	10
Bob Helm	10
Sam Most	10
Joe Muranyi	10
Aaron Sachs	10
Putte Wickman	10

Piano—New Star

Billy Taylor	40
Marion McPartland	30
Don Ewell	20
Hamilton Hawes	20
Horace Silver	20
Reryl Hooker	10
Dave Brubeck	10
Joe Hushkin	10
Russ Freeman	10
Marty Napoleon	10
Oscar Peterson	10
Bud Powell	10

Bass—New Star

Charlie Mingus	40
Red Mitchell	40
Wendell Marshall	20
Jimmy Woods	20
Arvell Shaw	20
Bob Carter	10
George Duvivier	10
Milton Hinton	10
Joe Mondragon	10
Bill Stanley	10
Charlie Traxler	10

Guitar—New Star

Johnny Smith	70
Tal Farlow	40
Jimmy Raney	30
Ben Carroll	10
Mark Hill	10
Howard Roberts	10
T-Bone Walker	10

Drums—New Star

Art Blakey	25
Louie Bellson	20
Ray Haynes	20
Joe MacDonald	10
Muslie Alexander	10
Sid Bulkin	10
Gray Cole	10
Lloyd Davis	10
Buzzy Frootin	10
Chico Hamilton	10
Sunny Igoe	10
Gus Johnson	10
Stan Levey	10
Bob Thompson	10
Cal Tjader	10

Male Vocalist—New Star

Jackie Paris	40
Harry Belafonte	30
Joe Carroll	10
Alan Dean	10
Clancy Hayes	10
Lee Henley	10
Jimmy Hluka	10
Lonnie Satin	10
Bobby Troup	10
Vienturo Valdes	10

Female Vocalist—New Star

Fenna Ross	30
Jeri Southern	30
Clara Wood	10
Clare Austin	10
Betty Bennett	10
Georgia Carr	10
Chris Connors	10
Teddi King	10
Marlie Miller	10
Nancy Reed	10
Felicia Sanders	10

Granz Forms Own Label

New York — Norman Granz, in order to consolidate his activities even further, has started his own record label, Clef, and no longer will have his sides released on Mercury, although Mercury's distributors will handle Clef.

Mercury will continue to sell the records it has on hand, but will not repress any of them.

Granz also is contemplating further international distribution, which would be more feasible under his own setup, and is set to record some foreign jazz stars.

Diz Back To Chicago

Chicago — Dizzy Gillespie, who has done turnover business on several previous stands, returns to the Capitol lounge here on Sept. 30 for a four-week run. Preceding him will be Earl Bostic's combo for a week beginning Aug. 26 and Arnett Cobb for two after that.



Kessel



Carney



Harris



Pettiford



Fitzgerald

BMI PUBLISHERS' ROW BMI

<p>THE LATEST SUCCESS FROM LATIN AMERICA</p> <p>"YOU TOO, YOU TOO?"</p> <p>(PIEL CANELAI)</p> <p>RECORDED BY EDMUNDO ROS</p> <p>LONDON</p> <p>Edward B. Marks Music Corp. RCA Bldg., New York City, N. Y.</p>	<p>PERFECTION IN MUSIC</p> <p>"WHO KNOWS"</p> <p>PROFESSIONAL COPIES AVAILABLE</p> <p>PERFECTION MUSIC PUBLICATIONS</p> <p>ALL THE NAME IMPLIES</p> <p>1429 Hawthorne St., Pittsburgh 1, Pa.</p>	<p>For The First Time DANCE ORK NOW AVAILABLE</p> <p>"GRANADA"</p> <p>... \$1</p> <p>Great Latin Standard featured by Mario Lanza in the MGM pic "Because You're Mine"</p> <p>PEER INTERNATIONAL CORP. 1419 Broadway, New York City, N.Y.</p>	<p>TWO SURE FIRE HITS DANCE BAND ORCHESTRATIONS \$1.00 each</p> <p>(with vocals) "In Days Of Old"</p> <p>"A Real Live Doll" (That Came To Life)</p> <p>Just old-fashion Waltz-time with Bal-lad Vocals. Orch has five chorus variations.</p> <p>Order for your band now! Piano-Vocal Professional Material Available</p> <p>Walter Web Music Publishing Co. 133 W. 47th St., New York 18, N. Y.</p>	<p>BE TOPS WITH TOPIK</p> <p>"THE KOOTZIE KOOTZAH"</p> <p>"IN-LAWS AND OUT-LAWS"</p> <p>"YOUR LOVE IS ONE THAT WILL REMAIN"</p> <p>Professional Copies Available</p> <p>TOPIK TUNES</p> <p>621 Knowles, Royal Oak, Michigan</p>
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BMI PUBLISHERS' ROW BMI

Here's How Critics Voted In '53 Jazz Poll

(Jumped from Page 6)

her trio, at least, is uniquely and delightfully new.

Now that I've listed these 24 people, it's time to start worrying about the 240 I've offended by omitting their names. They have my assurance that at least half these choices were made virtually at random out of an impressive list of equally great talents.

Don Freeman

(Jazz and Feature Writer, Down Beat)

Band—Duke Ellington . . . Combo . . . Gerry Mulligan.
Trumpet—Louis Armstrong (Chet Baker) . . . Trombone—Bill Harris (no choice) . . . Tenor sax—Stan Getz (Paul Quinichette) . . . Alto sax—Charlie Parker (no choice) . . . Baritone sax—Gerry Mulligan (no choice) . . . Clarinet—Buddy DeFranco (Tony Scott) . . . Piano—Oscar Peterson (Billy Taylor) . . . Bass—Oscar Pettiford (no choice) . . . Guitar—Barney Kessel (no choice) . . . Drums—Louie Bellson (no choice).
Male vocals—Louis Armstrong (Harry Belafonte) . . . Female vocals—Peggy Lee (Felicia Sanders).

Gerry Mulligan's unit overall certainly provided the outstanding jazz for me in the last year, this being based both on records and hearing the group in San Francisco. But my most exciting single experience in jazz occurred last December when Oscar Peterson and the trio suddenly caught fire in one set at the Tiffany in Los Angeles. At that moment, Oscar and Ray and Barney played as one man—with variation upon variation and truly gorgeous unity and sound and technique. And when the set was over, Oscar switched off the light on the piano, said not a word, but there was a funny—a very satisfied—smile on his face as he danced nimbly off the stand. We knew, sitting in the cramped room—and Oscar knew. And so did Ray and Barney. They had created jazz.

Ralph J. Gleason

(Jazz writer, columnist, Down Beat; popular music critic, San Francisco Chronicle)

Band—Woody Herman, Duke Ellington, Count Basie . . . Combo—Gerry Mulligan, Red Norvo.
Trumpet—Dizzy Gillespie (Chet Baker) . . . Trombone—Bill Harris (Carl Fontana) . . . Tenor sax—Stan Getz (Bill Perkins) . . . Alto sax—Charlie Parker (Paul Desmond) . . . Baritone sax—Harry Carney (Gerry Mulligan) . . . Clarinet—Buddy DeFranco (Aaron Sachs) . . . Piano—Erroll Garner (Billy Taylor) . . . Bass—Oscar Pettiford (Charlie Mingus) . . . Guitar—Tal Farlow (no choice) . . . Drums—Joe MacDonald (Joe MacDonald).
Male vocals—Nat Cole (Lee Henley) . . . Female vocals—Sarah Vaughan (Betty Bennett).

My choices seem to me to be logical enough. I would like to say that there are three great bands today—Woody, Duke, and Basie—not in any order of importance, but all on a plateau above the rest of the orchestras.

In the past year I have heard no new guitar players worth mentioning, not that there probably aren't some. But on the drums, I fell in love with little Joe MacDonald from Boston when he was here playing with Bill Harris and Chubby Jackson. He is the most wonderful and exciting drummer, star or newcomer, that I have heard in ages. Nat Cole is THE singer, now, for me, and as a newcomer I chose Woody's protege, Lee Henley, whom I have heard only on record. As my new star girl singer, I offer Betty Bennett, one of the best singers I have ever heard, anywhere. I only hope she will be on record soon.

William Grauer Jr.

(Editor, Record Changer)

Band—no choice . . . Combo—Turk Murphy.
Trumpet—Bob Scobey (Carl Halen) . . . Trombone—Turk Murphy (Charlie Sonnanstine) . . . Tenor sax—no choice . . . Alto sax—no choice . . . Baritone sax—no choice . . . Clarinet—Bob Helm (Joe Muranyi) . . . Piano—Wally Rose (Don Ewell) . . . Bass (Tuba)—Gene Mayl (Bill Stanley) . . . Guitar (banjo)—Dick Lammi (Jan Carroll) . . . Drums—Max Roach (Bob Thompson).
Male vocals—Louis Armstrong (Clancy Hayes) . . . Female vocals—Ella Fitzgerald (Claire Austin).

No comments.

Nat Hentoff

(Jazz Columnist, Writer, Down Beat)

Band—no choice . . . Combo—Dave Brubeck.
Trumpet—Dizzy Gillespie (Herb Pomeroy, Chet Baker) . . . Trombone—Vic Dickenson, Benny Green (Bob Brookmeyer) . . . Tenor sax—Lester Young (no choice) . . . Alto sax—Charlie Parker (Paul Desmond) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Buddy DeFranco (Tony Scott) . . . Piano—Art Tatum (Horace Silver) . . . Bass—Charlie Mingus (Jimmy Woode) . . . Guitar—Jimmy Raney (Herb Ellis) . . . Drums—Max Roach (Roy Haynes).
Male vocals—no choice (Jackie Paris) . . . Female vocals—Billie Holiday (Annie Ross).
Large bands: Ellington, Herman, and Basie have good but not outstanding bands. Kenton's swings more than usual but is still pretentious—hence no vote.
Trumpets: Miles Davis very erratic recently; Dizzy, when not making like Milton Berle, is still

the authoritative modern voice. Can't choose between Boston's Herb Pomeroy and the west coast's Baker . . . Trombones: Refuse to select between Vic and Benny; both uniquely communicative . . . Tenors: Lester rarely first-rate last year but when he was, most of the others became children again. Many good young tenors but none so far has broken out of the cool mold to sound his own horn . . . Altos: Desmond not strictly "new star" but more began to realize his lyrical brilliance last year than ever before.

Baritones: Lars is newer but for me, he cuts even Gerry . . . Clarinets: At 32, Tony finally begins to amass the credit due him . . . Pianists: Started to write Bud Powell but grandfather's still younger than all of them . . . Bassists: Ask Ella, Sarah, Flip, or most modern musicians about underpublicized Jimmy Woode . . . Drums: Roy, too, is not really "new," but general listeners are just beginning to dig his beat, taste, and imagination.

Male vocalists: Louis used to be the automatic choice, but last year

his phrasing was distorted unto grotesquerie. The others seem to have become comfortably lazy . . . Female vocalists: Annie can really sing aside from animating other people's instrumental choruses . . . Best Jazz Record Series: Prestige's New Directions.

George Hoefler

(Jazz Columnist, Down Beat)

Band—Duke Ellington . . . Combo—Salt City Five.
Trumpet—Bobby Hackett (Shorty Rogers) . . . Trombone—Benny Green (Bob Brookmeyer) . . . Tenor sax—Stan Getz (Warne Marsh) . . . Alto sax—Lee Konitz (Paul Desmond) . . . Baritone sax—Harry Carney (Lars Gullin) . . . Clarinet—Buddy DeFranco (Tony Scott) . . . Piano—Bud Powell (Horace Silver) . . . Bass—Ed Safran (Charlie Mingus) . . . Guitar—Barney Kessel (Jimmy Raney) . . . Drums—Buddy Rich (Art Blakey).
Male vocals—Louis Armstrong (Joe Carroll) . . . Female vocals—Peggy Lee (Jeri Southern).
Jazz to me is a progressive art form. Currently, it seems to have

(Turn to Page 18-S)

Recording Perfection!

A perfect recording duo,
Rafael Mendez and his Olds . . .
each tone, each passage unmatched
perfection. The result is a tribute
to this virtuoso and his Mendez
Trumpet, incomparable artistry
and talent, and an instrument of
peerless craftsmanship.
F. E. Olds & Son, Los Angeles, Calif.

'Down Beat's' Records, Hi-Fi Section

Music Convention Shows Boom In Hi-Fi

Chicago—Music manufacturers are now becoming cognizant of something most high fidelity fans have known for years—that hi-fi is the most important thing in the music business and that soon, every radio, TV set, phonograph, and tape recorder will be high fidelity equipped. The demand is increasing so rapidly that manufacturers polled at the National Association of Music Merchants, without exception, said they were going to push at least one hi-fi set during the coming year and that a major portion of their advertising would be devoted to the new media.

known for years—that only hi-fi units can give true and faithful reproduction? Perhaps the vast amount of publicity that the papers and magazines have been carrying is part of the answer, but more than that is the tremendous surge in the record (and its ally, the tape recorder) business, which automatically carries with it the desire for better reproduction. With classical long playing-discs selling for \$5.95 and more, the buyer wants an excellent record, but even more wants faithful reproduction. There is only one answer—hi-fi.

with both buying parts from radio and TV wholesalers. Custom-made jobs were costly and beyond the reach of most consumers. Now this is all changing, with the music firms coming out with radio hi-fi sets as low as \$65, and phonograph sets bearing hi-fi labels range from about the same price to about \$100. There are even tape recorder units, promising systems that etch from 80 to 8,000 decibels, for around \$100. Similarly, not just the smaller companies are entering the field, but the large corporations like RCA, General Electric, Westinghouse, Philco, and many others demonstrated and featured hi-fi sets during the NAMM show.

While orders were heavy at the convention, there was still a lack of understanding, both by the exhibitors and the music dealers, as to the vast potential of the field. The only literature and information available was on the technical side, and though not too hard for the average fan to understand, was not made palatable. Some actual sales talks to the more than 5,000 dealers present would have engendered more enthusiasm and orders. As is, more than \$30,000,000 in sales during the next year is expected in the various forms of hi-fi equipment. With a better understanding of the possibilities of what the enlarged sound system could mean to the home owner, it's not improbable that figure could have been easily exceeded.

Although there is this tremendous increase in the activity, the desire for more perfect reproduction will only accentuate the building of sets by the hi-fi fan.



The new Radio Craftsmen assemblage

Hi-Fi Flashes

A matched home music assembly has been announced by The Radio Craftsmen, Inc., Chicago.

All the units for a complete home-music system are provided in a single carton, complete with a changer mounting board, all necessary connecting cables, mounting hardware, detailed, connecting instructions and

about five years old. I would appreciate very much if you would give me the answers to my problems. Thank you for your cooperation."

Mr. O'Brien has some good questions and I think the answers will be of interest to a large number of our readers.

Question number one: concerning the LP records, the big difference between the LP and the standard 78 rpm record is the increased playing time of the LP. First let's look at the 78. I don't know exactly the amount of 'lines' or 'grooves' per inch that the major recording companies are using today, but the standard has usually been approximately 100 lines per inch. This means that from the edge of the record (that is where the groove starts) one inch in toward the center contains 100 grooves. The LP record (of course they vary) contains up to 200 and more lines per inch. As you can see, the more lines per inch, the more playing time. And, of course, the slower playing speed of the LP adds to its length.

As to why the long-playing record was not introduced sooner, I believe it was because the material formerly used in the manufacture of the records was of a softer composition than the hard material in use today. The 100 lines per inch used in the standard record and used with the softer material,

drawings of typical cabinets, including a horn-loaded corner speaker cabinet.

Included in the Assembly, known as the Craftsmen CA1, are the following:

A model C10 FM-AM tuner; the C400 high fidelity 10-watt amplifier; A three-speed automatic record changer with a GE "triple play" phono pickup cartridge; A 12-inch speaker system with a range of 40 to 16,000 cps (in enclosure), including a wide-angle dispersion, horn-loaded tweeter coaxially mounted in a 12-inch woofer.

Further information is available from The Radio Craftsmen, Inc., 4401 N. Ravenswood Avenue, Chicago 40, Ill.

worked out all right because the walls between the grooves were thick enough to keep from breaking down. With the LP disc and its increased lines per inch, the walls are much thinner, so that with the old, soft material the walls would break down rapidly. But the new material is so durable that even with the many lines per inch and the thin walls, they hold up for quite a number of plays.

As to the care of your records, one of the simplest and most efficient ways I have discovered is to take them out to the kitchen sink and wash them under the tap with clear water that just has the chill off. As far as drying is concerned, the records are not porous and the water runs off rapidly. You could dry them with a soft, lint-free cloth.

Another method for general cleaning of the records is to get a cosmetic sponge, moisten it under the tap, squeeze it out, put your record on the turntable, and run the motor at 78 speed. Gently press the sponge down against the record and move from the outside toward the center. This will pick up a lot of dirt and keep your records fairly clean. If you do this regularly, your records will stay in pretty good shape.

As far as the care of your tape-recorder is concerned, in your case remove the cover from the recording head, capstan etc. Take an ordinary cotton-tipped orange-stick dipped in carbon-tet and clean the recording head. Also use the same swab to clean the felt on the pressure bar and the polished tape-guide. Take a small brush and sweep out the various pieces of grit and tape, etc., that collect around these parts. This will keep these parts in pretty good shape and will be a great aid in keeping the reproduction clear and the moving parts from becoming fouled up.

Any questions, you may have about hi-fi should be sent to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago.

PROOF of PERFORMANCE

Shure slender Gradient Microphones solve... difficult acoustic problem

K-L-A LABORATORIES
September 5, 1952

Shure Brothers, Inc.,
245 West Huron Street,
Chicago 10, Illinois.

Attention of Mr. J. H. Morin,
Sales Manager Distributor Division.

Dear Joe:

We have just encountered a very interesting and unusual experience. Presidential candidate Governor Adlai Stevenson spoke on Labor Day here in Detroit during an open air meeting in Cadillac Square.

The speech was televised coast to coast and T.V. engineers did not want a battery of microphones obscuring the speaker's face. We did not want ordinary broadcast microphones used that would cause feedback before sufficient signal was obtained to drive the public address system to the desired output.

After due consideration, it was mutually agreed to use only two microphones for network T.V. - Radio - 5 Newsreels, two Tape Recorders, and Public Address System. We suggested two Shure Model #315 microphones, and these were used with excellent results. We received compliments galore.

Congratulations for having designed a microphone to satisfy the demands of such varied fields of sound reproduction.

Sincerely yours,
K-L-A LABORATORIES, INC.,
S. L. Almas, President.

Shure Patent Pending

"315" GENERAL PURPOSE
"300" BROADCAST

Former Governor Stevenson of Illinois, pictured as he addressed Detroit audience on Labor Day, during the 1952 presidential campaign.

The Audio Workshop

By Max Miller

The following is a letter received from William O'Brien, Springfield, Ohio. "I have a few things that I am curious about and I think that you may have the answers. Question number one: Can you tell me what is the big difference between the long play record and the regular record? Also, why wasn't the LP presented to the public a long time ago? Can you tell me the best way to take care of LP records? Number two: Can you tell me some basic things in the care of my tape-recorder? I have a Brush

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Now For The Next Step: 'Music That Bore You'

By WILL LEONARD



LOUIS CALHERN and Marlon Brando on the set of *Julius Caesar*.

Crowd Sounds Add Authority To New 'Julius Caesar' LP

SHAKESPEARE: *Julius Caesar*. From the soundtrack of the motion picture. MGM ED 633, 12". Performance ★★. Recording ★★★★★.

RODGERS and HAMMERSTEIN: *Me and Juliet*. PORTER: *Can Can*. Musical highlights played by Gordon Jenkins and orchestra. Decca DL3469, 10". Performance ★★★★★. Recording ★★★★★.

ROMBERG: *The New Moon*. Thomas Hayward, Jane Wilson, Lee Sweetland with Victor Young and orchestra. Decca DL5472, 10". Performance ★★. Recording ★★★★★.

A recording is a strange place in which to find an argument for one of the advantages of the movies over the legitimate stage. But there are two new editions of Shakespeare's *Julius Caesar* on the market, and the film version contains more of the feeling of sweeping events taking place in a huge political setting than has any production behind footlights in this generation.

This surprisingly novel atmosphere is entirely the result of sound effects. In stage plays, and in all earlier recorded versions of *Julius Caesar*, the crowds at the public assemblages, orations, and

battles have numbered not more than two dozen actors, each trying to mumble as if he were three or four men. In the album lifted from the celluloid soundtrack, the crowds are immense in size and genuine in sound. The difference is amazing. It gives the familiar old play a new dimension.

The London label's *Caesar*, with

Music, we always used to think in our old-fashioned way, was something to be listened to. Composers, we understood, penned it with the intention of appealing to the ear, and arrangers worked on it with the same auricular orifice in mind.

Now, we're not so sure. Some of the best selling music on records seems to be designed for everything except listening. It's meant to be talked above, to be exercised to, to accompany a wooing, even to be slept through.

Dinner music, deliberately unobtrusive, is an ancient musical institution. Cocktail music probably has its place too, though we belong to the school which holds that a man who can't quaff a potion without an instrumental obligato isn't thirsty enough to bother about it.

Dinner music and cocktail music are well entrenched in the record repertoire, the back covers of the albums filled with fine double-talk program notes declaring the disc contains music that's simply won-

derful, though it isn't important enough to interrupt even the flightiest conversation.

The recent trend toward non-listening music is something a little different. Nobody could hold enough dinners or cocktails to wear out the recordings of that kind of fare already on the market, so the boys who design the albums have dreamed up new uses for these vague but pleasant medleys.

Having compiled a hit for RCA-Victor with *Music for Dining*, the Melachrino Strings went on to Relaxator. When that became a best seller, too, they fiddled forth another platter of old favorites—and a few eyebrows raised when this one became *Music for Reading*. But those who might have argued you can't read and listen to music at the same time didn't stand a chance.

The front cover of the album proved the feat was not only possible but simple. It bore a photograph, in color, of a pretty girl, who didn't have the stamp of the intellectual on her countenance, smiling happily as she browsed through a weighty tome while the gramophone droned on at her side.

All Sorts

After that, anything was possible, and the Melachrino men will plunge into psychotherapy this autumn with *Music for Faith and Inner Calm* (e.g., *I'll Walk Beside You*, *Whispering Hope*, *In a Monastery Garden*), *Music for Courage and Confidence* (with *You'll Never Walk Alone*, *Smilin' Through*, *Pennies from Heaven*), and—so help us—*Music to Help You Sleep* (in-

cluding *Some Enchanted Evening*, *People Will Say We're in Love* and *Love Sends a Little Gift of Roses*).

The Rodgers and Hammerstein bits, at this late date, might induce slumber, at that, but this time the boys who decorate the album must be kidding, for the cover girl is a photogenic lass in pajamas, looking the prospective record buyer right in the eye with an animated expression that doesn't invite drowsiness.

Capitol has *Moods for Candlelight*, in which Francis Scott's orchestra strives to abet young ladies seeking to lure their gentlemen friends into snuggling on a sofa, and *Moods for Twilight*, romantic but less sultry music apparently meant for an earlier stage of the acquaintanceship.

Columbia gave an album of jazz originals by Otto Cesana the title, *Ecstasy*, and illustrated it with an upside down view of the head and shoulders of the lady flat on her back, but not even the fact that the composer-conductor had the same name as The Continental caused it to make any history.

Cupid could get along for centuries without the aid of the phonograph, and the great future of these records meant for non-listening seems to be in other fields.

Another Step

The logical step, after "music you can ignore," is "music that bores you." RCA-Victor will take a step in that direction this season, when it issues a medley in which Arthur Fiedler and the Boston Pops play, among other things, selections from *Finlandia*, Beethoven's fifth symphony, Schubert's *Unfinished*, and Tchaikowsky's *Waltz of the Flowers*.

It will be called *Classical Music for People Who Hate Classical Music*—and it probably will sell a million copies.

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
REICHAL: <i>Concerto for Piano and Orchestra</i> /BECK: <i>Viola concerto</i> . L'Orchestra de la Suisse Romande under Edmond Apple and Jean Neuman, with Christiane Montandon, piano, and Walter Kagi, viola. LONDON LL601, 12".	★★★★ Performance ★★★★ Recording	● Bernard Reitchal and Conrad Beck are musicians in Swiss radio, of the same age, and wrote these compositions in the same year. They even sound alike—colorful but derivative, with an energy that is directionless as well as restless. Interesting if you're curious about what goes in Switzerland beyond Honegger.
BANGSTROEM: <i>Symphony No. 1</i> . Stockholm Concert Association Orchestra, Tor Mann. LONDON LLP514, 12".	★★★ Performance ★★ Recording	● The late Tore Rangstrom makes his first LP appearance in a reading of his one and only big symphonic work that is forcefully played but thinly produced. This might emerge with more conviction if the orchestra were not so distant and muffled.
TANSMAN: <i>Triptych for String Orchestra</i> /VAUGHAN WILLIAMS: <i>Violin Concerto</i> . Zimbalor String Sinfonietta with Joseph Fuchs, violin. DECCA DL9625, 12".	★★★★ Performance ★★★★ Recording	● Tanman is another newcomer to microgrooves, for all his honorable years in the business, and he makes a good teammate for the popular Vaughan Williams, as the Zimbalorettes fiddle his spirited three-act opus with fine accentuation of its contrasts.

RARE VINTAGES

HAYDN: <i>D major cello concerto</i> /SCHUBERT: <i>Arpeggione Sonata</i> . Emanuel Feuermann, cello, with Sir Malcolm Sargent and orchestra and with Gerald Moore, piano. COLUMBIA ML4677, 12".	★★★★★ Performance ★★★★★ Recording	● Another demonstration, in Columbia's "collector's" releases, of what the tape and modern electronics can do to breathe new life into faded old masters. This Haydn, cut quite a few years ago, sounds better than many a competitor of more recent vintage.
BRANMS: <i>Serenade</i> , D major, Opus 11. Little Orchestra Society, Herman Scherchen. DECCA DL9631, 12".	★★★★ Performance ★★★★ Recording	● Best recorded version yet of this comparatively unfamiliar opus, turned out distinctively by a group worth paying attention to in the record catalogue.
HAYDN: <i>St. Anthony Diabelli</i> . <i>Andante and Divertimento in G major</i> . London Baroque Ensemble, Karl Haas. DECCA DL4866, 10".	★★★ Performance ★★ Recording	● Here's a chance to hear, in its original form, the Haydn theme on which Brahms wrote his celebrated variations. Outside of that, this is dull going. Brahms did the right thing when he lifted good material out of this setting.

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KING OF THE

Single Records

JOE LOCO & HIS TRIO

10-031	TU PLATO	Mambo
	YUMBAMBE	Mambo
10-032	SANS SOUCI RHUMBA	Mambo
	SAGUEBOROCO	Mambo
10-105	BESOS DE CARAMELOS	Mambo
	QUILO EL BON BON	Mambo
10-115	TENDERLY	Mambo
	MUCHO SWING	Mambo
10-128	BLUE MOON	Mambo
	TALK OF THE TOWN	Mambo
10-129	LOVE FOR SALE	Mambo
	I MAY BE WRONG	Mambo
10-130	SEPTEMBER IN THE RAIN	Mambo
	LOVER	Mambo
10-138	CUBAN NIGHTINGALE	Mambo
	BODY & SOUL	Mambo
10-139	DARKTOWN STRUTTERS BALL	Mambo
	OVER THE RAINBOW	Mambo
10-140	BEI MIR BIST DU SCHOEN	Mambo
	SERENADE IN BLUE	Mambo
10-141	HOW HIGH THE MOON	Mambo
	STARDUST	Mambo
10-153	WHITE CHRISTMAS	Mambo
	JINGLE BELLS	Mambo
10-154	HAPPY MAMBO	Mambo
	STOMPIN' AT THE SAVOY	Mambo
10-163	IN THE STILL OF THE NIGHT	Mambo
	THESE FOOLISH THINGS	Mambo
10-166	LOCO RAMA	Mambo
	BLUES IN THE NIGHT	Mambo
10-169	MAMBO! MR. BLUES	Mambo
	PERDIDO	Mambo
10-170	MOULIN ROUGE	Mambo
	CAN CAN MAMBO	Mambo
10-173	BANDSTAND MAMBO	Mambo
	MATTY SINGER MAMBO	Mambo
10-176	COLONY MAMBO	Mambo
	MONTICELLO MAMBO	Mambo

TITO RODRIGUEZ & HIS ORCH.

10-147	LA TOALLA	Mambo
	DICK & RAY MAMBO	Mambo
10-148	ESE SOY YO	Mambo
	HABANECUE	Mambo
10-157	A PONERSE DURO	Mambo
	MAMBO LA LIBERTAD	Mambo
10-158	CHEN-CHER-EN GUMA	Mambo
	PONLE LA MONTURA AL POTRO	Mambo
10-164	PIEL-CANELA	Mambo
	CHANGO TA BENI	Mambo
10-167	LA MUNECA	Mambo
	COWBOY MAMBO	Mambo
10-171	AHORA SI QUE TENGO GANA	Mambo
	NATURELZAMA	Mambo
10-174	42ND ST. MAMBO	Mambo
	QUERIENDOME DIOS	Mambo
45-5	EL CAMPANERO	Mambo
	HAY CRANEO	Mambo
45-6	QUE COCOSI	Mambo
	MAINA GO!	Mambo
45-7	EL ARREBATO	Mambo
	YAMBU	Mambo
45-8	DEFINITIVAMENTE	Mambo
	LA YUCA	Mambo
45-9	JOE LUSTIG MAMBO	Mambo
	BESAME LA BEMBITA	Mambo
45-12	POP'N MAMBO	Mambo
	EARTHQUAKE	Mambo
45-13	MAMBO GEE GEE	Mambo
	EL MAMBO HOP	Mambo
45-21	GOLPECITO	Mambo
	SAN FERNANDO	Mambo
45-22	DESERT DANCE	Mambo
	A LOS MUCHACHOS DE BELEN	Mambo

TITO RODRIGUEZ & HIS ORCH.

45-46	EL RINCONCITO	Mambo
	LUNA DE MIEL	Mambo
45-47	LEVANTATE MANUEL	Mambo
	ZAMBELE	Mambo
45-48	MAMBO EN NUEVA YORK	Mambo
	TUMBA Y TAMBO	Mambo
45-147	LA TAOLLA	Mambo
	DICK & RAY MAMBO	Mambo
45-148	ESE SOY YO	Mambo
	HABANECUE	Mambo
45-157	A PONERSE DURO	Mambo
	MAMBO LA LIBERTAD	Mambo
45-158	CHEN-CHER-EN GUMA	Mambo
	PONLE LA MONTURA AL PORTO	Mambo
45-164	PIEL-CANELA	Mambo
	CHANGO TA BENI	Mambo
45-167	LA MUNECA	Mambo
	COWBOY MAMBO	Mambo
45-171	AHORA SI QUE TENGO GANA	Mambo
	NATURELZAMA	Mambo
45-174	42ND ST. MAMBO	Mambo
	QUERIENDOME DIOS	Mambo
1009	HAY CRANEO!	Mambo
	NOCHE PERFUMADA	Mambo
1007AA	CHIQUI-BOP	Mambo
	ARDENT NIGHT	Mambo
1010	EL CAMPANERO	Mambo
	SE ACABA EL AGUA	Mambo
1013	QUE COCOSI	Mambo
	MAINA GO!	Mambo
1014	CHOROPPIPE	Mambo
	EN BOLONDRON	Mambo
1019	LA YUCA	Mambo
	INDEFINITIVAMENTE	Mambo
10-003	LA RENTA	Mambo
	EL MAMBO	Mambo
10-013	JOE LUSTIG MAMBO	Mambo
	BESAME LA BEMBITA	Mambo
10-016	EL ARREBATO	Mambo
	LA RUMBA NO SE ACABO	Mambo
10-017	YAMBU	Mambo
	PREGON DEL AGUACATERO	Mambo
10-035	DESERT DANCE	Mambo
	DONDE ESTABAS TU?	Mambo
10-036	A LOS MUCHACHOS DE BELEN	Mambo
	NO CUENTES CONMIGO	Mambo
10-049	EARTHQUAKE	Mambo
	POP'N MAMBO	Mambo
10-050	MAMBO GEE-GEE	Mambo
	EL MAMBO-HOP	Mambo
10-060	SAN FERNANDO	Mambo
	AY-MARIANA	Mambo
10-051	LA MEDIA NARANJA	Mambo
	GOLPECITO	Mambo
10-085	BOCO BOCO	Mambo
	ESTO ES FELICIDAD	Mambo
10-086	MAMBO MONA	Mambo
	BLÉN BLÉN	Mambo
10-116	TONY & LUCILLE MAMBO	Mambo
	UP & DOWN MAMBO	Mambo
10-117	ROY ROY MAMBO	Mambo
	AY QUE MAMBITO	Mambo
10-124	SUN SUN BABAE	Mambo
	YA SOY FELIZ	Mambo
10-125	MAMBO WITH KILLER JOE	Mambo
	BAILA LA HASTA LAS DOS	Mambo
10-133	EL RINCONCITO	Mambo
	LUNA DEL MIEL	Mambo
10-134	ZAMBELE	Mambo
	LEVANTATE MANUEL	Mambo
10-135	MAMBO EN NUEVA YORK	Mambo
	TUMBA Y TAMBO	Mambo

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45-165	YAMBU PA GOZAR	Mambo
	WAMPO	Mambo

TITO PUENTE ORCH.

Vocals by VICENTICO VALDES

45-168	LA BATANGA	Mambo
	NUEVA VIDA	Bolero
45-172	ME QUIERES O NO ME QUIERES	Mambo
	SI ME DICES QUE SI	Bolero
45-175	PALABRAS CALLADAS	Bolero
	PREPAREN CANDELA	Mambo
10-165	YAMBU PA GOZAR	Mambo
	WAMPO	Mambo
10-168	LA BATANGA	Mambo
	NUEVA VIDA	Bolero
10-172	ME QUIERES O NO ME QUIERES	Mambo
	SI ME DICES QUE SI	Bolero
10-175	PALABRAS CALLADAS	Bolero
	PREPAREN CANDELA	Mambo
45-1	BAILA SIMON	Mambo
	MAMBO MACOCO	Mambo
45-2	ABANIQUITO	Mambo
	LO BICEN TODOS	Mambo
45-3	BABARABATIRI	Mambo
	CUBAN MAMBO	Mambo
45-4	MAMBO LA ROCA	Mambo
	CUBAN CUTIE	Mambo
45-11	UN CORAZON	Mambo
	MAMBOLERO	Mambo
45-16	ESY	Mambo
	EL NUEVO MAMBO	Mambo
45-17	THE DRINKING MAMBO	Mambo
	OYE LO QUE TIENE EL MAMBO	Mambo
45-25	VIBE MAMBO	Mambo
	POR LA MANANA	Mambo
45-26	MAMBO CON PUENTE	Mambo
	BAILE MI MAMBO	Mambo
45-28	TINGUARO	Mambo
	THE WILLIE & RAY MAMBO	Mambo
45-30	MAMBO GALLEGO	Mambo
	GUAJEO EN DOMINANTE	Mambo
45-33	QUE LINDO EL MAMBO	Mambo
	EL REY DEL TIMBAL	Mambo
45-34	MAMEY COLORAO	Mambo
	TITIRO	Mambo
45-37	CUBAN NIGHTINGALE	Mambo
	TONIGHT I AM IN HEAVEN	Mambo
45-38	I DO	Mambo
	JUMBALATO	Mambo
45-42	CAMINA CAMARON	Mambo
	MARI JUANA	Mambo
45-43	NAMBANDO	Mambo
	MAMBO SUAVECITO	Mambo
45-142	LA GUIRA	Mambo
	LA GLORIA ERES TU	Mambo
45-143	EL MAMBO DIABLO	Mambo
	MONTERREY	Mambo
45-144	TA BUENO PA BAILAR	Mambo
	APRIETA EL POLLO	Mambo
45-151	ESTE TUMBEO	Mambo
	PENJAMO	Mambo
45-152	CUERO NA MA	Mambo
	ESTO ES COCO	Mambo
45-155	TEMPTATION	Mambo
	AUTUMN LEAVES	Mambo
45-156	I GET A KICK OUT OF YOU	Mambo
	WHAT IS THIS THING CALLED LOVE	Mambo
45-160	GUAGUANCO EN TROPICANA	Mambo
	TU MI AMOR DIVINO	Bolero
45-162	MAMBO EN BLUES	Mambo
	CALYPSO MAMBO	Mambo
	UN CORAZON	Mambo
1011	SOLOS TU Y YO	Mambo
1012	MAMBO MACOCO	Mambo
	ABANIQUITO	Mambo
10-001	TITO'S MAMBO	Mambo
	BABALAGUA	Mambo
10-002	BAILA SIMON	Mambo
	QUIERO MI TAMBO	Mambo
10-020	CUBAN CUTIE	Mambo
	A BURUJON PUNAO	Mambo

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- Mambo 0102 TATALIBABA
- Mambo 0103 MAMBO GALLEGO
- Mambo 0109 EL REY DEL TIMBAL
- Mambo 0110 TITORO
- Mambo 0113 CAMINA CAMARON
- Mambo 0114 MAMBIANDO
- Mambo 0126 CUBAN NIGHTINGALE
- Mambo 0127 I DO
- Mambo 0142 LA GUIRA
- Mambo 0143 EL MAMRO DIABLO
- Mambo 0144 TA BUENO PA BAILAR
- Mambo 0151 ESTE TUMBABO
- Mambo 0152 CUERO NA MA
- Mambo 0155 TEMPTATION
- Mambo 0156 I GET A KICK OUT OF YOU
- Mambo 0160 GUAGUANCO EN TROPICANA
- Mambo 0162 MAMBO EN BLUES
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- Mambo 0200 MAMBO

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- Mambo 0039 TENDERLY
- Mambo 0040 BLUE MOON
- Mambo 0041 TALK OF THE TOWN
- Mambo 0042 LOVE FOR SALE
- Mambo 0043 I MAY BE WRONG
- Mambo 0044 SEPTEMBER IN THE RAIN
- Mambo 0045 LOVER
- Mambo 0046 BODY AND SOUL
- Mambo 0047 CUBAN NIGHTINGALE
- Mambo 0048 OVER THE RAINBOW
- Mambo 0049 DARTOWN STRUTTERS BALL
- Mambo 0050 BEI MIR BIST DU SCHOEN
- Mambo 0051 SERENADE IN BLUE
- Mambo 0052 HOW HIGH THE MOON
- Mambo 0053 STARDUST
- Mambo 0054 WHITE CHRISTMAS
- Mambo 0055 JINGLE BELLS
- Mambo 0056 HAPPY MAMBO
- Mambo 0057 STOMPIN' AT THE SAVOY

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- 45-176 COLONY MAMBO

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- Babarabatiri
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- Baile Simon Quiero Mi Tambo
- Babalague
- Mambo Macoco
- Solos Tu Y Yo
- El Timbal

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- Soy Feliz No Lo Hago Mas
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- Nucvo Mambo
- Baile Mi Mambo
- Drinking Mambo

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- A Los Muchachos De Belen
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- San Fernando
- La Yuca
- Ay Mariana
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- El Campanero
- Tony & Lucille Mambo
- Chiqui Bop
- Hay Craneo
- Ardent Night

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- Esto Es Felicidad
- Mambo Mona
- Blon Blon
- Sun Sun Babao
- Ya Soy Feliz
- Bailala Hasta Las Dos
- Mambo With Killer Joe

TITO RODRIGUEZ—Mambos Tico-115 Volume Six

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- Zambele
- Levantate Manuel
- Luna De Miel
- El Rinconcito
- Mambo En Nueva York
- Que Cocos
- Se Acaba El Agua

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- Talk Of The Town
- Blue Moon
- September In The Rain
- Lover

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- Cuban Nightingale
- Over The Rainbow
- Body And Soul
- Dartown Strutters Ball
- How High The Moon
- Stardust
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- Serenade In Blue

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- Flor De Aragon
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- Jardines De Murillo
- El Relicario
- Gracia Española
- España Cani
- Morena De Mi Copla

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- Manton Chulapon
- Divina Espana
- Islas Canarias
- Juvenes
- El Galeon
- Viva Lo Bonito
- Vuelto Al Ruedo
- Inspiracion

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- El Choclo
- A Media Luz
- Adios Muchachos
- Caminito
- La Camparsita
- Illusion
- Uno
- Adios Pampa Mia

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- Tumbando Caña
- Mucho Que Mucho
- Hi Hi Hi
- Tu No Sabes Nada
- Y Que
- Mambo Marlow
- Despatite

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- Do: Silhouettes
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- Tres Lindas Cubanas
- Siboney
- Tabou
- Malaguena
- Peanut Vendor
- Luna Lunera

220 West 42nd Street, New York City



ROYAL WELCOME greeted Ray Anthony and band upon arrival at Kansas City airport recently for huge dance conceived as part of *Down Beat's* current "Get 'Em Danc-



ing" campaign. Officials of Katz Drug Chain, which co-sponsored affair, gather around Ray at plane-side, then whisk trumpet star and his Chesterfield crew to auditorium

where they played to some 20,000 enthusiasts. Partial view of jam-packed dance floor is shown at right during peak of festivities.

Jazz Reviews

Records in this section are reviewed and rated in terms of their musical merit.

Jimmy Raney

Motion
Lee
Signal

'Round About Midnight
Rating: ★★★★★

The Raney guitar, long a feature on numerous combos' cuttings, gets its own day in the sun at last in this fine LP comprising four double-length performances. Raney is teamed with a tenor man described on the cover as "Sven Coolson," though you will recognize him immediately as Lars Getzberg. Thus the overall result is similar to many of the sides Stan and Jimmy cut together for Roost, except that Jimmy gets the longer solos.

Jimmy wrote the three originals, which have a Tristanovich touch in their charming unison lines. *Signal* is the most attractive. Jimmy has found a good compromise between the muffled Tal Farlow sound and the "live" tone of the older, Charlie Christian, school. And he swings always.

Rhythm section is excellent, though the solo passages of Hall Overton (who sounds like a classical musician dipping his fingers into bop) and bassist Red Mitchell are the weakest spots of the disc. *Midnight*, the old Monk tune, is handled in a most relaxed fashion as Raney and Getz weave their way in and out of its still alluring chord structure. Frank Isola's drumming is effectively discreet throughout both sides. (Prestige 156)

Jazz Singles

Benny Carter—★★★★ *Lullaby* in Blue/★★★★ *Crusin'* (Victor 20-5389). *Lullaby* is much, much too

pretty to be buried in the r&b list. It's a Carter original, a lovely and simple melody featuring Benny's great alto. Reverse is a jump blues with solos by Benny and unidentified boppers on trombone, trumpet, piano, Eddie Davis—★★ *In An Old Cowhand* ★★★ *Slow Squat* (Roost 572). Humorous touches on the first side, pretty moments on the second. With organ acc. *Squat is If I Had You*. Dizzy Gillespie—★★★ *Chris 'N Diz* ★★★ *Purple Sounds* (Showcase 4401). A new label started by Diz and Teddy Reig presents two blues, minor and major, with Sahib Shehab's baritone.

Al Grey—★★ *Walking One/Big Chief* (Peacock 501). Peacock has started a new "Progressive Jazz" series which is nothing of the sort; it all borders on r&b and is musically mediocre. Grey's bone and a pianist help the first side. David Van Dyke—★★★★ *We'll Be Together Again* ★ *Duke Takes a Hike* (Peacock 502). Fair tenor, with Cherokee Conyers' orch. Phinneas Newborn Jr.—★★ *How High the Moon* ★ *Round About Midnight* (Peacock 500). Piano with rhythm. Second side has all the advantages—piano and guitar out of tune and off center!

George Shearing—★★ *Appreciation* ★★ *Indian Summer* (MGM 11545). The next original instrumental cut by this group should be called *Stagnation*. Jeff Stoughton—★★★ *Black and Blue* ★ *Saints Go Marching In*. ★★ *Basin Street Blues* ★ *Won't You Come Home,*

Bill Bailey (Preview 100-103). Trombonist Stoughton has a good lineup here, with Paul Joudard and George Wettling. Ch. Harmon's clarinet and Slam Stewart's bass, plus Kaminsky. But Maxie's vocals aren't the greatest.

Duke Ellington—★★★★ *Warm Valley* ★★★★★ *Bluejean Beguine* (Capitol 2546). Duke's greatest vehicle for Johnny Hodges, in 1940, is switched around in 1953 to become a Paul Gonsalvez tenor item. A couple of bad spots, notably one where Ray Nance swallows the microphone, destroy the mood momentarily, but it's still a mighty purty piece. Cat Anderson's *Beguine* features Cat and Tizol.

Dave Pell Octet—★★★★ *Better Luck Next Time/Russian Lullaby* (Trend 58). Stars from the Les Brown band play these Shorty Rogers and Wes Hensel arrangements, with Pell's tenor, Don Fagerquist's trumpet, and Ray Sim's trombone getting good solo spots in these excellently-integrated sides.

Jazz EPs, LPs

Erroll Garner—★★★ *Garner Plays for Dancing* (Columbia 6259). Three of the six tunes are double-length and the bass and drums seem to be a little closer to the mike; otherwise, despite the debatable title, this is no different from a dozen other Garner LPs. Bull Ruther's on bass, Fats Heard drums. Dizzy Gillespie—★★★★ *Volume II* (Atlantic 142). One side of this LP was cut in Paris with Don Byas and rhythm; the other in New York with Bill Graham, Milt Jackson, and rhythm. Diz and Joe Carroll have a couple of dumb vocals, otherwise the music is fine; Byas and Diz are splendid on *Cognac Blues*.

Pee Wee Russell—★★ LP (Atlantic 126). Reissues of some HRS

sides that betray their 15 years. Pee Wee, Kaminsky, Dickie Wells have good spots, but rhythm section limps sadly. Curiosity: Basie's guitarist, Freddie Green, daring a 16-bar solo on *Dinah*. Also present: pianist James P. Johnson. Woody Herman—★★ *Four Shades of Blue* (Columbia 1612). *Blue Moon* and *Am I Blue* are strictly vocals by Woody, but the other side of this EP seems to have two unissued numbers by the Second Herd, *The Blues Are Brewin'* and *Blue Flame*, latter another version of the band's theme. Pete Johnson—★★ *Boogie Woogie Mood* (Brunswick 58041). Mr. *Freddie Blues* and seven originals (penned under his pseudonym, Kermit Holden) cut in 1944 by one of the definitive eight-to-

the-bar-fies. Milt Jackson—★★★★ *Modern Jazz Quartet EP* (Prestige 1303). John Lewis' piano and mind guide this fine foursome through his own five-star *Vendome* and three more... Zoot Sims—★★ EP (Prestige 1306). The Hammond organ and a couple of dull ballads are millstones around Zoot's normally sturdy neck, which he shouldn't have stuck out... Lennie Tristano—★★★★ *Quintet EP* (Prestige 1308). The Konitz-Tristano translations, in 1949, of *Foolish Things* (*Retrospection, Don't Blame Me* (*Judy*), *What Is This Thing Called Love* (*Subconscious Lee*) and *Lullaby In Rhythm* (*Progression*), originally the initial release of the New Jazz label.

Feather's Nest

By LEONARD FEATHER

Ad Lib Thoughts To Soft LP Background:

After almost a quarter of a century married to jazz, I still love it, still enjoy watching it age like wine...

Some day I should like to introduce the *Record Changer* critics, and all the moldy figs who view me as a dangerous

radical for my interest in Powell, Parker, and Paul Desmond, to the teen-agers who brand as moldy figs and sentimentalists those of us who still prefer Ellington to Kenton, and Lady Day to June Christy. They could have a fine old time tarring Feather....

Great Discs

I have received more great jazz records for review during the past year than in any previous years, and constantly regret that the more one receives, the less time remains for repeated hearings of any one of them.

The most exciting solo performance on a jazz record in the past five years was Bud Powell's *Un Poco Loco*. The greatest orchestral composition and performance was Duke's *Tone Parallel To Harlem*....

Freshest Sound

The freshest sound I have heard all year is Annie Ross' voice; the most talented new songwriter and lyricist is Annie Ross, and the best new ballad of the year Annie Ross' *The Time Was Right*.

I wish 45 rpm records had never been born. They can do nothing that 33 1/2 can't do better and have made jazz record collecting twice as complicated. But it is in poor taste to mention this, because we should all accept 45 as a fait accompli....

Last time I heard Woody Herman's band he had a feeble new boy singer, and Nat Pierce was piercing my eardrums with a ghastly contrivance called the Organ; but aside from that (and aside from Basie) he has the swingiest band in the country this year, and is the nicest guy who ever led a great band....

Those Jazz Ballots

I hate myself every time I fill out a jazz ballot, as I did for this issue. I can't remember whose names I listed, and if I filled out another one today I'd probably have a dozen different names, so wide is the choice of great jazzmen today....

If I left Carney out, just because he isn't as new as Gullin or Mulligan, I must have rocks in my head....

A general jazz trend that has pleased me very much lately is the success of more girl musicians than ever before: Barbara Carroll, Marian McPartland, and, at long last, Beryl Booker, flanked by Bonnie Wetzel and Elaine Leighton. I'm pleased, too, that unlike so many girl musicians, they are all girl....

Best Performance

The best vocal performance I caught this year, and I do mean jazz performance, was that of Peggy Lee at *La Vie En Rose*. Photo-finish (mainly because Peg's accompaniment and choice of songs were perfect, while Ella's were almost perfect): Fitzgerald at Birdland.

The most interesting new combo sound of the year, enough to subdue my deep-rooted prejudice against the box, is the accordion and quintet of Mat Mathews....

I haven't heard any Dixieland all year that didn't sound like the Dixieland of any other year; but then, it's hard to imagine the two-beaters fighting their way out of a harmonic blind alley to grapple with ten up-tempo choruses on *All The Things You Are*; so where do we go from here?....

Unless non-commercial TV arrives, we shall never have a real jazz program on television. Freddy Robbins and Eddie Condon tried hard, but that was years ago, and that was the end....

I have a roomer named Billie Jane Feather, aged four, for whom the jazz record of the year is the Jazbo-Steve Allen disc. She now parades around the house saying "Somebody goofed, I guess," and "I've got eyes," and "All the better to dig you with." Without any coaching exposure to both influences, she has informed me that she prefers bop to Dixieland. Well, after all, she arrived when the wine had already aged....



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Record Reviews

Five star records and others of special interest to *Down Beat* readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Teresa Brewer-Dun Cornell

★★★★ *What Happened to the Music*
★★★ *The Glad Song*

This pair, teamed effectively in the past, comes up with a strong entry here, particularly in *Happened*, a nostalgic number in the vein of *Those Old Phonograph Records*, which duo belts via the vocal-counterpoint route. *Glad* is nicely nonsensical. (Coral 61027).

Nat Cole

★★★★ *A Fool N as I*
★★★★ *If Love Is Good to Me*

The king has come up with two sock sides, both of which should make the top best-seller lists. In fact, Capitol should split this release in order to get the most potent payoff. Of the two songs, *Love* is a shade better. Cole does a rarity, covering the song which was done by Jackie Paris last month, but the tune emerges real fresh with his rendition. The Nelson Riddle ork backing is lush, but unobtrusive, blending in with the soft vocal. (Capitol 2540).

The Dimensionals

★★★★ *Sleepy Time Gal*
★★★ *Drinkin' Pop-Sodex Ode*

Although *Gal* would seem to have been done to death, this version deserves plenty of plays. It's a straight instrumental, featuring some good guitar work, and pleasantly minus the cornball emphasis to which the number is so often subjected. Flip is an r and b-styled item that rocks well and is neatly vocalized by Donny Baker. (Rainbow 219).

Doris Drew

★★★★ *The Moon Is Blue*
★★★ *Gumbo Ya Ya*

Sexy, low-key delivery by Doris is well suited to *Moon*, which differs from most of current movie themes in that it has a fine lyric. Maybe this is the vocal version that will go. Overleaf is a catchy conga, sufficiently off-the-beaten-path to rate attention. (Mercury 70194).

Merle Evans

★★★★ *Ringling Bros. and Barnum-Bailey Circus Band*

There's every well-known circus march in the book here, and you can visualize the clowns, acrobats, trapeze artists, and the like as Evans does a great job pacing the fiery brass band through the tunes. It will bring back a lot of memories of the "big tent." (Decca LP-DL 5480).

Joni James

★★★★ *You're Fooling Someone*
★★★ *My Love, My Love*

Although Joni sounds a bit ragged on both of these sides, *Fooling* is another *Cherish Your Love*, which she performs here in the same vein, with multi-taped counterpoint in the second chorus, and tune seems strong enough to make it. *Love* is a pleasant ballad, little more. (MGM 11543).

Cathy Ryan

★★★★ *Show Me the Way To Go Home*
★★★ *You Never Know Till Monday*

Home should be the seller here, in this beatful rendition of the oldie, complete with multi-taped harmony and counterpoint, a la Kay Starr's *Side By Side*. Flip is an okay tune done in above-average style. (MGM 11544).

Ella Mae Morse

★★★★ *40 Cups of Coffee*
★★★ *Oh! You Crazy Moon*

Hefty r and b belting on *Coffee*, plus fine instrumental backing by Dave Cavanaugh group, adds up to a solid entry. Flip side offers an effective workover of the oldie. (Capitol 2539).

Lola Ameche—★★★*Volcano* ★ *Sticky Apple and Bubble Gum* (Mercury 70193). *Volcano* is in the *Cry of the Wild Goose* vein and might make a rumble here or there. Flip side must have got mixed in its own concoction. LeRoy Anderson—★★★*Phantom Regiment* ★★ *China Doll* (Decca 28776). These are two more of the sprightly composer's efforts but not up to his usual standards. *Regiment* has a gleam here and there.

Andrews Sisters—★★★*You Too, You Too* ★★*Tequicigalpa* (Decca 28773). A pair of Latin tunes, with *You Too* seeming the better; it has an infectious beat. The other had a swell idea, but the repetitious, inane lyrics let it flounder. Leon Berry—★★★*La Borrachita* ★★*Blacksmith Blues* (Dot 15093). These two organ rounds are fine for the once-around-again trade on the roller rink floor, although *B.B.* is a little late. However, it should get the crack-the-whip racers.

Carmen Cavallaro—★★★*Lamp Is Low* (Decca DL 5466). Perhaps you can't miss with these soft-mood piano versions of the classics, but Cavallaro makes this LP sound like the potpourri of a cocktail pianist. Don Cherry—★★★*No Stone Unturned* ★★*Till the Moon Turns Green* (Decca 28789). Crooner has the jump on both these sides and might come up with a mid-hit, especially with *Moon*. Ruddy Cole—★★★*Beside the Alamo* ★★*Heavens to Betsy* (Allied ARS 5005). One of the most versatile Hollywood musicians, Cole has certainly slipped in this effort, although *Alamo* is helped by the good baritone of Jimmy Joyce. *Betsy* had a good idea, but the pacing is off.

Tommy Edwards—★★★*Baby, Baby*. *Baby* ★★*The Lover's Waltz* (MGM 11541). *Baby* (from the film *Those Redheads from Seattle*) is a good tune, but Edwards' delivery lack impact; flip is derivative schmaltz, which singer justifiably can't overcome. Percy Faith—★★★*Tropic Holiday* ★★*Gaviotta* (Columbia 4-40029). Two monotonous settings that prove Faith could stand another *Moulin Rouge*. Skip Farrell—★★★*Sweetest Little Sweetheart* ★★*Uncle Joe and the Big Black Crow* (Mercury 70187). Farrell is in good, relaxed form on both these numbers. Old-fash-

ioned *Sweetheart* is cute, but hoedowny flip is weak.

Frankie Laine—★★★*Hey, Joe!* ★★ *Sittin' in the Sun* (Columbia 4-40036). Frankie does what he can with these highly-unoriginal items, but magic tricks are still for Houdini. Al Martino—★★★*You Can't Go On Forever Breaking My Heart* ★★*All I Want Is a Chance* (Capitol 2535). Two above-average ballads on the unrequited-love kick that get okay treatment from singer, who might, however, more profitably have pushed a little less. Betty McLaurin—★*Somewhere* ★ *Only a Rose* (Coral 61026). Thin, nasal delivery and unsuited material make this a waste of shellac.

Dance Bands

Jerry Gray

★★★★ *A Pair of Trumpets*
★★ *One Stop Boogie*

Give Jerry credit for swell idea and execution on *Trumpets*, on which Pete Candoli and Mickey Mangano play a pretty, melancholy theme against the rest of the band before saxes get nicely Millerish and a fine trombonist and good tenor man peek in for brief bits. You'll like it—it's fresh stuff worth repeat listenings. Unfortunately, *Boogie* isn't. It's been done about 7100 times too often. (Decca 28782).

Tommy Dorsey

In a *Sentimental Mood* *For Sentimental Reasons* *Blue and Sentimental* *Sentimental Baby* *I'm Getting Sentimental Over You* *Sentimental Me and Romantic You* *Sentimental and Melancholy* *Sentimental Journey*
Rating: ★★★

A collection that has some good moments from TD's beautifully smooth trombone and some pretty arrangements. Lynn Roberts sings on sides six and seven. Chief trouble seems to be that all the arrangements sound as if they were turned out in a hurry for this date and would have had more bite and surety had they been run down a couple of times on dance jobs. Band as a consequence lacks some of the buoyancy one always expects from Tommy. Worth a hearing, however, because of the good songs and Dorsey's horn. (Decca LP DL 5448).

Les Brown—★★★*Hot Point!* ★★ *Forty Cups of Coffee* (Coral 61029). Les dips into r&b here. *Point* is o.k. but lacking in distinction. Jo Ann Greer doesn't get the blues feeling Ella Mae Morse does on *Coffee*. . . The Commanders—★★★*O!* ★★*Meet the Brass* (Decca 28779). Another good one from the Commanders, whose style is simple, whose beat has definition, and who can be danced to easily. . . Shep Fields—★★★*Jersey Bounce* ★★*Keep Cool* (MGM 11552). *Jersey* bounces, as Shep's arrangers injects some up-to-date sounds and the Fields fiddles blend most pleasantly. You'll like it, be you Lombardite or Kentonite.

Art Mooney—★★★*O!* ★★ *Cloverleaf Special* (MGM 11542). *Special* is the most interesting musically, as the band gets Woody Hermanish. Solos from trumpet, tenor, and trom lack excitement, but the try is good. . . Buddy Morrow—★★*Dragnet* ★★*Your Mouth's Got a Hole in It* (Victor 20-5398).



Bandleader Jimmy Palmer and singer Don Cherry played coinciding dates in Memphis in July. Jimmy was at the Peabody hotel and Cherry competed in the Colonial Invitation golf tournament. They both get instructions here from Roy D. Moore, promotion manager of the hotel and chairman of the golf tourney.

Dragnet/probably is going to sell up a storm, but we just can't get with it. Flip is big band treatment of Piano Red's current r&b hit. . . Jimmy Palmer—★★★*By the Beautiful Sea* (Mercury 70182). Band is a precise, clean carbon of the old Kay Kyser krew and might stir up some action with these band vocal etchings.

Tony Pastor—★★*Giuseppe's Serenade Song* ★*Off Again, On Again Blues* (Decca 28775). Here's Tony's first for his new bosses at Decca, and though his singing is fine on both, the material just ain't there. *The Blues* are plain dull, but *Serenade* might get some spins from those who remember

Tony when . . . Perez Prado—★★ *Jazz Me Blues* ★★*The Suby* (Victor 20-5393). *Jazz Me* in mambo tempo was a good idea, but doesn't come off too well, partially because of bad recording balance which makes the scream trumpeter sound as if he's standing just inside your inner ear.

Gisele For June

New York—Gisele MacKenzie has been named to replace June Valli on TV's *Hit Parade* when it resumes its fall schedule. Miss MacKenzie is the Capitol thrush who formerly sang on radio's *615 Club*.

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AND
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MERCURY 70170

'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

Popular

- 1. I Guess It Was You All the Time**, by Ray Anthony. Capitol 2532.
Standout vocal by Marcie Miller on the new Mercer-Carmichael ballad enhances a listenable dance side.
- 2. C'Est Si Bon**, by Eartha Kitt. Victor 47-5358.
The unique Kitt style gives a sly workover to the familiar tune in this all-French version that's a killer in any language.
- 3. The Most Beautiful Girl in the World**, by Tommy Dorsey. Decca 28766.
A light two-beat and a different sound using strings, muted brasses, and wordless group vocalizing add up to a really swinging side.

Jazz

- 1. LP by Dizzy Gillespie, Allegro 3083.**
Seven small band and seven big band items by Diz that made jazz history in 1945-46.
- 2. Duke Ellington LP, Allegro 3082.**
Almost all of the Duke's great Musicraft sides, long unavailable, are combined into a 12-inch bargain LP at \$2.98.
- 3. Chet Baker LP, Pacific Jazz 3.**
The new trumpet star of the year, brilliantly teamed with pianist-composer Russ Freeman, turns in some inspired performances.

Classical

- 1. Mahler: Symphony No. 1. Pro Musica Symphony, Jascha Horenstein. Vox P18050.**
Most vivid of the season's numerous versions of this formerly neglected work.
- 2. Bantock: Fifine at the Fair. Royal Philharmonia Orchestra—Sir Thomas Beecham. His Majesty's Voice LHMV 1026.**
An interesting presentation of a museum piece more lively than you might expect.
- 3. Reger: Suite for Cello/Beethoven: Cello Sonata. Emanuel Feuermann with Myra Hess, piano. Columbia ML4678, 12".**
Virtuosic performance well reproduced in a reissue of an old 78-rpm best seller.

You've Got A Date

Aug. 13—Emma Eames, soprano, born Shanghai, China, 1865; Skinnay Ennis, ex-bandleader, born Salisbury, N.C., 1909; Jack Fina, pop pianist, born Passaic, N.J., 1913; George Shearing, jazz pianist, born London, England.

Aug. 14—Martial Singher, baritone, born Oloron-St-Marie, France, 1904; Ferruccio Tagliavini, tenor, born Reggio Emilia, Italy, 1913; Heskiah Leroy Gordon (Stuff) Smith, jazz violinist, born Portsmouth, Ohio, 1909.

Aug. 15—Lukas Foss, composer, born Berlin, Germany, 1922; Jacques Ibert, composer, born Paris, France, 1890; Albert Spalding, violinist, born Chicago, Ill., 1888; Artur Schnabel, pianist, died 1951 at 69; Hugo Winterhalter, arranger-conductor, born Wilkes-Barre, Pa., 1909; Ned Washington, lyricist (*I'm Getting Sentimental Over You, High Noon, etc.*), born Scranton, Pa., 1901.

Aug. 16—Eddie Gorme, pop vocalist, born Bronx, N.Y.

Aug. 18—Miliza Korjus, soprano, born Warsaw, Poland, 1909; Axel Stordahl, composer-conductor, born Staten Island, N.Y., 1913; Molly Bee, pop vocalist, born Oklahoma City, Okla.

Aug. 19—Eddie Durham, jazz arranger-trombonist, born St. Marcus, Tex., 1908; Georges Enesco, composer-violinist, born Dorohoi, Rumania, 1881.

Aug. 20—Weldon John (Jack) Tanagerden, jazz trombonist, born Vernon, Tex., 1905.

Aug. 21—William (Count) Basie, jazz pianist-bandleader, born Red Bank, N.J., 1906; Savannah Churchill, pop singer, born New Orleans, La.

Aug. 23—Ernst Krenek, composer, born Vienna, Austria, 1900; William Primrose, violinist, born Glasgow, Scotland, 1904; Gene Kelly, musical comedy dancer-singer, born Pittsburgh, Pa., 1912.

Aug. 24—Paul Francis Webster, jazz trumpeter, born Kansas City, Mo., 1909.

Aug. 25—Leonard Bernstein, composer-conductor, born Lawrence, Mass., 1918; Ray Heindorf, composer-arranger-conductor, born Haverstraw, N.Y., 1908.

Musical 'Kismet' At L.A. Light Opera

Hollywood—Doretta Morrow has been signed by the Los Angeles Civic Light Opera Company to co-star with Alfred Drake in the musical production *Kismet*, based on the old stage play, with songs by Bob Wright and George Forrest. *Kismet* opens Aug. 17 at the L. A. Philharmonic Auditorium.

Geller Follows Rene In Key Victor Post

Hollywood—Harry Geller, formerly West Coast head for Mercury and recently a free lance arranger-conductor, has been appointed West Coast representative in charge of recording operations for RCA-Victor. He replaces Henri Rene, who has been transferred to Victor's eastern branch.

Dave Rose, Ork Set For Santa Anita Date

Hollywood—Pasadena's Junior League, will present its second annual series of outdoor concerts at Santa Anita race track, featuring Dave Rose and a 50-piece orchestra Sept. 11, 18, and 25 and Oct. 2. Among soloists to appear are Martha Tilton and trumpet star Rafael Mendez, who will be joined by his trumpet-playing twin teenage sons.

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"Volcano" AND "STICKY APPLE AND BUBBLE GUM" MERCURY 70193

RUSTY DRAPER
"Lighthouse" AND "I LOVE TO JUMP" MERCURY 70188

DOWN BEAT Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Aug. 12. Compilation 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 purchases.

	Position Last Issue
1. I'm Walking Behind You Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	1
2. Vaya Con Dios Les Paul-Mary Ford, Capitol 2486.	9
3. No Other Love Perry Como, Victor 20-5317.	3
4. Song from Moulin Rouge Percy Faith, Columbia 39944.	2
5. April in Portugal Les Baxter, Capitol 2374.	4
6. Ruby Richard Hayman, Mercury 70115.	5
7. P. S. I Love You The Hilltoppers, Dot 15085.	—
8. You, You, You Ames Brothers, Victor 47-5225.	—
9. I Believe Frankie Laine, Columbia 39938.	8
10. Terry's Theme (from Limelight) Frank Chacksfield, London 1342.	6

Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

- 1. Gambler's Guitar**
Jim Lowe, Mercury 70163; Rusty Draper, Mercury 70167.
- 2. With These Hands**
Eddie Fisher, Victor 47-5355.
- 3. Butterflies**
Patti Page, Mercury 70183.
- 4. Oh**
Pee Wee Hunt, Capitol 2442.
- 5. God Bless Us All**
Bruce Weil, Barbour 1005.
- 6. Eternally**
Vic Damone, Mercury 70186.
- 7. Crying in the Chapel**
June Valli, Victor 47-5363; Ella Fitzgerald, Decca 28762.
- 8. C'Est Si Bon**
Eartha Kitt, Victor 47-5358.
- 9. Let's Walk That-a-Way**
Johnnie Ray-Doris Day, Columbia 4-40001.
- 10. My One and Only Love**
Frank Sinatra, Capitol 2505.

Here's How Critics Voted In '53 Jazz Poll

(Jumped from Page 8)

reached a static state, and I feel now is the time to evaluate the musical ideas of the past. There are many important contributions to jazz music that become subconscious to the modern jazzmen. Artists with this inherent jazz feeling will take the past glories of jazz music and with their originality of interpretation cause it to progress. On this premise, I have selected the bands and instrumentalists who have represented to me worthwhile contributions to jazz for the past year.

The new stars I've listed, some of whom have been around jazz music for several years, represent either fresh talents or talents that haven't received the prestige I feel is due them for their work.

Dixieland jazz has been my field for many years from the musicologist's standpoint I feel the importance of what Dixieland has contributed to the modern is exemplified in the work of the artists I've selected as the top jazz contributors for the past year. By this, I don't mean the men I've selected are Dixieland advocates, but they have assimilated in various forms the essence of jazz feeling as pioneered by the early New Orleans jazzmen. To this they have added their individuality in musical ideas.

It is a sad commentary on music that today everything seems to be concentrated on singers. The human voice is an inferior musical instrument at best. This is especially true where the projection of jazz is at stake. It is our hope the campaign to get orchestras back on the dance band stands will give the public an appreciation of the many great artists in jazz music.

Frank Holzheid

(The Blue Note, Chicago)

Band—Stan Kenton . . . Combo—George Shearing.
Trumpet—Louis Armstrong (Cat Anderson) . . . Trombone—Britt Woodman (Frank Rosolino) . . . Tenor sax—Paul Gonsalves (Paul Quinichette) . . . Alto sax—Johnny Hodges (Paul Desmond) . . . Baritone sax—Harry Carney (Gerry Mulligan) . . . Clarinet—Benny Goodman (no choice) . . . Piano—Dave Brubeck (Marian McPartland) . . . Bass—Ray Brown (Arvell Shaw) . . . Guitar—Freddie Green (Tal Farlow) . . . Drums—Buddy Rich, Gene Krupa (Louie Bellson).
Male vocals—Louis Armstrong (no choice) . . . Female vocals—Sarah Vaughan (Jeri Southern).

No comments.

Morris Levy

(Owner, Birdland, New York)

Band—Stan Kenton . . . Combo—Bud Powell.
Trumpet—Dizzy Gillespie (Jesse Drakes) . . . Trombone—Kai Winding (Frank Rosolino) . . . Tenor sax—Lester Young (Sonny Stitt) . . . Alto sax—Charlie Parker (Paul Desmond) . . . Baritone sax—Gerry Mulligan (no choice) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Erroll Garner (Bud Powell) . . . Bass—Oscar Pettiford (Milt Hinton) . . . Guitar—Chuck Wayne (Johnny Smith)

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... Drums—Jo Jones (Sid Bunkin).

Male vocals—Billy Eckstine (Alan Dean) . . . Female vocals—Sarah Vaughan (Georgia Carr).

No comments.

Jimmy Lyons

(Disc Jockey, KGO, San Francisco)

Band—Woody Herman . . . Combo—Dave Brubeck.
Trumpet—Charlie Shavers (Chet Baker) . . . Trombone—Bill Harris (Carl Fontana) . . . Tenor sax—Flip Phillips (Stan Getz) . . . Alto sax—Willie Smith (Paul Desmond) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Oscar Peterson (Billy Taylor) . . . Bass—Ray Brown (Red Mitchell) . . . Guitar—Barney Kessel (Tal Farlow) . . . Drums—Buddy Rich (Art Blakey).

Male vocals—Billy Eckstine (no choice) . . . Female vocals—Sarah Vaughan (no choice).

There were actually few of the categories I could vote for without wondering. Brubeck's my boy, and I'm enthralled by the Mulligan group and Shearing's swingiest-ever quintet with Cal Tjader. Peterson tilts me, as does Erroll Garner at any time—and even tempo. Billy Taylor, too.

Ellington can stand on his ear and the band sounds always delightfully Ellington. Basie comes roaring off the shelf swinging like never before. And Woody never fails—plus I love him. So how can you be completely honest?

I think that Nat, Ella, Norvo, Bill Davis, and others are just great. Where can I put them? I'm nuts about Getz, but he's a new star? Some nights it's all Stan on the home machine—or Flip another—Or Lester a third.

Guess I'm a little confused. And being a country boy, I'm maybe not qualified to enter polls anyway. But thanks for asking, and whatever is necessary to help perpetuate good jazz, please count on me for what little I may be able to do.

Fred Reynolds

(Disc Jockey, WGN, Chicago)

Band—Les Brown . . . Combo—Bob Scooby.
Trumpet—Bobby Hackett (no choice) . . . Trombone—Jack Teagarden (no choice) . . . Tenor sax—Eddie Miller (no choice) . . . Alto sax—Johnny Hodges (no choice) . . . Clarinet—Benny Goodman (no choice) . . . Piano—Oscar Peterson, Teddy Wilson, Joe Bushkin (no choice) . . . Bass—Bob Haggart (no choice) . . . Guitar—George Van Eps (no choice) . . . Drums—Nick Fatool (no choice).
Male vocals—Clancy Hayes (no choice) . . . Female vocals—Ella Fitzgerald (no choice).

It is difficult, at best, to name any all-star combination, or those

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... and instrumentalists you like the most under every condition. For there are different people that are better than others in their particular sphere of music.

I firmly believe the outstanding personality in jazz today is Ella Fitzgerald, mainly because she can do everything well. She is as adept at a modern version of *How High the Moon* as she is at a tender love song like *I've Got a Crush on You*. And she is marvelous no matter who is playing behind her.

The other people I have named in the poll are those I like to listen to best of all. But I make no claim that they are the very finest all-around musicians at their especial instruments. I rather believe that Bill Harris is the best modern trombonist; I think Jack Teagarden is without peer in the blues and Dixieland fields; yet neither could duplicate the other. It is therefore a question of what you yourself enjoy listening to the most, and to claim that Teagarden is better than Harris, or vice-versa, seems rather silly to me.

The question of what jazz is and what jazz isn't is different to many people. I have my ideas, and I'm certain that you have yours. What you believe to be jazz and at the same time good music may be noise and not good music at all as far as I am concerned. It is something entirely worth arguing about; it is something thinking people should never fight about nor condemn. Let us say that all concepts of jazz have their place; let us hope that all of us who like jazz will pull together for jazz as a whole and not fight for one type of jazz on one hand and fight against all other types of jazz on the other.

I purposely have named no new jazz stars. I really don't think that any new great figures of jazz have come up within the past year, and I take it that is the time limit you have in mind on the new stars. At least, and maybe I'd better put it this way, there are no new jazz stars who are as good in my opinion as those that I have named. It takes time to build a rightful reputation in jazz, as it does in literature or painting or any of the arts. Thus, by the time a jazzman has reached the top, he is an old star and not a new one. That, too, is as it should be.

George Simon

(Editor, Metronome)

Band—Sauter-Finegan . . . Combo—Red Norvo.
Trumpet—Roy Eldridge (Nick Travis) . . . Trombone—Urbie Green (Carl Fontana) . . . Tenor sax—Dave Pell (Bobby Dukoff) . . . Alto sax—Herbie Steward (Paul Desmond) . . . Baritone sax—Gerry Mulligan (Sam Staff) . . . Clarinet—Benny Goodman (Sam Most) . . . Piano—Dave Brubeck (Billy Taylor) . . . Bass—Trigger Alpert (Charles Mingus) . . . Guitar—Mundell Lowe (Tal Farlow) . . . Drums—Buddy Rich (Gus Johnson).

Male vocals—Frank Sinatra (Bobby Troup) . . . Female vocals—Ella Fitzgerald (Nancy Reed).

Most of my choices don't need any explanation, but a few of them

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TWO VICTOR stars who currently are pretty hot on records are Tony Martin and Harry Belafonte, who were caught here as they appeared on Tony's Sunday NBC show on July 26. Martin's *Sorta on the Border* catching has been stirring more action than any disc he's cut in a long while.

do. Nick Travis, for example, is a pretty unknown trumpeter, even though he has been around big bands for a number of years. He blows modern horn, but he is also a fine technician and a great lead man. Urbie Green is slightly more established than Carl Fontana; thus the latter falls into the "New Star" slot.

Dave Pell has blown some remarkably consistent tenor for Les Brown, and of the many light-toned men who are in fashion these days, he pleases me most. Bobby Dukoff has done some remarkable things around New York in a strictly Hawkins manner; chances are you'll be hearing a great deal of him before too long.

Nothing unusual for the next few notches, though I realize Billy Taylor's not exactly a new star. But he's so great, and he hasn't received all the recognition he will, so I guess he qualifies there. Trigger Alpert has been doing magnificent work around the studios and has turned in some prodigious bass on the Sauter-Finegan sides. Gus Johnson, though he has been around for a time, is finally coming into his own with Basie's great band.

I had a lot of trouble, by the way, picking my one favorite band, with Basie and Herman right up there with Sauter-Finegan. But Eddie and Bill have been doing such original stuff—and besides, this is their first year and they deserve all the encouragement they can get.

Finally, the two new singers aren't too well known. Bobby Troup has been working out in Hollywood. He's sort of along Nat Cole lines. I heard some test sides he

cut during the year and they knocked me out. Capitol heard them, too, and Bobby has landed a contract there. As for Nancy Reed, she has just been too much on the many TV shows she's been doing around New York. Sort of a combination of Mildred Bailey and Lee Wiley, she's a truly musician-singer who should be heard from much more often.

(Turn to Page 20)



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The Blindfold Test (Trademark Reg. U.S. Pat. Off.)

By Leonard Feather

Trial Bookings Are Paying Off

Ralph Meeker In A 'Fiveish' Mood

After reading Barbara Hodgkins' report in the June 3 Beat on Ralph Meeker and his musical interests, I was naturally anxious to follow up this remarkable revelation by checking on Ralph in the most definitive possible way, by exposing him to the rigors of a blindfold test.

The actor, still one of Broadway's biggest hits as the star of Picnic, responded with enthusiasm and came over bright and early the very next morning after my call.

Ralph was given no information whatever, before or during the test, about the records played for him. The following are his tape-recorded comments.

The Records

1. Howard Rumsey. Viva Zapata (Lighthouse) Shorty Rogers, trumpet.

Well, it's got a beat. It sounds familiar, but I don't know what it is. I think the performance is terrific; I love all the rhythm. The trumpet... I was very confused about that. It has very much of Dizzy's quality about it, but it's not Dizzy. It's wonderful, though, and the piano's great. I like that type of Latin American thing very much.

I'd give it five stars. 2. Sammy Kaye. Sweet Sue (Columbia).

Well, they never missed a beat. I thought they'd never get off the track... it's very dull. It's just a little bit above Guy Lombardo but monotonous as can be. Everything is right on the beat, and for a little variation they had the vocalist come in right on the beat, then for a little more variation they had them sing in thirds for a while.

I'd give it two for effort. 3. George Shearing. There's a Lull in My Life (MGM).

Of course I'm prejudiced for

Shearing, anyway. I love that way he introduced his theme with the counterpoint in the back. I liked it because it's so clever, and it's original and a departure—it's almost a new sound for Shearing, himself. That regular progression of his is in there, but it's buried too.

Musically, I'd say five. 4. Joe Carroll-Dizzy Gillespie. Pop's Confessin' (Dee Gee).

The imitation sounds very forced... except on the speaking part, like at the end there, then it's good.

I'm distracted all the way through by the fact that it just hurts my throat, because you know the guy is trying so hard. It's a good imitation through the fact that he's captured a few of the tricks that Louis uses, but only in that sense. I'm not too crazy about that.

I'd give it two—no, two and a half, because I shouldn't put it with Sammy Kaye!

5. Billie Holiday. Yesterdays (Mercury). Oscar Peterson, organ.

I like that very much. I'd rather hear something else rather than the organ, though, in there. I'd rather hear a piano for that kind of a beat. Maybe it's a prejudice of mine, but I think the organ is very limited in what it can do in jazz.

Billie Holiday—she's great... sensational. If there was a piano in the back I'd give it five. Let's say four.

6. Stan Kenton. Lover Man (Capitol).

I think that's great. I haven't heard that before. It's a new group, isn't it? Woody Herman? Well, I think the arrangement is great, and the solo work is great. The thing about that kind of an arrangement I like is that it's sort of a seven-year lap. Played gently. It's got a nice beat and everything;

it's so easy to listen to. It's a very original treatment of the tune.

Five stars. 7. Harry James. Jackpot Blues Arr. Buck Clayton.

Fine. I feel like I'm awfully generous. I would say five for this one, too. It's awfully hard to say now, though. After I've listened to a few and give my score on them, I'm a little confused. I guess I'm a bad judge. It's certainly a different kind of thing.

I like it. It's got a lot of spirit, and the counterpoint in the sax section against the trumpet is good. I hate to say it—I'm not sure—but I think it's Harry James. It's got that wild trumpet section in the back, too.

Maybe four—it's really not quite as fiveish as the others.

8. Gerry Mulligan. Makin' Whoopee (Prestige).

Oh, I love it. I think that's great. I recognize the instrumentation as being bass, drums, trumpet, and baritone sax, which means Gerry Mulligan, and I think that this guy is so fine. This is the kind of stuff that Bach would write if he wrote jazz—it's all wonderful counterpoint and a fine rhythm right behind it. It's such a nice

sound. That's five. 9. Sarah Vaughan. Spring Will Be a Little Late This Year (Columbia).

I'd give it four only because it really doesn't flip me the way the fives do. But I do like it—I think it's a wonderful arrangement, and of course Sarah does a wonderful vocal on it. And I like her on this, too, because she's done it straighter than most. Not that I don't like it the other way, but she doesn't put in so many embellishments. It shows that she can do it without the embellishments. It's a very pleasant treatment. I love the tune, and the arrangement I think is fine.

I don't go to listen to music in New York too much—not a lot. I liked to drop in to hear Terry Gibbs and Don double on the vibes—ain't that great? It's not only good musicianship but great showmanship, too. Terry's wonderful with an audience. Buddy Rich was in town; I saw him and Harry James. That's about most of what I've done here so far. I sort of have to reacquaint myself with New York after having been away for so long.

Jazz Workshop Gets Under Way In Boston

Boston—Under the leadership of altoist Charlie Mariano and a group of Boston's ablest younger musicians, a striking new concept of jazz instruction has started in Boston. If it works, it may help establish a national pattern.

Called The Jazz Workshop, it is aimed at providing opportunity for musicians—advanced and beginners—to work and experiment with all phases of jazz under actual playing conditions.

Mariano, recently back in Boston after a tour with the Jackson-Harris unit, explains the idea further: "The work will be done in the form of sessions under the supervision of capable jazz musicians who will act in an advisory capacity.

"These advisors will be experienced jazzmen with a sound knowledge of chord progressions, and in the course of the sessions, they'll introduce many tunes and head arrangements currently being played by the better known jazz

artists in the country.

"The main framework of the sessions will enable the students to simulate on-the-job conditions with the advisor adding criticism where needed. There'll be several sessions operating simultaneously, so that musicians who feel they are not ready for the more advanced groups can start at the proper level and work up.

"As for the type of jazz, there will be no restrictions. Jazz is jazz no matter what it's called. If a student is already attending school or taking private instructions, this work will supplement his academic studies in a particularly effective way. Through pragmatic experi-

Rochester, Ind.—While many operators are making their customary summer complaints of the heat and lack of business, two newcomers here are making band bookings on a purely experimental basis—and it's paying off big.

Dave Shaefer and Maurie Coplin, owners of the Colonial Hotel on Lake Manitou, have been bringing in name bands for stays ranging from one day to as long as a week or more. They started the experiment with the Billy May orchestra in June with a one-nighter and really hit the jackpot with a full week stay over the Fourth of July with Ralph Marterie. Room hit over 1,400 people on the Fourth and 1,600 more for the rest of the week.

Shaefer said while the first few days of the week are a bust, Thursday on is solid. Stan Kenton was brought in July 9 and 10 for a good session. Pee Wee Hunt came in for two weeks July 27 with Woody Herman following with a one-nighter Aug. 10. Labor Day weekend he has set Ray Anthony.

Frankly, the operator doesn't know what will pay off, except that he has great faith in names. In addition to the bands he has the Val Eddy Trio for the summer in a lounge, also a new policy. Group plays for dinner and then after 9 p.m. the 20 percent tax is added. Business there has been more than doubled. Resort draws patrons from Northern Indiana.

Stars Become Disc Jockeys

New York—An unusual disc jockey program, dreamed up by the Frederic W. Ziv Company, is now being submitted to radio stations as a transcribed show.

Entitled The Hour of Stars, it consists of five one-hour programs weekly, with Peggy Lee, Ginger Rogers, Dick Powell, and Tony Martin each introducing 15 minutes of records of their own choice.

The syndicated show will start on the air in mid-September. It is being produced in California by Herb Gordon of Ziv.

ence the student will be able to originate and exchange ideas ordinarily not a part of formal instruction.

Among the fourteen present instructors are trumpeters Herb Pomeroy and Dick Wetmore; bassists Jimmy Woode, Bernie Griggs Jr., and Jack Lawlor; pianist Jackie Byard; tenor saxist Varty Haroutunian, and Mariano. All have had long professional experience.

The Workshop has been established in a large suite of rooms in Boston's long, cool Back Bay. As an example of Mariano's plan to make participation available to the widest number of musicians, a card entitling a student to admittance every day in the week costs \$2.50, and there are other arrangements for those who can make the sessions less often.

The Jazz Workshop could be an important start in a new phase of jazz pedagogy. A jazz report card may yet appear with sections for Swinging, Ideas, Execution, Harmonic Scope—and Deportment on Stand. Next would be a placement bureau for teachers as well as pupils. —nat

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Folksy Music

By HINTON BRADBURY

Oct. 1 starting date for radio's newest transcribed C and W show. Smiley Burnette's Party Line is fast 15 minutes of gossip about what his kind of folks are doing in TV, radio, movies, recordings, and personal appearances. There's a western film review, a new record release, and a "Three C's" contest for the kiddies with awards for courage, character and courtesy.

Party Line is produced by The Golden Network which serves more than 300 stations and is distributor for other shows including the Jimmie Fidler in Hollywood program.

In New York Jimmy Wakely did a guest spot on the Arthur Murray Show and received such a rousing reception he was returned two weeks later to emcee and do more songs. His Hollywood Barn Dance on CBS western radio network is being taped, including one from the sponsor's plant, Bristol-Myers, in Hillsdale, N.J. To assure proper musical backing Wakely rushed Don Weston, Bobby Bruce and Jack Rivers to New York. Hollywood Barn Dance is traveling with other shows to be taped out of town including one from Dallas in August.

If you have a great idea for a TV show and you've gone so far as to have a pilot film, don't bring it to Hollywood on speculation. Trade estimates reveal \$2,000,000 in pilots are being shuffled between agencies, sponsors and distributors.

Eddie Kirk sings Caribbean on a rush release by Victor covering the popular Abbott record by the author Mitchell Torok. Here's the latest of the folk numbers, and pop singers will have several versions by the time you read this. Kirk is best remembered for Candy Kisses.

All the news about Homer and Jethro is good, and they are reportedly doing \$60,000 to \$70,000 in platter royalties yearly. Their

Elmer Fearn Dies

Chicago—Elmer A. Fearn, 64, former president of the Consolidated Talking Machine Co., which cut some of the early jazz sessions with Louis Armstrong and others, including Sophie Tucker, died in Alton, Ill., July 19.

latest is Mexican Joe No. 6-7/8, a parody on the Mitchell Torok song introduced on Abbott by Jim Reeves.

Merle Travis appears in uniform as "America's Favorite Folk Singer," in the high budget Columbia film From Here To Eternity, and sings Re-Enlistment Blues. Capitol comes out this month with Merle's record of the same song. Film role was easy for Travis—he's an ex-GI, he wrote it, and he sings it.



Travis

Bobbie Bennett is concluding her 30-day whirlwind tour of the nation visiting C and W contacts in 20 cities. She's the brains behind RPM Enterprises (Representation, Publicity and Management) which opens for business opposite RKO Studio Sept. 15. RPM already has clients coast to coast plus Hawaii, Canada, Alaska and Australia. RPM will open as world's largest agency in exclusive field of country and western talent for every entertainment medium.

Dickens Sisters appearing every Tuesday and Thursday night on TV from Studebaker theatre in Chicago with Eddy Arnold. Trio has supported Arnold on dates ranging from swank Sahara Hotel in Las Vegas to big Fat Stock Show in Houston.

From Australia the singing cowboy Smoky Dawson says every other person "Down Under" is a newly-converted square dancer and fan of folksy music. GI's did a lot, but Australian Broadcasting Commission brought in American caller Leonard Hurst from Denver university, and he toured the country with Smoky. Then a Sydney department store brought in an-

Spotlight on BILL JENNINGS



Bill Jennings is one of the nation's only three left-handed guitarists, turns his guitar upside-down to record such delicacies as "Saturday Night Fish Fry."



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Jim Wakely's Career Spans Discs, Films, TV, Niteries

With a guitar and a song Jimmy Wakely, a smiling son of Oklahoma, soon reached star status in show business. His best known hits are Beautiful Brown Eyes, One Hus My Name, I Love You So Much Mt Hurts, Peter Cottontail, and the famous Slipping Around, on which he was teamed with Margaret Whiting.

Wakely calls himself an Oklahoman, although he actually was born in Mineola, Ark., on Feb. 16. He was born in a log cabin, the youngest son of Mr. and Mrs. M. A. Wakely, a lumberjack family. He was playing the guitar and singing when seven years of age and upon graduation from high school went into entertainment full time.

Lives In Sun Valley Jimmy, his wife Inez, and their four children, occupy a comfortable little ranch at Sun Valley community in the San Fernando Valley.

The singer makes many charity appearances and contributions. Recently he drove 470 miles to entertain a youngster stricken with leukemia. When Rob Hope toured Japan and the Korean battlefronts it was western singer Jimmy Wakely who was selected for the vocalist spot on the all-star show.

Recent Releases

Recording for Capitol Records his most recent releases include Lorelei, If You Knew What It Meant To Be Lonely, This Orchid Means Goodbye, Out Of Sight, Out Of Mind, and some new records with Margaret Whiting: When Love Goes Wrong, from the motion picture Gentlemen Prefer Blondes, and two other sides, Gomen Nasai, and I Learned To Love You Too Late.

Wakely reached big time when Gene Autry signed a trio of which he was a member in Oklahoma City. Others were Johnny Bond and the late Dick Reinhardt, and they were placed on Autry's Melody Ranch program.

Aside from recording, Jimmy Wakely is a headliner at night clubs and theaters and on personal appearance tours throughout the U. S. He holds the distinction of being the only western singer ever to appear at Ciro's night club in Hollywood.

Motion pictures, too, have come the way of the western star with the ready smile, and he played leading roles in many films, 30 of which were for Monogram studios. At present much of his time is devoted to Hollywood Barn Dance, his own Saturday night program on CBS. Recently he did four songs on the Arthur Murray show from New York.

other great caller, Joe Lewis from Irving, Tex.
SHORT ROWS: Duncan Renaldo, star of TV's Cisco Kid series, back in the saddle and slowly recovering from broken neck suffered in film accident . . . Dooley Family appeared in Phoenix at "Youth For Christ Rally" . . . C. G. Matthews of Nashville opens Heart Line Music Company, right on Vine street in Hollywood . . . Lou Levy, who wrote The Money Song, a book, joins Hill and Range to handle promotion from New York office . . . United TV Programs, Inc., will syndicate Your Gospel Singer, starring Edward McHugh . . . RandoBrooks in the midwest and south on a 12-week tour with his western show . . . Las Vegas now has TV, and viewers see a lot of Bostick Wester, western deejay and music authority . . . New hillbilly singer Billy Joe introduced by Decca with I Hate You Because I Love You . . . Several pop artists have covered Caribbean, the Mitchell Torok number on Abbott label . . . Dennis Chicken Company, in Illinois has signed contract with Smiley Burnette using his name and likeness on several food products . . . Jill Jackson of WWL, New Orleans, in Hollywood taping interviews with several C and W artists . . . Hank Thompson's Rub-A-Dub-Dub recorded on Victor by Ralph Flanagan's orchestra . . . Daily Variety columnist Army Archerd praises Carolina Cotton for her work among GI's from hospital wards to battlefronts . . . East Texas Fair in Tyler Sept. 14-19 will have array of western artists for all shows . . . Manager Alan Reinhardt of KCOK, Tulare, Calif., says new TV station there and Bakersfield, Calif., will go heavy on C and W live and filmed talent . . . Vic Banks of Seligman, Ariz., writes folksy songs and music. His hobby is hunting mountain lions, and he has the rugs to prove it.

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Bencke, Tex (On Tour—West Coast) MCA

Carle, Frankie (Steel Pier) Atlantic City, N. J., 9/4-6, h
Clifford, Bill (Riverside) Reno, Nev., h

Damiron, Tadd (Paradise) Atlantic City, N. J., nc
DeVol, Frank (Lido) Long Beach, Calif., h

Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., Out 1/15/54, h
Fields, Shep (Claridge) Memphis, Out 8/20, h

Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC

Garber, Jan (Peabody) Memphis, 8/21-22, h
George, Chuck (Clover Club) Fort Worth, Tex., nc

Gillette, Dixie (Mack's) Atlantic City, 8/14-27, nc
Glesser, Don (On Tour) MCA

Halleman, Dick (Chanute AFB) Rantoul, Ill., Out 8/16, c
Harria, Ken (Broadwater Beach) Biloxi, Miss., h

Hawkins, Erskine (Paramount) NYC, Out 8/11, t
Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, h

Howard, Eddy (Aragon) Chicago, 8/18-10/11, h
Hunt, Pee Wee (Cafe Society) NYC, 9/1-12, nc

Jaquet, Illinois (Gleason's) Cleveland, 8/17-23, nc
Jones, Spike (California State Fair) Sacramento, Calif., 9/7-7

Kaye, Sammy (Astor) NYC, Out 9/12, h
Kenton, Stan (Concert tour—Europe) GAC

Kisley, Steve (Statler) Detroit, In 9/11, h
Koven, Hesby (Tamarack Lodge) Greenfield, Park, N. Y., h

Lamar, Nappy (Grand View Inn) Columbus, O., In 8/17
Lande, Jules (Ambassador) NYC, h



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; ac—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp.; (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allisbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 830 Madison Ave., NYC; MG—Moo Gals, 40 West 4th St., NYC; RMA—Reg Marshall Agency, 4471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 307 Madison Ave., NYC; WA—Willard Alzander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

8/21-27: (Hunt's Starlight) Wildwood, N. J., 9/4-6, h
Strater, Ted (Gogi's Lure) NYC, nc
Strong, Benny (Riverside) Houston, Tex., 8/13-8/9, h

Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, nc
Podell, Hugo (Sherry-Netherland) NYC, h

Roy Sextet, Eduardo (Arcadia) NYC, h
Schenk, Frankie (Stork) Shreveport, La., Out 9/12, nc

Thornhill, Claude (On Tour) GAC

Rhythmairs (Gallagher's) Phillipsburg, Quebec, Canada, h

Shearing, George (Embers) NYC, 8/3-9/5, nc (Rendezvous) Philadelphia, 9/7-12, nc

Waples, Buddy (Recreation Center) Saginaw, Mich., nc

Rico Serranaders, George (Club Highland) Duluth, Minn., nc

Simes Trio, Bob (Loeb) Deatur, Ill., c

Weems, Ted (Innkeepers Gardens) Louisville, Ky., 8/24-30: (Shepherd Air Force Base) Wichita Falls, Tex., 9/12-30

Rivera, Ray (Lighthouse) NYC, nc

Spanier, Muggsy (Colonial) Toronto, Canada, 8/17-9/5, nc

Well, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/54

Ronaldi Brothers (Cairo) Chicago, nc

Stoughton, Jeff (Lake Placid) Lake Placid, N. Y., nc

Ammons, Gene (Peps) Philadelphia, 8/24-25, nc

Armstrong, Louis (Steel Pier) Atlantic City, 8/16-22, h; (Michigan State Fair) Detroit, Mich., 9/4-7 & 9/11-13

Carroll, Joe (Downbeat) Providence, R. I., nc

Baker Trio, Abe (Sunnyside Showbar) Sunnyside, L. I., N. Y., nc

Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.

Carter Trio, Bob (Landis Tavern) Vineland, N. J., nc

Bond, Johnny (Saxony) Brooklyn, N. Y., nc

Brubeck, Dave (Blackhawk) San Francisco, Out 9/13, nc

Coleman Trio, Sy (Cafe Society) NYC, nc

Brubeck, Dave (Blackhawk) San Francisco, Out 9/13, nc

Dale Duo (Lighthouse) NYC, nc

Davis Trio, Jackie (Fack's) San Francisco, Calif., nc

Des Trio, (Johnny (Soper's Lounge) Windham, N. Y., Out 9/7, cl

De Paris Brothers (Jimmy Ryan's) NYC, nc

Downs Trio, Evelyn (Rose Room) NYC, nc

Dominoes (Michigan State Fair) Detroit, Mich., 9/4-7 & 9/11-13

Duke Trio, Doug (Hickory House) NYC, nc

Elliott, Don (33 Club) Hempstead, L. I., N. Y., nc

Fields, Herbie (Surf) Wildwood, N. J., Out 9/6, nc

Four Coachmen (Stage Coach) Route 6, Franklin, N. Y., nc

Garnet, Erroll (Tiffany) Los Angeles, 8/14-9/6, h

Graham, Bill (Snookie's) NYC, nc

Grieff, Kenny (R.M.S. Mauretania) en route U.S. and Great Britain

Harris, Ace (Bowery) Salisbury, Mass., Out 9/7, nc

Herman, Lenny (Roosevelt) NYC, h

Hewitt, Ed (Mack's) Atlantic City, 8/28-9/6, nc

Hins Trio, Freddie (Rogers Stage Bar) Minneapolis, Minn., cl

Hodge, Johnny (Weekes) Atlantic City, 8/14-20, nc (Showboat) Philadelphia, 8/24-29, nc (Savoy) NYC, 9/3-16, h

Holland, Johnny (Englewood) Rocky Mount, N. C., nc

Hope, Lynn (Weekes) Atlantic City, 8/21-27, nc

Hoy, Sandy (Blue Haven) Jackson Heights, N. Y., nc

Jackson-Harris Herd (Surf) Wildwood, N. J., Out 9/7, nc

Jackson, Jack (Village Nut Club) NYC, nc

Johnson, Bill (Concord Tavern) Toronto, Canada, Out 8/27, nc

Jones Trio, Jo (Embers) NYC, nc

Jordan, Louis (Golden) Reno, Nev., 8/12-25, h; (State Line) Lake Tahoe, Nev., 9/1-6, cc

Keller, Jack (Lampighter) Valley Stream, L. I., N. Y., nc

Lee, Vicky (Wayne Room) Washington, D. C., nc

Melotones (Scotty's Paddock) Saratoga, N. Y.

Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, cc

Milburn, Amas (On Tour) SAC

Napoleon, Andy (Pastor's) NYC, nc

Orioles (Weekes) Atlantic City, 8/28-9/3, nc

Palmer, Jack (82 Club) NYC, nc

Reed, Tommy (Oh Henry) Willow Springs, Ill., Out 8/20, b; (Claridge) Memphis 9/4-24, h

Reynolds, George (Fernwood) Bushkill, Pa., Out 10/24, nc

Ritter, Tex (Arena) St. Louis, Mo., 8/31-9/7; (Shreveport) Shreveport, La., 9/7-12

Rodney, Don (Arcadia) NYC, h

Rudy, Ernie (Surf) Virginia Beach, Va., 8/27-9/7, nc

Sands, Carl (Statler) Boston, h

Spivak, Charlie (Steel Pier) Atlantic City, N. J., nc

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Counterpoint By NAT HENTOFF The most encouraging aspect of recent jazz is its increasing maturity—with regard to the content of the music, the character of the musicians, and the jazz audience. There are, of course, exceptions. The president of a record company that has inaugurated a significant experimental series told me recently that he found a debilitating complacency among many leading jazzmen. "We actually find it difficult," he added, "to find enough musicians who are seriously-enough concerned with the evolution of the music to take part in our experimental recordings." Conclusive Survey? I wonder how many cities he covered in his search and also whether many of the men he could have used were tied to other recording contracts. Complacency and irresponsibility certainly continue to exist, but there are enough evidences of real growth to make me believe that the lazy and the adolescent are not in the ascendant. For one thing, many of the formerly widespread ingredients of being "hip" are now recognized by most musicians as immature and often self-destructive. It's no longer hip, for example, to appear to be devoid of all enthusiasm on the stand and to regard the customers as impossible squares who have to be endured. Rapport With Fans The vital relationship between audience and musician that for a time was quite weak in some modern jazz situations has become strengthened. Jazzmen are learning that unless they can communicate to people other than fellow musicians they might just as well rent a soundproof rehearsal room with several large mirrors. A much more important indication of maturity is that fewer and fewer of the younger musicians just getting into the field are falling prey to the despicable vultures—the dope pushers. Buddy DeFranco wrote in a recent Beat that there is still "a disgraceful number of addicts inside and out of the business," but I think the peak has long been passed. Older musicians who have seen the literally terrifying effects of addiction of any kind are making a consistent point of warning younger men. In Boston—and I expect elsewhere throughout the country—clubowners have barred their rooms to pushers to further make it plain to these ghouls that they are not welcome in any sense where jazz is played. Study In Earnest The importance of additional study has become part of the credo of more and more jazzmen. Not

Modern Jazz Piano Monthly Makes Bow The first issue of Modern Piano Trends, a new monthly publication for modern jazz musicians, has just come off the press. It features examples of up-to-date jazz improvisation and modern harmonic devices. Each monthly issue will sell for 50c by mail only. Modern Piano Trends is published by the Walter Stuart Music Studio, 1227-D Morris Ave., Union, N. J. lic is always more authentic than the opinion of those who set themselves up to be judges of works of art." The key word there, before you begin wondering about Doggie in The Window, is "spontaneous." Stravinsky goes on to caution: "... the public has always, perhaps not talent, which is difficult to attribute to any collectivity, but at any rate, at least when left to itself, a freshness of judgment that gives high value to its reactions. But the public must not be infected with snobbery." Manufactured Likes The pop music public is never left to itself, and its "spontaneous" judgment is closer to a comfortable conformity skillfully manufactured by recording directors, music publishers, and disc jockeys. The jazz audience is freer because its relatively small numbers allow it to be left more or less to itself. But it certainly is subject to galloping snobbery.

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