

Kenton Heads Jazz Festival

New York—Stan Kenton will head the Gale Agency's Festival of Modern American Jazz on a tour beginning Oct. 31 and lasting tentatively until Dec. 1.

In addition to Kenton's orchestra, the Festival entourage will include the Erroll Garner trio, June Christy, Dizzy Gillespie, Stan Getz, and Slim Gaillard.

Though a definite route has not yet been set, it is likely that cities visited will include Washington, Philadelphia, Boston, Pittsburgh, Detroit, St. Louis, and Chicago.

New York will not be played because of Kenton's prior commitment for a Sept. 26 Carnegie Hall concert.

In contrast to the usual package, the Festival will be an integrated production, says Tim Gale, with Kenton as the focal point. Gillespie, for example, will be featured with the Kenton orchestra. Stan is also expected to premiere several new compositions during the tour.

Sources close to Kenton withheld immediate comment after his return from Europe on the canceling of his scheduled tour with Duke Ellington.

Stafford Signs Million \$ Pact

Hollywood — Jo Stafford has signed a four-year CRS television pact which calls for her to be paid whether she works or not. The deal is for a reported \$1,000,000.

While Jo has had several network radio shows in the last few years, this will mark her debut in network television.

Best, Farlow In New Shaw Unit

New York—Artie Shaw has made his final personnel selections for the new Gramercy 5. Complete unit now includes: Deniz Best, drums; Hank Jones, piano; Joe Roland, vibes; Tal Farlow, guitar, and Tommy Potter, bass.

After a break-in week at the Hi-Hat in Boston, Shaw moved into the Embers Oct. 1 for eight weeks, with a tour following. Record contract for the unit is not yet set, though several major companies are reported interested.

Freberg On Move

New York—Stan Freberg's *St. George and the Dragonet* has presented Capitol with the fastest-breaking hit in its history. The first week's requisition from the pressing plant (these are orders, not sales) was for 400,000 copies. On the strength of his initial impact, Freberg was flown from the coast to guest on Ed Sullivan's TV show.

DOWN BEAT

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NEAR DOUBLES with Nat Cole are Imogene Coca and Lily Pons (or is it the other way around?), as they posed briefly backstage after the first Show of Shows TV set of the season. Nat and Miss Pons were featured in production numbers, with Lily also doing a sister song-and-dance act with Imogene.

Mitchell, Brewer Spark New Pine-Thomas Musical

By CHARLES EMGE

In an industry whose members are fond of referring to each other as "fabulous," few come closer to warranting the overworked expression than William H. Pine and William C. Thomas, two ex-publicity men whose knack for turning out

undistinguished pictures (they produce independently for Paramount release) that make scads of money, earned them Hollywood's nickname of "The Dollar Bills."

Those Redheads from Seattle which marks the screen debut of singers Guy Mitchell, Teresa Brewer, and the Bell Sisters, musical personalities such as the film industry is turning to these days in hope of winning some of their radio, TV, and record-buying fans, is one of P.-T.'s rare ventures with a film musical. It is also Hollywood's first full-length Technicolor film musical in 3-D (viewers must wear those goggles) to reach theaters. And it probably cost more to make than any P.-T. film to date.

But it is true to the P.-T. pattern in one important respect—film critics will either ignore it or deride it—and it is almost certain to be a boxoffice success, if not a sensation. Chances of the latter result are lessened by the fact that it's now generally believed that the

novelty in 3-D has worn off, and that screen audiences would rather not be bothered with those goggles. But there is also the chance that the "Dollar Bills" were right again and that Technicolor film musicals in 3-D will be the next big cycle.

Redheads has too much "story" for a musical. The "redheads" are sisters Rhonda Fleming, Teresa Brewer, and Cynthia Bell. Sister Kay Bell (the younger) is the blonde throwback. Mother Agnes Moorhead, feeling that father, a crusading newspaper man in the Dawson of Alaska's wild and woolly days, is having trouble there, packs up her kids and moves from Seattle to Dawson.

They find, on arrival, that pop has been shot and killed by a wicked dance hall manager whom he had attacked in his paper. Because violence and death are considered essential in every P.-T. picture, the "Dollar Bills" probably saw no reason why this bloodshed—actually unnecessary—might seem incongruous to those who prefer a lighter approach in song & dance movies.

The rest of the story is strictly from James Oliver Curwood—the pursuit of the villain through the snow, the battle on the cliff, the death-bed confession that clears Gene Barry of complicity in pop's death so that Rhonda Fleming can marry him. Some of the out-door 3-D color photography is better than anything in the old stereopticon, anyway.

Musically, *Redheads* isn't so bad. Guy Mitchell, playing the "second lead" to Gene Barry, performs

(Turn to Page 5)

'Down Beat's' 17th Annual Readers' Poll Begins

Chicago—It's poll time again. Once more *Down Beat* readers are asked to make their annual contribution to

Poll Coupon Is On Page 23

these pages by casting their ballots in the 17th annual poll of favorites.

Just two changes have been made in this year's ballot. The "Best Band" category has been divided into two sections—best dance band and best jazz band. Secondly, the recent leap of the accordion into prominence in both the dance and jazz fields has prompted us to take that instrument from the "Miscellaneous Instrument" classification and assign it a spot of its own in the voting.

Hall of Fame Award

For the second time, you will receive an opportunity to place a personality into the Music Hall of Fame. This spot was set up last year, and the initial spot of honor was accorded to Louis Armstrong, making him ineligible this time. The rules for voting in this category also have been clarified. You are to vote for the person who you think has contributed the most to music since 1900.

As usual, you'll vote for an all-star band, favorite records of the year, and individual and group favorites.

Deadline Nov. 20

The polls will close at midnight on Friday, Nov. 20, and only ballots bearing a postmark prior to that hour will be tabulated. The winners will be announced in the Dec. 30 issue of *Down Beat*.

Ballots will be screened carefully, and only one ballot from each voter will be counted. Votes may be cast only on the official ballot found on page 23.

All the spaces need not be filled out in order that a ballot be counted. Mail yours now.

Dis-Robed

New York—Jules Stein, board chairman of the Music Corporation of America, recently flew here from California to attend a movie he never got to see. Stein, bound for the world premiere of *The Robe*, first film in the new CinemaScope process, elected to pass up the movie rather than cross an AFM picket line thrown around the Roxy in a dispute over the dismissal of 26 theater musicians.

The MCA topper, who plays violin and C-melody sax, holds cards in seven AFM locals. Side-light on his action is the fact that MCA represents Frank Ross, producer of *The Robe*, and several of the picture's stars. (Only other notable who refused to cross the picket line was Rudolph Halley, currently a candidate for mayor of New York.)

My Best: Granz Latest Wax Date

New York—What Norman Granz described as "just about the best record date I've ever done" was cut here Sept. 2 for his Clef label. "Certainly," emphasized Granz, "in terms of personnel, it was fabulous."

Rhythm section included Lionel Hampton, Oscar Peterson, Ray Brown, and Buddy Rich, who was flown in from the coast. Front line comprised Flip Phillips, Illinois Jacquet, Ben Webster, Johnny Hodges, Dizzy Gillespie, and Roy Eldridge. Lionel, Buddy, Oscar, and Ray also made several quartet sides.

Rich also figured in another recent Granz session—this time on the coast. With Buddy were Count Basie, Freddie Green, John Simmons, Stan Getz, Wardell Gray, Harry Edison, Buddy DeFranco, Willie Smith, Benny Carter, and Arnold Ross. Release dates on the two sessions have not yet been announced.

Public Must Be Educated To What Hi-Fi Is, Can Do

High fidelity, despite the tremendous publicity it has received in the last year, and the mushrooming sales of both hi-fi components and already-assembled units, still has a long public-education campaign to face before it can realize its potential.

People are still confused about hi-fi for several reasons. The term, itself, is meaningless to a majority of persons. Many who know something about it think you have to be an electronics engineer to operate a home hi-fi system, that you need a living room roughly the size of a ballroom to set it up in, and that it's simply too expensive for an average person to buy, anyway.

A Closer Look

Let's take a closer look at these objections. The various audio fairs and sound expositions that have been conducted in various cities have done much to dispel the idea

that you have to have a great deal of specialized knowledge about sound reproduction to operate a hi-fi system.

They have shown hundreds of thousands of visitors that excellent hi-fi units are no more difficult to operate than a radio or TV set. Manufacturers have made the assembly of hi-fi components as easy as hanging a picture on the wall or piecing together a toddler's 12-piece jig saw puzzle.

Self-Contained Models

Many firms now make self-contained hi-fi table models and consoles that may cause some dyed-in-the-wool audiophiles to scream "They aren't full-fidelity units." But they do reproduce phonograph records in a manner that will delight all but the most discriminating ear.

As to the belief that you need a large area in which to utilize a hi-fi set, we'd like to point again to the audio fairs, where most exhibition rooms are much smaller than the average living room, yet

(Turn to Page 9-S)

'Down Beat' Five Star Discs

The following records represent the cream of the last two weeks' crop. For complete reviews, see pages 12 through 18.

POPULAR	
MARY MARTIN	
ETHEL MERMAN	Ford 50th Anniversary Duet (Decca DU 999)
JAZZ	
WOODY HERMAN	Molan Stamp (Mars 900)
CLASSICAL	
ELEANOR STEBER	Mozart (Columbia ML 4694)
ALB'NERI TRIO	Beethoven Trios (Mercury MG 10139)

Notice

In order to bring the special pages on high fidelity in this issue, some of the regular features that appear in *Down Beat* had to be dropped. But back again next time will be such features as *Accordion to Scholl*, and others.

See Page 13 For Complete Hi-Fi Consumer Buyers' Guide

'Oh!' Here Comes Hunt With 2nd '12th St. Rag'

New York—The woman at Cafe Society ringside exclaimed, "Why, he looks like an executive!"



Pee Wee Hunt with Goldkette. When he left Gray, he spent a year as disc jockey at KFVB in Hollywood ("I liked it, and at least it keeps you associated with music") and then he joined the merchant marine in 1944.

The large man of distinction was Pee Wee Hunt, about to lead his band into the succinct *Oh!*, which has sold over 300,000 copies since April and is still building.

864 Question

Earlier in the day an executive at Capitol Records, who looked like a musician, asked, "What do you think our biggest-selling single record has been?"

"Something by Les Paul or Nat Cole?"

"No, Pee Wee Hunt's *12th Street Rag*. It's gone well over 2,000,000 copies."

Just A Gag

"It was strictly a gag record. I made it just to have some copies for the boys. We didn't even take a balance. But they put it on a transcription, and when people began to call radio stations asking where it could be bought, Capitol, who had signed me after the date, put out the original record. And I hadn't even wanted it on the transcription. It was just a head we'd been playing a long time for kicks."

"That was in 1948. Early this year Capitol's Dave Cavanaugh picked Arnold Johnson's *Oh!* for us to record. Man, that was the biggest surprise. When I did the record, I thought here was a fast three minutes wasted."

History Repeats

"Now look at it. Perry Como has just recorded it, and the other day I saw a Radio City production number on the tune. I suppose it caught on because the melody is so simple everybody can catch it. My 7-year-old kid can whistle it, and apparently so can older people."

At 46, the trombonist from Columbus, Ohio, has many years of musical activity to remember. A focal member of Glen Gray's Casa Loma band from 1929 to 1943, Pee Wee had broken in before then

and decided to form a small band to give battle to the modern unit at the base. Carl Fischer, now Frankie Laine's accompanist, was our first pianist, and Mahlon Clark was on clarinet."

Since then Pee Wee's outfit has prospered. "We're booked solidly until December all down through Texas, swinging back through Iowa and Wisconsin and then back to Frank Dailey's Meadowbrook sometime in November."

Entertainment Group

Pee Wee's is primarily an entertainment group, including an occasional trombone chorus played by foot. His own musical preference is for Dixieland and his favorite current band is Pee Wee Erwin's at Nick's. His trombone criterion is Jack Teagarden, though Miff Mole's work with the Five Pennies influenced him when he was starting. ("Modern jazz," he opines, "is all right for them what likes it.")

Finally Pee Wee was asked his view of those who criticize his *12th Street Rag* as a conscienceless disservice to jazz.

"Look," said Pee Wee, "if they don't have the musical sense of humor to know it's a tongue-in-cheek deal, there's not much point in worrying about what they say."

—nat

Comes Ebb Tide—And Bobby Gets The Birds

Miami—Wary sea gulls were reported to be assiduously avoiding the environs of the Saxony hotel in Miami Beach. Word had gotten around that harpist-composer Bobby Maxwell might not be harboring any great affection at present for the more vocal members of the general avifauna.

Since the Frank Chacksfield London recording of Bobby's song, *Ebb Tide*, he has absorbed a vast amount of ribbing from friends who like to serenade him with an ad-lib eight-bar version of the gull caw.

Inauspicious Start

This triumvirate: Maxwell, Chacksfield, and the birds, had an inauspicious beginning in a recording studio in London a few months ago, Bobby recalled recently during a three-week stay at the Saxony hotel.

"I was present at the Chacksfield session in London, and I re-

member somebody in the studio suggested the sound effects of rolling surf and crying gulls. Nobody took the idea seriously at the time but the sounds were dubbed onto the beginning and end of the record later, nevertheless."

Bobby's own waxing of the song for Mercury is a birdless score, but the obliging Mr. Maxwell tossed in a bonus harp part or two with the aid of the tape recorder.

"This reminds me," said Bobby, "there was another strange thing that happened with one of my records just a few weeks ago. Between the time it was cut and the release date somebody decided to add a raft of small voices, and not only wasn't I informed, but I learned of the addition only when a disc jockey in the midwest played the record during an interview. I guess from now on I'll just have to hustle over to the nearest record store to find out what my latest record sounds like."

—bob marshall

Introducing Dolores Martel: Victor's Homegrown Thrush

Every once in a while a record company flips its collective lid over some new singer who hasn't had an overnight hit record. Usually a sudden disc success is the cause, not the result, of the big promotional campaign; but in the case of

Pastor's band, a job that lasted from January, 1951, until last March.

Since the singer's departure from Pastor, the RCA moguls, preparing what they report will be the biggest build-up since Patti Page, have been keeping her under wraps, quite literally, since they even footed expenses for her gowns.

She's Thrilled

Unlike the extrovert Joni James, who last year announced that success didn't surprise her in the least, Dolores is thrilled by all this attention.

The Victor folks, now spending a small fortune on advertising, photographs, and visits to disc jockeys and dealers by their protégée, are looking for the public to be no less thrilled by her first two sides, *There Must Be A Way* and *The Hard Way*. If the events of the last few weeks are any indication, it won't be a hard way at all, from now on, for Dolores Martel.

Sang with Pastor

Her real break came when, in the wake of Rosemary Clooney, she became a vocalist with Tony

"OFF-BALANCE"

By Bill Ballance



Hollywood—Leilani Mastoid, the TV actress, has just been elected—by the Real Estate Brokers of Southern California—the girl they'd most like to go through escrow with.

Larry Finley's new refectory adjoining the Mocambo even more popular than his fabulous M.O.P. (My Own Place), a fe-flocks further up the Sunset Strip. Finley continues his highly listenable broadcasts on KFVB, 10 p.m. 'til 4 a.m. nitely, handling casual but penetrating chats with top celebrities and other interesting denizens of the area. Capacity of his new restaurant is triple that of M.O.P., the Lilliputian room, from which, incidentally, Paul Frees is now broadcasting nightly over KCA. Besides making so much money that his fledglings have chinchilla suits, Larry has also acquired throbbing duodenal ulcer.

Have you ever noticed how gingerly movie actresses kiss each other at social occasions—like two concert harmonica players with chapped lips.

Four local radio and two TV stations are scrambling for the services of Arbogast and Pete (Robert Louis Arbogast and Peter Graham Robinson, both aged 26), just de-camped from WMAQ, Chicago, where they were an extremely successful and uniquely offbeat disc-jockey-comedy team for a half-hour nitely. Most likely prospect at the moment—as a result of several guest shots around town—is that they will be simulcast. Arbo and Pete are men of intuitive discernment in lampooning the ridiculous, and both have a piercing eye for sham. They are appreciated with hot-eyed gusto by every intellectual stratum, from gruntbrain to Phi Beta Kaplan. Arbo and his wife, Jo, have a 6-year old daughter, Paula; Pete and his Cory have an infant son, David, 10 months, and are expecting another child in March. Typical Arbogast and Peteiana: "Patronize Arbogast's Instantaneous Auto-Wash. No need to sit around waiting for your car to go through one of those old-fashioned, three-minute car-washes. Drive over to Arbogast's Instantaneous auto-wash, located at the base of Boulder Dam." This column predicts without qualification that the lads will be at the top within a year.



Arbogast and Robinson

Spike Jones, with Al Jarvis, via KECA: "He had the expression of a man who's been pardoned right after being electrocuted."

"Shorty Rogers' Giants" are set for five more months at The Haig Shorty, of course, is the ex-Kenton trumpeter, and with him are Shelly Manne, drums; Jimmy Giuffrè, alto and bass sax; Joe Mondragon, bass; Russ Freeman, piano. Owner Marvin Finch says the place got its name during prohibition when it was a tea room. Walter Hagen lived across the street and used to slide over for a nip of Old Times Breath, served in a dainty teacup. Gradually, Hagen's nickname—The Haig—was absorbed by the tea room through a form of osmosis.

Dr. George Gingivitis, apprentice dentist, reports that he has been married three times in Canada, twice in America, and once in desperation.

Betty and Jane Kean, the singing comedienne now out on Victor with *No Calls at All*, just finished a run at the Sands hotel in Vegas. Their new NBC-TV five-year contract permits them to do further non-TV work. Hence, they check into the Copacabana next month, and begin rehearsals of Anita Loo's *The Great Caress*, music by Julie Styne and Mack Gordon.

Some of the new ultra-rooco buildings in Westwood are enough to give a man an edifice complex.

Les Baxter (Capitol) is coming out the first of the year with what doubtless will be another typically imaginative and stimulating Baxter album—featuring Ba-Sheva—and loaded with startling musical innovations. Baxter's touch put over the Yma Sumac album, plus *Music out of the Moon*, with Dr. Samuel J. Hoffman's theremin. Les also backs Betty Reilly on several records to be released this month, all Latin music including some Baxter originals. Should be mighty slick considering that both Les and Betty speak fluent Spanish.

This I Believe, the Edward R. Murrow five-minute CBS segment on which prominent citizens describe their motivating philosophy, has been selling handsomely in book form. So now Columbia records is putting out a *This I Believe* album.

Jilla Webb's new MGM record, title as yet unavailable, is scheduled for release this month, and if there's extra pulsation of pathos in her voice, it's because just before the recording date, jolly Jilla dropped a glass table-top on her right leg, slashing an eight-stitch gash. She hobbled over to the studio an hour later, made the record, and then finished her regular evening performance at the Crescendo on the Sunset strip. The dark little beauty with the animated expression and modish Italian-cut tresses relaxes by strumming a banjola—a cross between a banjo and a ukulele. She also likes to swim and is now shopping for a suit with a bare-midriff—alho she's not sure she can stomach it.

Brentwood jewelry prices are coming down a trifle. Sign in the window of one shop says, "Diamond bracelets \$35,000.00—three for \$100,000.00."

Television's Bobby Troup at the piano; Ene Voldsen, bass; and Howard Roberts, guitar, will be out with a new Capitol album circa Jan 1. Music will be composed of four standards and four of Bobby's own compositions. Troup continues to display the creative flair first shown with *Route 66*, *Daddy*, and *The Three Bears*. *His It Happened Once Before* has now been recorded by Champ Butler, with Percy Faith, and by the Four Freshmen. Billy Eckstine is on MGM with Troup's *I'm in a Mood*. A former Marine captain, Troup lives with his wife and two daughters, Cynthia and Ronne, in Coldwater Canyon.

AIRORS. Alan Lisser (KHIG): "The port was shelled by the Navy's 'sinc icks guns'... Sam Hayes (KHJ): "She stuck a thumbtack through her lap." (thumbtack through her lip)... Vance Graham (KOWL): "And there will be a new get-tut policy in Berlin." (get-tough policy)... Art LaBoe (KGFJ): "Tune in every night at this time for the latest nose from hewm and abroad"... Bill Ewing (KECA): "... when Franklin made his famous flight-kying experiment."

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Cover Story

Flanagan Cites Orks That Spurred Dancing Upsurge

Ralph Flanagan has watched a lot of miles roll by, and has played countless one-ners since he cut the Glenn Miller-styled records for Victor in 1949 that started him on a handleading career.

Six Others

Ralph names six bands ("plus, I hope, our own") that he thinks will be remembered at some future date as "a group of names who 'made it' in the hardest way imaginable."

"Back in the swing era," he said, "seven bands 'happened' in five years, but the circumstances were entirely different. Benny Goodman started an era, and Tommy Dorsey, Harry James, Larry Clinton, Artie Shaw, Glenn Miller, Jimmy Dorsey, Charlie Barnet, and the others came in on the crest of a tremendous wave of enthusiasm for dancing and dance bands."

"There were few singers around of any importance, and the gimmick was virtually non-existent. The nature of the record business (with the major companies each putting out a dozen or more pop records a week) made it possible for these bands to release 20 to 30 records a year and experiment on all kinds of material. And all a band had to do was start recording to have attention immediately directed its way."

But Ralph recalls that when he first began making

those sides in 1949, the band business was at its lowest ebb, "singers were ruling the roost, and gimmick records were becoming more and more important."

"But in spite of this, since 1949 Anthony came into his own, and Morrow, May, Marterie, Sauter-Finegan, and Gray all became important band attractions. Some of us are already grossing more each year than most of the older and more established names. We are certainly selling more records. We are definitely getting a much greater play by the jockeys."

Flanagan also points out that in the swing era it was possible for just about anyone so inclined to start a band and hit the road. "Sure," he shrugs, "many of them starved for years before they happened, but because there were many more ballrooms to be played in those years, because there were also theaters using bands, and because the American public was dance conscious over and above all other forms of entertainment except possibly movies, they somehow managed—until they got the record that put them in business."

Studio Start

Today just about the only way you can start a band, he declares, is in the recording studios with studio musicians. There is no chance to experiment with different types of material or to even hear the arrangement before the new band is actually in the studio making the records, he admits, "yet most of the new names had to start in this manner. And in spite of all handicaps and difficulties, they have made it in a comparatively short period of time."

"Neither economic conditions, nor a pronounced-dead business, nor TV, nor the popularity of vocal and gimmick entertainment has been able to stop the bands from fighting their way back. To me, it's an indication that this foundation is the beginning of a new band era which possibly could top anything—even the great swing era of the past."

He's just about got us convinced. —jack

Some Fiery Jazz Heard As JATP Hits Carnegie

By NAT HENTOFF

New York—Drama—at one point close to melodrama—ignited this year's JATP visit to Carnegie Hall. That close point occurred in the first show after Gene Krupa had broken it up with a furious drum solo while bathed in a Mephistophelean light.

The crowd wouldn't let Norman Granz continue the concert, shrieking for more Krupa, although Gene had already had an encore. Granz patiently stood on center stage for over five minutes as the whistling, stamping, and roaring refused to abate and he finally threatened to end the concert then and there. The noise continued, Granz motioned backstage, and the house lights went up as the musicians left the stage.

Stunning

This shock therapy stunned the audience into silence at which point Granz came back and calmly pointed out: "We're trying to give you a good jazz concert. I'm not going to have a few idiots spoil it for everybody." That brought him a large round of applause, and the concert continued.

Irritated by the attitude of the noisy minority in the audience during the first show, the musicians themselves were fired to produce in the midnight performance one of the most exciting JATP concerts I've ever heard.

Even subtle, sophisticated Benny Carter stomped through an electric opening chorus that had his fellow jazzmen visibly impressed and Oscar Peterson, during his appearance with the Gene Krupa trio, broke into some striding barrelhouse boogie-woogie. In both shows, particularly the second, Ben Webster and Roy Eldridge were outstanding. Roy's controlled power and hard, crackling tone on both ballads and up tempo blues was a major jazz experience.

Strengthened

This year's JATP has been musically strengthened by the addition of Webster (making his first Granz tour) and Benny Carter. Carter, in a sense, was the dominant instrumental figure in this brace of

concerts. His skilled musicianship and wondrous ease, swing and imagination seemed to serve as criteria during the full-group numbers. And in those concerts in which he alternates with Willie Smith as a member of the Gene Krupa trio, Benny makes the listener forget the absence of a bass, so intrinsically pulsative is his playing. As a final fillip, Carter switches to trumpet in the closer for section backgrounds with Roy and Charlie Shavers.

Also noteworthy in this season's JATP is the Oscar Peterson trio. They're more relaxed and inventive than on any previous tour even though they cannot attain, of course, their best club intimacy in this context. Herb Ellis meets the difficult challenge of replacing Barney Kessel very ably and should evolve into an established jazz artist. Ray Brown, as always, is invaluable.

Any comment on Ella's excellence would be superfluous, but watch especially for one of her new numbers this year—a series of rhythmic additions to *Babalu*. J. C. Heard deserves commendation for his fine rhythmic backgrounds if not for his routine though crowd-pleasing drum solo.

High Point

A high point musically is the ballad section with Carter the most amazing of all in his flow of variations and Flip Phillips displaying in a slow tempo *Making Whoopee* what he's capable of playing when the crowd lets him. Also interesting is the section Granz starkly titles *The Challenges* in which Flip and Ben duel through *Cottontail* after which Roy and Charlie trade gauntlets. Shavers' apparent desire to always be a clown persistently flouts his best work.

Crowd-wise, the favorites are

Flanagan Off Again

New York . . . Ralph Flanagan and his band return from vacation Oct. 15 with an appearance on the Kate Smith TV show. Thereafter Ralph is set for a series of major college dates including the University of Pennsylvania (Oct. 23); M.I.T. (Oct. 30); Cornell (Oct. 31); Queens college (Nov. 2); Pennsylvania State (Nov. 6); George Washington university (Nov. 7); Duke (Nov. 13 and 14); and West Virginia (Dec. 4).

In addition, around the middle of November the Flanagan band will head out towards Ohio territory with dates at Salinas, Dayton, Canton, and Cincinnati.

Krupa, Ella, Peterson, and Flip. I'd list Carter, Ella, the Peterson trio, Roy, and Ben Webster. In any case, this is a stimulating JATP that manages to bridge the difficult problem of satisfying a hyperthyroid audience in need of intense emotional purgation while retaining long sections of first-rate improvised jazz.

Also to be noted is the fact that this year's tour will introduce to many of the younger JATP followers one of the most creative talents in jazz for more than a quarter of a century—Benny Carter. Benny is always not only contemporary but also modern.

In line with that, this new visitor to contemporary Carnegie Hall is appalled at the lack of modern acoustic standards and the visual drabness of one of this country's most famed halls. The New York Philharmonic plays here?

Traubel Leaves RCA

Chicago—Helen Traubel, who is currently making a tour of night clubs, has left RCA-Victor and is being sought after by Capitol, Mercury, and other labels. Star was dissatisfied with material offered her—she wants to do more of the standard tunes, in addition to classics.

Strictly Ad Lib

NEW YORK

On Stage: The Dolores Gray starrer, *Carnival in Flanders*, closed after seven performances. The singing angels who lost \$350,000 included Bob Hope, Bing Crosby, and Hildegard. . . Maxine Sullivan made her Broadway dramatic debut in *Tuke a Giant Step* Sept. 24. . . Two days earlier Ethel Waters began a six-week run in her one-woman show with Reginald Bean at the piano.

Entertainment-in-the-Round: Eddie Fisher headlined the final show at the Riviera Sept. 25. Victor claims an unprecedented influx of initial orders for Fisher's new recording of *Many Times*—more than for any other record in the company's history. . . Most of the newspaper attention given Frank Sinatra's engagement at the Riviera revolved around his marital dissonances rather than on his excellent performance. Frank and Ava became reconciled before the date ended. . . Nat Cole will open at the enlarged La Vie en Rose in November. . . Marge and Gower Champion are at the Persian Room of the Plaza hotel. . . Frankie Carle opened at the Hotel Statler's Cafe Rouge in September with new vocalist, Joan House.

The Jazz Scene: Early next year Victor will issue a set of two LPs consisting of broadcasts of the old Artie Shaw band from Cafe Rouge and the Blue Room of the Lincoln. Advance reports are highly enthusiastic. . . Ed Hall has offered the clarinet chair with Louis Armstrong (Barney Bigard has retirement eyes again). Hall turned it down; too much traveling and too much flying. . . Marian McPartland's expert trio from the Hickory House, with bassist Bob Carter and drummer Joe Morello, may make an LP from the club for Savoy. . . Savoy will soon issue a set of Lennie Tristano trio sides originally made for the now defunct Majestic label.

Willie (the Lion) Smith and cigar cut two albums for Neil Lawrence's new Blue Circle company. . . English pianist Ralph Sharon opened at the Embers Oct. 5 between sets of Artie Shaw's Gramercy 5. . . Charlie Parker sat in with the Woody Herman band at the Band Box and mesmerized both musicians and audience. The club is housing Sugar Ray Robinson, Count Basie, Billy Ward and the Dominoes, the Hortense Allen Dancing Girls and the Hamlin quartet at present. . . On Oct. 8, European traveler Stan Kenton brings his company into Birdland.

Radio-TV: Said the New York Times of Steve Allen's witty NBC-TV late evening program: "Perhaps that is the key to Mr. Allen's new success: he behaves like an ordinary human who went to school, a true TV rarity." . . . Elliot Lawrence will again provide the music for this season's Red Buttons series on CBS. . . Paul Whiteman TV Teen Club, teenage talent show, resumed for the fifth year on ABC-TV Oct. 3.

CHICAGO

The Chez Paree brings in rhumba outfit headed by Chamaco on Oct. 19. The Vagabonds close on the 18th. . . Three Riffs due at the Black Orchid Oct. 26. . . Skinny Ennis makes his first Chicago appearance in a decade with his stand at the Edgewater Beach hotel, starting Oct. 9 for at least four weeks. . . Muggsy Spanier hits the Blue Note for his annual fall stand on Oct. 9. . . Si Paul, for the last seven years the Capitol promotion man in Philadelphia, has taken over the Chicago contact job. He replaces Don Foreman left to become manager of the Ralph Marterie band.

Carl Fontana, trombonist who recently left Woody Herman, playing at the Pla-Bowl in Calumet City with a group from New Orleans fashioned along the small Herd lines. . . Chet Roble and Hoti Michels in their third year at the Sherman hotel's piano bar. A recent guest on the Roble-Studs Terkel TV show was gospel singer Mahalia Jackson, who may soon get a show of her own. . . Former Ringling Bros. Barnum and Baily attaché, Murry Burt, now managing the Omar Room, above the Preview. Downstairs, Bill Haley's Comets and the romping Jimmy Iles quintet have things swinging. . . Rocky Rolfe, RCA-Victor midwest promotion man, upped and married his secretary, Casey Calamari, last month.

Al Hibbler, ex-Duke vocalist, singing at the Cadillac Bar. . . Dizzy Gillespie back at the Capitol and doing his usual top business there. . . Paul Neighbors coasting into the Aragon for a month's stay Oct. 13. Harry James did a four-day repeat there starting Oct. 1. . . Don Cherry, second fill-in for Johnny Desmond on the ABC Breakfast Club, is current, following Pete Hanley. . . Russ Facchine, former veep and director of General Artists Corp., left on the Constitution Oct. 5 for five-week talent hunt in Switzerland, Italy, and France.

HOLLYWOOD

DANCE BEAT: Charlie Fisk and band held over for current headliner Carl Brisson at the Statler Terrace Room. An excellent hotel and show band headed by a personable young trumpet player. . . Palladium reading the "Welcome Home" signs for Billy May and bandsmen, who follow current Ray Anthony with a three-weeker starting Oct. 13. . . Teddy Phillips band in first west coast appearance with stand at Coconut Grove Sept. 29 to Oct. 27. Harry James follows. . . Geri Galian and his Latin swingers now sharing stand at Beverly Hills hotel (Palm Terrace Room) with the mariachi band (and the *Down Beat*—Hollywood office will give a free subscription for the best 250 word description of mariachi music reaching this office not later than Nov. 1).

JAZZ BEAT: George Lewis and his troupe of veteran New Orleans jazzmen, here for the Sixth Annual Dixieland Jubilee (Oct. 3) also doing a month's stand at Beverly Cavern while Kid Ory's oldtimers move up to San Francisco. . . Ella Mae Morse back in town for a run at the Tiffany club starting in late September. Was backed by Red Callender trio (Red, bass; Joe Rotondi, piano; Bill Douglass, drums). . . Red Nichols, who holds a lineup like no one these days, back in the Royal Room with Bill Woods, clarinet; Joe Rushton, bass sax; Rollie Culver, drums; Walt Sheets, piano; King Jackson, trombone. . . Gerry Mulligan drew six month's pact and three-year option with L. A. county jail. . . Boy-to-watch: Jimmie Maddin, an excellent musician (sax) whose trio at Hollywood's Mural Room is a great little show crew, with Jimmie himself a good bet for TV as an entertainer.

NOTABLE QUOTES: Ray Brown in the L. A. Daily News re rhythm and blues blasters: "One could take an ape from the zoo, give him a tenor sax, and teach him to blow passable rhythm & blues go-go-go stuff within a fortnight."

SAN FRANCISCO: Red Norvo cut an LP for Fantasy records following his date at Paek's here and before he left for Salt Lake City. Included were original tunes by Red Mitchell and Jimmy Raney. . . Essex Scott (Lord Essex) back in the Bay Area. . . Bob Colvig, KSFO staffer, has started a new jazz show nightly on the station from 10 to 12. . . Fantasy plans

an LP by Cal Tjader for this fall. The Billy Eckstine show disappointed by doing less than \$7,000 net in San Francisco and Oakland and less than \$4,000 in Sacramento on a Saturday night. Show was a great production, however, with Dizzy Gillespie, Ruth Brown, Basie, and B. all pleasing the crowds. . . James Moody playing one-ners in (Turn to Page 20)

Caught In The Act

Helena Traubel, Chez Paree, Chicago

Miss Traubel is making her nightclub entry at the height of her career and assuredly, from the reaction of the first-nighters and this critic, there is no diminishing of her vocal and dramatic powers. Moneywise she could do better on the concert stage or in other amusement fields. Thus it can only be the desire to reach another audience and a new field.

There was no condescension in her presentation, and her choice of material (while perhaps not the usual fare for cafes) was so well done that it brought table rappings and cheers—certainly not a familiar reception for arias from *Aida*, *Madame Butterfly*, *I Pagliacci*, and a song usually associated with baritones, the *Toreador Song* from *Carmen*. As an opener the diva gave a gay sweep to *Tales from the Vienna Woods* and then took some of the hackneyed over-dramatic veneer from *I Believe*, with a simple rendition of the tune. The presentation of the not-often-heard (at least in nightclubs) selections from the operetta, *Song of Norway*, brought rapt attention. Her one sop to popular taste, *No Other Love*, is her only poor offering and could easily be dropped. The star's comedy flair got full rein when she did *Bill Bailey*, complete with strut-away, and *St. Louis Woman*, in contrast, seemed to gain new dramatic meaning.

After her encore and begoff speech

Jane Powell, Coconut Grove, Los Angeles

Miss Powell is the first film personality of her magnitude in that field to make a personal appearance in the "home town" since the trend to nitery work by screen performers got under way. Those who have become a bit weary with her frozen winsomeness in films, will find her pleasantly refreshing on the in-person circuit.

Her vocal deficiencies are not so obvious in this setting, or possibly are of less consequence, and her presentation of songs ranging from good popular ballads (*Falling in Love with Love*) to a round with opera (*Jewel Song* from

Frank Sinatra, Riviera, Fort Lee, N.J.

The crowds who turned Bill Miller's Riviera into a combined diamond mine and mink farm on Frankie's fabulous opening night here were a little more mature, far more sophisticated, and infinitely more neurotic than the blithe teenagers on whose bobbysox the Sinatra name ankleed its way to fame a decade ago.

Correspondingly, the Sinatra who sang for them is a different man, one for whom many headlines have rolled through the presses and whose life and loves, according to his unkind critics, have taken their toll of the once irreproachable Sinatra sound.

The Riviera opening, attended by every other singer from Mel Torme to Lena Horne and every comedian this side of the Palace, gave a little to these critics, among whom we have occasionally been numbered. While Frankie's grip on a tone may not plant the half-Nelson it could establish in 1943, his control of an audience and his



(Caricature by Ben Cohen)

Helena Traubel

the artist added a simple but potent touch when, with the house lights dimming, she walked slowly to the exit, singing *Brahms' Lullaby*, a perfect ending. Phillips Moody did a sock job as her accompanist. Joey Bishop filled the comedy slot very well and the Mayo Brothers received hefty applause for their tap work.

Faust is certainly good enough for the supper room set, and music critics should stay off this beat, anyway. Only her tortuous struggle with something aimed at being "jazzy" (*Gonna Leave You Baby*) seemed a bit too strained for everyone.

Paul Neighbors' band, one of the most successful straight dance bands in the business (directed by the singer's personal arranger-accompanist, Earl Brent, during her numbers) performed competently in both departments.

way with a song are beyond such cavils.

For exactly an hour by Nat Cole's stop-watch, Frankie wove his way from one great standard tune to another, never pausing even to talk to his audience except before the last couple of tunes. His idea of carrying his own nonet along with him worked beautifully; the arrangements allowed the string quartet to swing on *I Get A Kick Out of You*, but provided the right soft setting on the ballads.

Frankie, like more and more singers, knows the value of a verse. He also knows the merit of some of the great tunes associated with his early years, and it was not surprising that his hour was all the more effective for its failure to include a single current song. With material like *Little Girl Blue* and *Violets For Your Furs* and *I've Got A Crush On You*, who needs to cry in the chapel?

Perspectives

Time Is Right For Dizzy To Click As Bandleader

By RALPH J. GLEASON

When the Billy Eckstine concert came to the Bay Area in mid-September, it gave all of us here an opportunity to witness something we hadn't seen in years—Dizzy Gillespie leading a good, big band.

Diz played all too few numbers with the Basie band, but when he was out in front of that marvelous group, he was a leader again and he looked and acted the part. It was wonderful. Here is undoubtedly one of the greatest talents in modern music. It is a crying shame that there isn't something within the music business that can be done to put Dizzy where he should be again—leading a big band.

One of the Best

This man is not only one of the best showmen to come along since jazz came out of New Orleans, but he shows when he blows that he is still the greatest of them all.

When you stop to consider it, who are the other jazz trumpeters today that can assume duty as bandleaders? Where are the men of modern music? You don't see many behind Dizzy.

It was really only an accident of history that kept Diz from making it as a big bandleader. I know that many who were associated with him during that time will say "Whaaaaaat?" But it's true.

Time Not Right

Things were yet to come. The time was right but not for Diz. Now, it might be different. The things that his band played that were so harsh to ears of the Jimmy

Cannons of this world have been made more palatable by dilution, as Les Brown has proven.

Diz, himself, behind his dark glasses and underneath his beret, is older now. Great and acid minds down the centuries have shown that you can tell the public the truth if you make them laugh at the same time. And Diz can make anybody laugh. And does.

Dices Did No Good

Diz hasn't been out here in three-four years. He might just as well not have made any records, as the ones he did make, good though they may have been, were distributed somewhat slimly on the coast, and the public didn't hear them. Yet the people liked Diz—people who probably wouldn't have gone out to hear the band that cut *Ow*.

I wish the music business were set up these days to allow a backer to subsidize a band. This would be a great time to try something that could be a tremendous hit.

With the proper backing and the proper counsel Dizzy Gillespie could still attain his proper place in the music business. He already has it in the hearts of the fans. He should have it in the eyes of the public, too.

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Films In Review

(Current pictures of interest to the outside world are listed below. Films of outstanding musical interest are dealt upon as such as they appear.)

The Band Wagon (Fred Astaire, Fredi Astaire, Jack Buchanan). Rating: ★★★.

Another Technicolor film musical based on the familiar back-stage formula with some slight variations. Songs (*Dancing in the Dark*, et al.) are from the series of successful Arthur Schwartz-Howard metz stage musicals of the late Twenties, but they hardly get worthy presentation.

Little Boy Lost (Bing Crosby, Nicole Maurey, Claude Dauphin, Christian Fourcade). Rating: ★★★.

Bing Crosby, in one of his best "straight" roles to date as a U.S. newsman who returns to France to seek the seven-year-old son he has

not seen since birth, and whose mother was murdered by Nazis during the occupation. Not a musical, but there are some well-written and neatly integrated songs (Burke and Van Heusen) with French lyrics that Bing tosses off in his still imitable off-hand manner.

The Caddy (Dean Martin, Jerry Lewis, Donna Reed, Fred Clark, et al.). Rating: ★★★★★.

Martin and Lewis at their finest, and far above their previous pictures in all respects (with special appeal for golfers) and with a set of songs (Harry Warren and Jack Brooks) that have real quality. The ballad, *You're the Right One*, ought to be breaking for a hit by the time this appears. The novelty number, *That's Amore*, done by Martin in the picture, will also go big via his own Capitol recording.

Gentlemen Prefer Blondes (Marilyn Monroe, Jane Russell, Charles Coburn). Rating: ★★★★★.

Marilyn Monroe and Jane Russell as up-to-date versions of those little girls from Little Rock who go out for what they want and get it. The top songs (Leo Robin and Jule Styne) from the stage

production, and much of its spice. Probably Hollywood's top film musical of the year. (*Down Beat*, Sept. 9.)

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

A bright and unpretentious little musical in which Ray Milland pounds the drums to soundtrack recorded by Johnny Williams. Milland also sings, and not badly, *These Are the Things I Remember* (Lee and Washington).

Readers Always Write

Down Beat—Hollywood: Who scored the music in the Ray Milland opus, *Double Indemnity*? . . . The score was similar in type to composition used as the theme for *Dragnet*. Where can I obtain a recording of the music used in *Double Indemnity*?

James Robert Hooper
Pittsburgh, Pa.

James—It was Fred MacMurray, not Ray Milland, in *Double Indemnity*, in case it matters. The music was by Miklas Rózsa (*Spellbound*, *Place in the Sun*, et al.). No phonograph records available.

Down Beat—Hollywood:

I think my sporadically constant (or constantly sporadic) readership of *Down Beat* entitles me to a bit of free information. Any records of Victor Young's composition for *Scaramouche* available? I saw the movie five times—four of them to concentrate on the music and liked it more each time. Not so rectangular, I also dig Brubeck, Mulligan, Bill and Eddie, etc. Soon, please?

Gerald Mann
New York, N. Y.

Gerald—Vic Young was very pleased when I read your letter to him. He has not recorded any of his music for *Scaramouche*, himself, but plans to, soon. Meantime, his *Scaramouche* theme, with lyrics by Edward Heyman, has been published and recorded as *My Heart's Desire* by Victor Marchese with the Jeff Alexander orchestra on the MGM label.

Down Beat—Hollywood:

Please tell me if Vera-Ellen has ever made any recordings? In all the "soundtrack" albums I've bought of her pictures, *Words and Music*, *The Belle of New York*, *Call Me Madam*, etc. someone else has done the singing. Has she sung at all in any albums or pictures? Where, if possible, can I get a recording of her voice? Being away from things as I am in Korea . . . I certainly would appreciate any help.

Pvt. Leo Polaski
c/o PM, San Francisco

Pvt. Polaski—Vera-Ellen just doesn't sing, ordinarily, but if you and the boys in your outfit write her c/o MGM Studios, Culver City, and tell her how much you want to hear her voice, perhaps she might

Filmland Up Beat



Teresa Brewer and Guy Mitchell

Guy, Teresa Sparkle In 'Redheads From Seattle'

(Jumped from Page 1)

smoothly before the camera, if a bit self-consciously, and he has a good Guy Mitchell-type song (note that Paramount arrangers shrewdly included the French horn flavor) in Bob Merrill's *Chicka-A-Boom*, already rolling on a Mitchell phonograph record. The Bell Sisters are cute, albeit a bit precious, in a burlesque of the oldtimer *Take Back Your Gold*. Hoagy Carmichael and Johnny Mercer turned in a good ballad in *I Guess It Was You All the Time*, shared by Mitchell and Miss Brewer.

But the real spark in *Redheads*

do a little recording especially for you and send it to you. Her vocal doubles: *Call Me Madam*—Carol Richards; *Belle of New York*—
(Turn to Page 12-S)

is unquestionably Teresa Brewer (who also came out well on the special songs written for her by Paramount's Jerry Livingston, Ray Evans and Mack David). She is in fact the only performer in the picture who never appears slightly embarrassed by it all. Not only does she smack over a performance worthy of a seasoned actress, but her film debut will thoroughly delight the millions of record-buying fans who never have seen her in person.

SOUNDTRACK SIFTINGS: Hugh Martin, longtime arranger and personal accompanist to Judy Garland, who came out from New York to do the vocal scores on her songs in *A Star Is Born*, flew back to N.Y. after a squabble with Judy during a pre-recording session. Camera work starts this month, with James Mason in role played by Fredric March in original Janet Gaynor version . . . 20th-Fox wants Frank Sinatra for a top role with Marilyn Monroe and Dan Dailey in Marilyn's upcoming starrer there, *Pink Tights*. Thanks to his five-star smash as an actor in *From Here to Eternity*, the erstwhile problem-boy is again Hollywood's darling . . .

Warner Brothers bought out the contract given Peggy Lee at the conclusion of *The Jazz Singer*. Movietown gossippeddlers have it that pressure was brought by Doris Day, WB's biggest money-maker, who couldn't see another singing star on the lot. It is positively not true . . . Dave Rose doing a musical featurette at Universal-International with his concert-style orchestra . . . And Spike Jones and cohorts, who haven't appeared in a picture for five years, report to the same lot this month for a spot in an Abbott & Costello opus *Fireman Save My Child*. Spike will also play the role of a fireman in the days of horse-drawn fire engines . . . Cornel Wilde who played and fingered Chopin (to Jose Iturbi recordings) so skillfully in *A Song to Remember* repeats as Chopin in Columbia's *The Story of Franz Liszt*.

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Counterpoint

By NAT HENTOFF

The problem of the experimental jazzman is always with us. But never before has it been so necessary to provide him with at least a degree of the time and security he needs to think and to create. Jazz is at the beginning of a new stage, involving more complex requirements of form and general theory, than at any time in its history. It's not easy to cope with these requirements while worrying along from gig to gig or undergoing wearisome road tours.

It is true that experimental classical composers and aspiring instrumentalists don't have it easy, either, but at least they benefit from musical foundations throughout the country. Hundreds of scholarships are awarded each year, and scores of grants and commissions are given young composers. Compared to the jazzman, the young classicist has much more support from the community in his attempts to grow in and through his art.

Jazzman Rates A Break

Certainly by now the jazzman also deserves this kind of consideration. Jazz is America's uniquely valuable contribution to world music, and more classical teachers, composers, and performers have begun to realize this. Isn't it about time the established foundations did, too? Isn't it about time they re-evaluated their conceptions of the kind of music that deserves the support of scholarships, grants, and commissions?

If a scholar can receive a Guggenheim grant of some \$6,000, as one did a few years ago, to investigate the court costumes of 16th century Spain, a creative jazzman of proven merit might well be entitled to a similar sum to investigate the viable potentialities of musical communication in our present society.

Schools Can Help

I know that many members of the academic community, faculty as well as student body, read this magazine. They, too, can aid in bringing to the attention of the music departments of their universities the great need of young jazz innovators for time and se-

curity to contribute to the evolution of jazz.

If the University of California can engage the excellent Griller Quartet as quartet-in-residence, and if other universities can make similar arrangements with classical groups, is it so unreasonable to indicate that John Lewis and Lennie Tristano are qualified to be jazzmen-in-residence at leading universities?

Not only would this kind of arrangement be extremely important to help the work of Lewis or Tristano grow, but they in turn could contribute valuably to the musical life of the universities.

A Neglected Study

In addition, the music conservatories have seriously neglected the study of jazz. A few have made small beginnings—Juilliard, for example, in its enlistment of Teddy Wilson. But no major conservatory has a jazz faculty of the size and stature it should have. And these faculty positions could give a Charlie Mingus or a Max Roach time to further his own studies, to experiment within jazz, and to correct a major flaw in most contemporary classical performers.

Except for keyboard artists and a few interested in jazz, most

young conservatory graduates cannot improvise fluently—certainly not with the sense of music as living, flexible, personal language that the jazzman has. Most of these classical graduates may never have to improvise professionally, but the added knowledge of music that a thorough grounding in improvisation provides will make them far better classical musicians.

A Fond Hope

This problem of providing the experimental jazzman with time and security is also a matter for the newly formed Institute of Jazz Studies to act on. I hope Professor Stearns and his colleagues will realize—once they have the funds—that however interesting a research grant would be on the nature of American Indian influences on the music of 19th cen-

tury New Orleans, it would be much more valuable to allow men like Dave Brubeck or Charlie Parker or Lee Konitz or Oscar Peterson a year or more to write, to play as they want to, to think about jazz and their place in it.

I'm all too aware that these suggestions are tentative, long-range, and perhaps more possible than probable. I'm also certainly aware there may well be more immediately applicable, more concrete ideas. I'd certainly like to hear from any of you who have such ideas.

And it might be well for all of us to realize that, while much has been written—and rightly so—on the lack of maturity of some of our jazzmen, so little has been written on the lack of maturity with which they have been treated by our society.

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Wartime Shellac Shortage Started Hi-Fi Ball Rolling

By ROBERT OAKES JORDAN

Since Edison, phonograph records have given the public repeat performances of their favorite artists. Never have the performances been as realistic as they are on today's recordings.

In the beginning, the recordings were little more than memory stimulants. The collector bought the latest Caruso or Bix disc, played it, then had to remember how they really sounded in person. There was only a vague resemblance between the two.

Shellac Improved

With the advent of electronics, shellac recordings got better. The public demanded still better recordings, and steady improvements were made until World War II cut off the supply of shellac from the Far East. The wartime development of plastics opened a new field in vinyl plastic recordings.

The use of this versatile material was the beginning of true high-fidelity recording, because it not only takes an accurate impression but retains it after repeated playing. It also made the technique of microgroove recording possible.

Players Kept Pace

Soon the records were so good that most of the standard phonograph equipment could not do them justice. Wire recorders failed to live up to expectations. Then the tape recorder succeeded, and fired the imagination of the record-buying public.

Disc-playing equipment caught

up technically with tape and record recording, and all took their place in the trend towards true high fidelity recording. This trend was continued by the recording companies because of the interest shown by a more discerning audience.

Our favorite artists were now available on records and tapes that reproduced with an almost "in the presence" realism. This move began in the classical field and was soon followed by the "pops." The vivid "pop" artists were a natural for the high fidelity recordings, and "pop" collectors were even quicker than others to demand better recordings.

Everyone Benefits

Rising standards have helped everyone—the artist, the listener, the recording men, and the high



fidelity equipment manufacturers. Every record buyer knows and uses the term "high fidelity." Once used to these high standards, he has accepted nothing below them, and his purchases of millions of records and high fidelity equipment to play them on prove that quality is what he wants.

The search for more and better high fidelity recordings produced the brand new sound thrill of the binaural method. Binaural (two-channel) recording has proved to be an even closer approach to higher fidelity. Experiments in both records and tapes have been performed with tremendous success. The exciting possibilities of this new field have just begun to open.

Single Channel Sound

The present high fidelity recordings, as good as they are, can re-

produce accurately only whatever sound is presented to its single microphone channel. In this system, the orchestra or vocalist is recorded through only one channel, although more than one microphone may be used at the sound source.

The full spread of the music is played back through a one-channel loudspeaker system, bunching the sound. The width of the orchestra is lost in reproduction; the fidelity of realism is absent.

True, modern high fidelity recording will reproduce sounds accurately, and one or more loudspeakers will give you good sound coverage over a wide range of frequencies and volume, but it will not give you true instrument and voice space relationship.

Binaural Gives Width

In reality, each of your ears hears different sounds from slightly different directions, which add together to give you an audio-image. This fact is recognized in the binaural system, which gives you stage-wide sound through several individual microphone channels.

The violin section will play through a separate channel and loudspeaker system; at the same time, the cellos are heard through their separate channel and loudspeaker system, in the same space relationship as the original performance.

Several Vantage Points

In binaural recording, sound is picked up simultaneously at several vantage points, and fed into a two-channel recorder. It is reproduced through separate amplified channels, with loudspeakers for each placed so that they cover in the proper sequence the position of the orchestra.

Thus, each ear hears what it would have heard at the original performance. Binaural high fidelity recording uses this principle of dual ear listening to add realism in depth, width, and perception, which is, after all, the goal of all high fidelity recording.

The equipment for binaural recording and reproduction is still very expensive and the record supply quite limited, but the price of new developments comes down in time. But no matter what the future of binaural methods, we will continue to enjoy high fidelity recordings that approach perfection technically as well as artistically.

A Hi-Fi Bibliography

A number of books have been written recently about high fidelity and the reproduction of sound. Here is a list of four that *Down Beat* recommends as solid, easy-to-read reference works on the subject. All are available; publishers are listed.

High Fidelity Simplified, by H. D. Weiler, Publisher—John F. Rider, 480 Canal St., New York.

Make Music Live, by Greene, Radcliffe, and Scharff, Publisher—McBride Medill Co., 200 E. 37th St., New York.

Home Music Systems, by E. T. Canby, Publisher—Harper & Brothers, 49 E. 33rd St., New York.

Saturday Review Home Book of Recorded Music and Sound Reproduction, by Burke, Kolodin, and Canby, Publisher—Prentice Hall, 70 Fifth Ave., New York.

Did You Know: That though high fidelity became "public property" only about five years ago, more than one million hi-fi sets have been purchased or assembled in that time?

SOUNDCRAFT

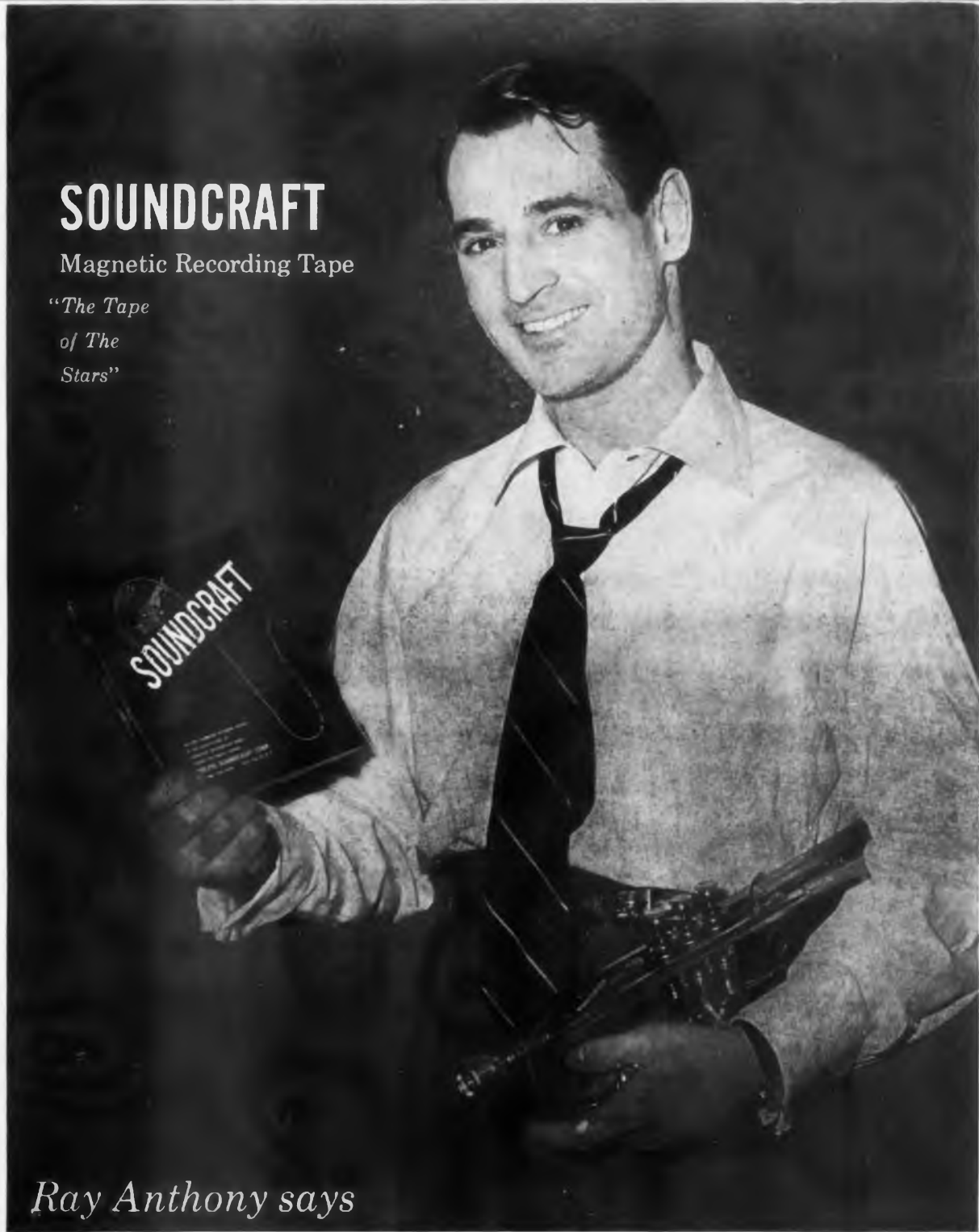
Magnetic Recording Tape

"The Tape of The Stars"

SOUNDCRAFT

Ray Anthony says

"For Clean Sound Try High Fidelity Reeves Soundcraft Recording Tape"





NEWLY INTRODUCED Admiral high fidelity combination has AM and FM radio and professional type record changer. Utilizing 20 tubes, a two way, dual-speaker installation, power amplifier, and record equalization system, the instrument is said to reproduce the full range of tones from 30 to 16,000 cycles.

Hi-Fi Flashes

A new coaxial loud speaker, the result of five years of continuous experimentation and testing, has been developed by the Stephens Manufacturing corporation, Culver City, Calif., according to a recent announcement from the firm.

The new speaker has been designed to improve and extend frequency responses, the announcement said.

The 206AX, the designation given



The Stephens Speaker

to the newest unit in the Stephens Tru-Sonic line, employs 7 1/2 pounds of Alnico V magnet in a round pot structure. Other features include: a new diaphragm with a new high frequency throat construction, and an aluminum die-cast frame incorporated into the 206AX speaker to increase rigidity and reduce the possibility of warping.

Newark Electric Company has just published a comprehensive parts catalog containing the latest in electronics. Originally scheduled for early September release, its publication was held up in order to incorporate the many price and model changes made throughout the electronics industry during September.

This 196-page book, known as The Complete Electronics Reference Book, contains thousands of items for industry laboratories, high-fidelity, radio and television. Whole sections are devoted to test

equipment, industrial equipment and supplies, high-fidelity systems and components, television chassis, accessories and antennas (including the very latest UHF antennas and converters), tape and disc recorders, phonos and changers, P.A. and intercommunication systems, books, tools and the latest in amateur equipment. Wherever possible, the complete lines of nationally-known manufacturers are listed. For your free copy write to Dept. DB-11, Newark Electric Company, 223 W. Madison St., Chicago 6, Ill.

A new stylus-checking device has just been announced by the Audak company, New York. It is the "Stylus-Disk," a record made of a specially compounded, soft material, said to be highly sensitive to erosion.

The manufacturer explains the checking method as follows: "Grooves are recorded eccentrically, introducing considerable thrust, first on one, then on the other, side of the stylus, during each revolution of the 'Stylus-Disk.' Thus, any worn or defective stylus will scrape the delicate surface of the grooves,

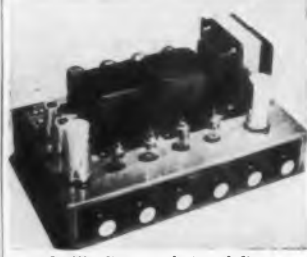
leaving a positive, visible indication . . . Neither the cartridge nor the stylus need be removed for the test." Full information may be obtained by addressing Audak Company, 500 Fifth Avenue, New York 36, N. Y.

A new compact tape recorder has been introduced by the Lion Manufacturing Corporation, Chicago. Major feature of the new recorder is "its ability to perform without being dismantled," the manufacturer states. The small control panel is all that need be opened before the recorder is ready for operation.

The recorder reportedly will play for 16 consecutive hours. Current plans call for the manufacture of three models: for home, commercial, and military use.

Lion has also introduced a mobile cart for use with its remote-control television set.

"The TV cart facilitates the movement of the set from room to room in institutions and will be of considerable assistance to attendants, aids and nurses," an announcement said. Full information on both these new items is available by addressing Lion Manufacturing Corporation, 2640 W. Belmont Ave., Chicago, Ill.



Bell's Binaural Amplifier

Bell Sound Systems, Inc., has just announced a new binaural amplifier which it describes as "the first that is completely self-contained." It may also be used in the playing of conventional records and tapes. For further information address Bell Sound Systems, Inc., 74 E. Long St., Columbus, Ohio.

"The first all-electronic, fully automatic high-fidelity music and voice tape recorders" have just been announced by the Ampro corporation, Chicago.

The firm, manufacturer of 16mm sound motion picture projectors and tape recorders, also introduced a matching console speaker cabinet for extended range reproduction.

Two models, the "Celebrity," and the "Hi-Fi," feature a new electromagnetic "piano key" control sys-

tem, in which solenoids operate all controls, spokesmen for the firm said.

Model 755, the "Celebrity," with a tape speed of 3 3/4 inches per second, has a reported frequency response of from 30 to 8,500 cps. Playing time with dual-track operation is two hours. Model 756, the Hi-Fi, is described as having a tape speed of 7 1/2 inches per second, and frequency response of from 30 to 13,000 cps. Playing time on a seven-inch reel is up to one hour, with dual-track operation.

Both machines have complete electro-magnetic, push-button operation.

Fisher Radio Corporation has announced a new hi-fi AM-FM tuner with a two-band superheterodyne circuit for independent AM and FM reception. Frequency re-

sponse is listed as from 20 to 20,000 cps and distortion at less than 0.4 percent for one volt output. Descriptive material may be obtained by addressing Fisher Radio Corporation, 41 E. 47th Street, New York, 17, N.Y.

The new Bell Model 3725-B 25-watt general-purpose amplifier features plastic dial pointers which glow when the unit is in operation and are indirectly driven from six control knobs located beneath the panel, the manufacturer has announced. It comes in a chrome-trimmed all-steel case with sloping, lighted control panel, has a frequency response listed at from 30 to 18,000 cps. Full information may be obtained from Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

Discs For Students

You Star On These LPs

New York—Classic Editions has inaugurated a new series of LP records called Music Minus One. Aimed at the amateur musician who'd like to play for kicks with professionals, the series omits one instrument on the record, but includes—at an extra price—the score for the missing part.

For example, the first of the MMO releases is Schubert's *Trois Quintet* and you can select a set complete except for the cello, violin, double bass, viola, or piano parts—depending on what you play.

The MMO series differs from the earlier Columbia Add-A-Part records in that the new discs are LPs. The records will be made by members of the New York Philharmonic and include metronome markings.

Future releases include works by Schumann, Brahms, Mendelssohn, Ravel, Mozart, Schubert, and Beethoven.

One dour observer wondered what would happen if an amateur becomes proficient enough to charge admission to his home sessions. Does he join the AFM?

High Fidelity SOUND SYSTEM CABINETS

Our experience and accuracy produces maximum results.



Jensen

model shown \$195.00 (62" x 38" x 25")

1. For commercial or home installation
2. Furniture veneers or painting models
3. Also smaller size corner folded horns
4. Shipped anywhere—all sizes in stock

Matching component cabinets. Write for additional information.

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HOLTON OIL

Superior spreading power, slower evaporation, uniform consistency—Holton Oil tests best for easier speedier instrument action.

25c with swab applicator
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BUY IT AT MUSIC DEALERS EVERYWHERE

TOP NAMES IN JIVE AND LONG HAIR USE PENTRON



Felecia Sanders PICKS PENTRON TAPE RECORDER

Famous recording artist says:

"For true reproduction of tone there's nothing finer"

No wonder Pentron Tape Recorders are the choice of the nation's leading artists. Pentron satisfies every professional requirement for perfecting voice and instrumental techniques. They reproduce with lifelike realism all tones from resonant lows to crystal-clear highs. When a celebrity compares a Pentron side by side with other tape recorders—4 out of 5 times the choice will be versatile, lightweight Pentron. A complete range of accessories is available.

See and hear ALL the Features that make Pentron the Best Recorder Value—at the Audio Fair, Room 711, Hotel New Yorker, October 14 to 17.

Weights only 27 pounds.
\$189.50 list
4-hour reel adapter extra.

MODEL 9T-3C MULTI-SPEED TAPE RECORDER

Push-Button 2-Speed Selection for 1 or 2 hour performance. Over 4 hours with 10 1/2" reel adapter. "Edit-Ear" Control corrects recordings while playing. Fastest Rewind-Forward Speeds for quick selection. Frequency Response equals that of high priced recorders. Interchangeable Heads for standard or broadcast use.



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Canada: Atlas Radio, Ltd., Toronto

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City _____ Zone _____ State _____



"Better make sure first that it's equipped with a Jensen needle."

Assembling Hi-Fi Unit Is A Simple Process

(Ed. Note: Though they may look complicated, high fidelity systems are not difficult to assemble. Here are the specifics of putting one together, from Max Miller, regular Audio Workshop columnist for Down Beat.)

I am assuming that you are setting up new equipment for the first time, and have selected compatible equipment. The components should be organized in the following manner. The amplifier, speaker, and speaker enclosure are the first to be connected. If you didn't buy a speaker already mounted in an enclosure, that's your first job. It's a simple procedure, and all manufactured enclosures carry instructions for the mounting.

The first connection you'll have to make is from the amplifier to the speaker. If the output connections on the amplifier are of the terminal strip type, connect one wire from the terminal marked by the letter "C" to one of the speaker connections.

Connect another wire from the remaining speaker connection to the number on the amplifier's terminal strip that matches the voice coil impedance of your speaker (it will be either 4, 8, or 16 ohms). This will hold true in most cases for amplifier to multiple speaker connections, also.

Examine Input Jacks

If the amplifier and speaker are to be used with a record player, examine the amplifier input jacks

and read your instructions as to which jack has the proper matching input for the type of cartridge on your player. The connecting cable from record player to amplifier is usually supplied with a standard plug-to-input jack.

The motor power line on the player should be plugged into the receptacle marked A.C. that's found on most amplifiers today, and will turn off the record player at the same time the amplifier is turned off. If the A.C. receptacle is not present, plug the player into a wall socket.

Radio Tuner

If an AM or FM radio tuner is to be used instead of a record player, it will include the proper connecting cable and plug which should be connected to the input jack marked "Tuner." If you are using an amplifier that has no controls and was designed to be used with a tuner, the record player input will be located on the tuner.

If you wish to reproduce tape recording or television audio through a hi-fi system in addition

Editorial

Early this year, after long deliberation, *Down Beat*, in a modest fashion, added a high fidelity section. The decision was arrived at only after we had determined conclusively that this was strictly within our province of covering every

healthy portion of the basic high fidelity advocates, and that the readily recognized the advantage of high fidelity sound reproduction.

One other important factor emerged shortly after the hi-fi section was inaugurated. Many people throughout the country wrote us asking for more information of high fidelity—information written to a layman rather than to an engineer audience. This we have attempted to do.

There is no question that the average music fan, when exposed to high fidelity, readily appreciates its many advantages, and thus becomes a potential customer. But too few of these people are exposed to the subject, and it is in this respect that the industry can do worthwhile job.

The Sight and Sound Exposition in Chicago last month drew a record-breaking 21,000 or more persons, all of whom appeared singularly impressed by what they had heard and seen. But a good percentage of them left the Palmer House still uneducated—still in the dark about the workings of the mysterious method of reproducing sound in a manner never before believed possible.

We are of the mind that these public exhibitions in behalf of high fidelity are most necessary. But we would like to suggest one addition to the shows; the addition of short film which could be shown to all who attend before they enter the exhibit area. This film would serve to quickly explain, and display, the basic components of a high fidelity system, and thereby allow the visitor to more intelligently study those items on display.

In this issue of *Down Beat* we have expanded our hi-fi section and included the first comprehensive buyer's guide. In future issues we will endeavor to continue to bring you the important new developments in the field, as well as the regular high fidelity feature thereby assuring you good reading—and tips to better listening.

—norman scies

Before you invest in a radio-phonograph . . .
get the facts on high fidelity from
the world's best listener—**Mr. Deems Taylor**



High Fidelity Music System in the home of Mr. Deems Taylor

"Whether or not you are a serious student of music, I think you will discover that one of the great advantages of buying High Fidelity units is the amazing flexibility of installation it affords. You can spend as much or as little as you desire—and you can exercise your imagination and talents for design."



Send for this
"How To Do It" Booklet
By DEEMS TAYLOR



Freedom of design is just one of many reasons why those who know music best have long been at home with High Fidelity home music systems by Craftsmen. For when you buy Craftsmen units you also buy the freedom to choose only those units your needs dictate. You buy the means of bringing into your home the thrilling realism of a live musical performance. And best of all—the cost is far less than you might imagine.* Visit your Radio Parts Supplier today for a demonstration of distinctly better listening.

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America's foremost music authority tells, in simple, non-technical language, what High Fidelity means to music lovers. Tells how to assemble units . . . how to buy and install them. Illustrations of many typical installations. 24 pages in color. Write to: The Radio Craftsmen, Inc., Dept. K10, 4401 N. Ravenswood Ave., Chicago 40, Ill. (Enclose 10¢ to cover mailing and handling.)



high fidelity by craftsmen means distinctly better listening

The Radio Craftsmen, Inc. World's largest exclusive makers of high fidelity radio and television equipment

Hi-Fi Needs Public Push

(Jumped from Page 1)
are used to demonstrate even the most expensive equipment. A good hi-fi set can be appreciated as much in a tiny area as in spacious quarters.

Price has been one of the big deterrents in hi-fi sales. Most persons seem to believe that it takes a thousand dollars or more to purchase high fidelity systems. This is not true, and unfortunately articles on hi-fi in several of the monthly magazines dwell more on elaborate systems that cost many hundreds of dollars, freak speaker setups, and gold-plated equipment than they did on the fact that an excellent hi-fi system can be assembled for \$150 and less that will fairly pour quality sound into your room.

High fidelity will enable you to hear music reproduced in your own home with the realism you'd hear in a concert hall or recording studio. You'll hear nuances in your LPs and EPs—pops, jazz, and classics alike—that you didn't know were there—the ring of a triangle, the resonance of a bass drum, each horn in a tightly-mute brass section, or the rich thickness of an expert sax section.

High fidelity is on the verge of becoming big business. But until the public learns that you need not belong to a tight cult of experts to appreciate hi-fi, that you don't need a trained ear to listen to it, and that excellent hi-fi systems are within economic reach of the average person, high fidelity will be looked upon as strictly a luxury item and not as a necessity for every music lover.—jack tra

How—And Why—To Purchase That Home Tape Recorder

By Oliver Berliner

How many times have you heard people say, after making a home disc recording of someone's voice or music, "It sure doesn't sound the same." Until recently, home recorders have never enjoyed much popularity, probably because of the limited quality plus high purchase price and operating cost, and relatively high operation complexity.

With the advent of the tape re-

recorder, these difficulties have been largely eliminated. Nevertheless, the question arises as to what a tape recorder can do for the high fidelity music enthusiast.

The tape recorder allows the audiophile to do something that none of his other pieces of equipment allows—to become a part of the music; become creative. Perhaps we can say that it brings him one step closer to the original source, that which we are trying to re-

produce faithfully.

To make the recording, himself, even if it is only to dub a record, not only provides the recordist with an opportunity to inject his ideas into the recording, but gives him a deep sense of satisfaction—a feeling of accomplishment, of being an insider. Frankly, the audiophile deserves this opportunity and should take advantage of it now that he has easy access to the means, for he is probably the most interested in, and appreciative of, good music reproduction, especially if he is a musician.

How To Buy

So now that we have accepted the tape recorder as an important component of our high fidelity equipment setup, let us now consider the important, sometimes critical, requirements of the tape recorder that we will buy.

Disregarding price for a moment, to me the primary consideration is not frequency response (range) or distortion, as one might mistakenly believe; it is constancy of the drive system—whether the recorder has noticeable "wow" or flutter. One can tolerate a little distortion and reduced frequency range far more easily than he can a piano note that "twangs" because of momentary speed changes in the recorder.

Unfortunately, manufacturers of

home recorders have encountered extreme difficulty in reducing flutter, which will vary from recorder to recorder, and brand to brand. One way to test a recorder in the store is to feed a disc having a piano selection into it; play back the tape recorder and judge for yourself.

Always test the recorder that you are actually going to buy, not the store demonstrator, and try to arrange with the dealer to allow you to exchange your recorder if you are not satisfied with its performance after you have taken it home. And remember, always buy the best recorder you can afford, not the cheapest one that (you think) will do the job!

If you can afford it, buy a recorder that accepts the NAB 10½" reels, as they create less flutter besides providing increased recording time, and one that has three heads for simultaneous monitoring from the tape while recording, a facility whose features you can only begin to appreciate after substantial time has been spent working with it.

About Frequency Response

A word here about frequency response. It is not nearly as important as flutter and distortion. Did you know that those superb "high fidelity" motion picture theater sound systems are flat to only about 8,000 cycles per second, yet you would swear that they incorporated the most lavish frequency response obtainable?

Even the magnetic film systems (similar to magnetic tape) that are being used with 3-D and wide screen films let the frequencies

Fine Arts Quartet On Binaural Tape

Chicago—Organization of the Chamber Music Society to release both monaural and binaural pre-recorded tapes featuring performances principally by the Fine Arts Quartet of the American Broadcasting Co. was announced recently.

First releases by the society, a Chicago - headquartered organization, are to be available before Christmas. The Fine Arts Quartet is composed of Leonard Sorokin, first violin, Joseph Stepanky, second violin, Irving Ilmer, viola, and George Sopkin, cello.

above 8KC fall where they may, i.e., the recording and playback heads and their associated equalization tend to drop off the frequency response gradually above this point.

No, the prime consideration in motion pictures is cleanness of sound, lack of noise and distortion, not extended frequency range! And so it should be with the high fidelity home equipment, for, believe me, you will appreciate clean sound far more than you will distorted high frequency notes.

Beyond this consider background hum and noise, features, ease of operation, size (portability) and appearance of the prospective recorder. Buy the unit that suits you best, and experience the satisfaction of knowing and saying, "I recorded it myself."

A Look Into The Future Of Pre-Recorded Tape

By Howard M. Lawrence
(A-V Tape Libraries, Inc.)

Pre-recorded tape is already a reality.

Reels of tape containing programs of symphonic and popular music and other subject matter are on sale throughout the United States and several European countries. These tapes are playable on all models of tape recorders.

The producers of pre-recorded tape state that, because of the inherent characteristics of magnetic tape, it is the ultimate medium for recorded sound. Their claim: "Pre-recorded tapes have no surface noise whatsoever, never acquire it, last indefinitely, and result in greater presence or liveness than that obtainable from any other recording medium, regardless of the type and combination of reproducing equipment."

Tape Recorder Sales Rise

The player for pre-recorded tape is, quite conveniently, the tape recorder.—200,000 of which were sold in 1952. Several models of these machines can play at least one hour without interruption. Pre-recorded tapes come in two playback speeds for use on all models of machines.

The subject matter presently available on p-r tapes includes a music series of complete uninterrupted symphonies, concertos, ballets, and popular instrumental and vocal music; an educational series of music appreciation tapes; language courses and readings from the classics; and a religious series of sermons, Bible readings, and organ music. Most of these programs are released in the 7½ and 3½ ips speeds.

Selectivity of tunes on a p-r music tape, formerly a problem, is

accomplished by a footage counter now on several tape players. The location of each selection or tape "band" is notated on the reel label and box.

Cost Of Players

The equipment for playing p-r tapes has in the past been expensive when compared to that necessary for bringing out the best in records. Today, however, there are tape recorder-players on the market for less than \$100—a price just a dream one year ago. The quality of the built-in speaker is generally not sufficient to bring out the full range of fidelity on p-r tapes, but the addition of a \$20 to \$40 external speaker will greatly enhance the fidelity.

Pointing the way to the future in p-r recordings are the following developments:

1. All long-playing records are mastered from original tapes now located in vaults throughout the record industry. Duplication of original tapes has already been accomplished with pre-recorded tapes.

2. Prototypes of \$50 tape recorder-players already exist.

3. It is estimated that 300,000 tape machines will be sold in 1953 and that over 4,000,000 will be in use by 1957. With full acceptance of p-r tape this quantity would be far exceeded.

This, then, could be the future of pre-recorded tape to the consumer:

Reels of p-r tapes would cost no more than records. Full-fidelity tape reproducers would cost no more than a portable phonograph.

The scope of p-r tapes would be almost limitless. The best of the past (old record masters are often dubbed to tape), present, and future of recording would be forever available on tape and be more alive and "present" than recording engineers ever dreamed.



WHETHER you plan to build a complete home music system or simply desire to replace a presently inadequate amplifier in your custom installation or console radio-phonograph, don't miss your chance to hear a Bell masterpiece in action.

Bell radio-phono amplifiers are designed with you in mind. Completely functional in every respect, they are versatile enough to fit any custom installation . . . flexible enough to match perfectly with all other high fidelity components. Inputs, outputs, and the like are readily accessible and clearly labeled. Multiple convenience power outlets on the amplifier chassis allow you to control your complete system with one master power switch.

You may choose Model 2145-A, with its magic remote control; Model 2200, with its advanced compensating and record equalization features; Model 2122-B, more versatile than many more costly units; or one of Bell's newest developments — either Model 2199 or the amazing Binaural Model 3-D. In any event, if it's Bell — it's the best! See your dealer or write today for Catalog 101.

BELL HIGH FIDELITY AMPLIFIERS

-a complete line -in power, price or preference



Model 2122-B

Moderately priced, 10-watt amplifier has four inputs, four efficient controls, including 3-position selector switch.



Model 2200

A model with amazing flexibility! 20 watts at less than .3% distortion. Seven inputs; six controls. Superlative quality!



Model 2145-A

Remote controlled, 20-watt, all triode amplifier of laboratory quality. Less than 2 of 1% distortion at normal levels.

... AND TWO MORE SUPERIOR MODELS

Model 2199: The versatile amplifier demanded by audiophiles. 12 watts at less than 1% distortion. Six inputs; four controls, including bass and treble boost and cut, and loudness control.

Model 3-D: All necessary controls, dual outputs and dual inputs for the new, astoundingly "real" binaural sound. A 20-watt amplifier for binaural, reverse binaural, or conventional operation.

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HIGH FIDELITY, in the form of a Sight and Sound Exposition, was a big event at the Palmer House in Chicago last month, and drew some 21,000 interested visitors. Included were some stars who dropped by *Down Beat's* exhibition room. At left are disc jockey Jim Lounsbury, bandleader Jimmy Palmer, Nat Cole, and Chicago TV and nitery personality, Chet Roble. Above, the exhibition's youngest visitor, Elizabeth Rose Sands, of Valparaiso, Ind., and her mother dig some of those wild sounds as Eartha Kitt and Felicia Sanders look on.



JUNE VALLI who was appearing at the Chicago theater, was another interested visitor. Here she looks over one of the components in RCA Victor's new hi-fi line.

REVERE SPOKESMAN Phil Brest (right) here is giving a test to a visitor. Gimmick at the Revere exhibit was to let visitors see how many cycles they could hear.

THE HARMONICATS (Don Lee, Al Fiore, and Jerry Murad) look on as the exposition's president, S. I. Neiman, positively bubbles over at the affair's statistics.



JIM LOUNSBURY here was found interviewing Nat Cole at the Ampro room for one of a series of transcribed radio shows to be known as *Down Beat Star Time*, which will be heard nationally in the near future.

HIS BIG RECORD in *Miserable Love*, but Mercury's Bobby Wayne looks pretty happy as the Zenith console at the *Down Beat* exhibit pours out his complaint.

CRAZY, MAN, says Chet Roble, as Phono Guard's Jack Myerson shows him the record player with the top like the one on a convertible. As the arm moves to the record, a glass partition slides down in front of it, keeping out dust and prying hands.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Bill 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
VAUGHAN WILLIAMS: <i>Five Tudor Portraits</i> . Pittsburgh Symphony Orchestra, William Steinberg, soloist, choir. CAPITOL P8218, 12".	★★★★ Performance ★★★ Recording	• This is eclectic stuff, mezzo Nell Rankin, bass-baritone Robert Anderson, and the Mendelssohn choir intoning musical settings of poems by England's 15th century poet laureate, John Skelton. Recorded at an actual performance, it is frequently foggy, but Steinberg and the singers invest it with spirit.
NHACHATIURIAN: <i>Gayne and Masquerade</i> ballet suites. Indianapolis Symphony Orchestra, Fabrice Sevitzky. CAPITOL P8223, 12".	★★★ Performance ★★★★ Recording	• For all its tremendous popularity of a few seasons back, Gayne has had remarkably few recordings. Sevitzky's has fire and fervor, but could use just a pinch more momentum. The Masquerade band is admirably fashioned.

RARE VINTAGES

MOZART: <i>Eleanor Steber with Columbia Symphony Orchestra, Bruno Walter</i> . COLUMBIA ML4694, 12".	★★★★ Performance ★★★★ Recording	• This release is to commemorate the 77th birthday of Bruno Walter, who everybody knows can interpret Mozart masterfully. More noteworthy is the soprano, trying out some new territory and scoring a resounding success.
SCARLATTI: <i>Sonatas for Harpsichord</i> . Sylvia Marlowe. BENINGTON R199-136, 12".	★★★ Performance ★★★ Recording	• This would be more impressive Scarlatti if Fernando Valenti weren't dominating that harpsichord just now with his distinguished sets. A Bach toccata and a Couperin series of variations, on the other side, are executed with musicianship.
MOZART: <i>George London, with Columbia Symphony Orchestra, Bruno Walter</i> . COLUMBIA ML4699, 12".	★★★★ Performance ★★★★ Recording	• The young bass-baritone, possibly more persuasive in arias from <i>The Marriage of Figaro</i> than in concert arias, has the Mozartian feeling of both groups. The accompaniment is in the best possible hands.

CHAMBER CHORES

SCHUBERT: <i>Quartets Nos. 1, 2, and 3</i> . Vienna's Konzerthaus Quartet. WESTMINSTER WLS204, 12".	★★★ Performance ★★★★ Recording	• Good, workmanlike readings of three items that won't lose their freshness within the life span of an LP record. Incidentally, the program notes (unsigned) are among the brightest of the year.
FRANCK: <i>Piano quintet</i> . Hollywood String Quartet with Victor Aller, piano. CAPITOL P8220, 12".	★★★ Performance ★★★★ Recording	• The California foursome sounds better with each recording it makes, but this is not the most rewarding vehicle in the book. Aller blends his piano tone deftly into the well-proportioned string output.
BEETHOVEN: <i>Trios, Opus 70, Nos. 1 and 2</i> . Albeniz Trio. MERCURY MG10139, 12".	★★★★ Performance ★★★★ Recording	• The personnel has changed, but this combo is as skilled as the day it set up shop—and closely knit by experience. The "Ghost" trio has a particular charm, but both works are turned out with exquisite balance.
HAYDN: <i>Trios Nos. 1, 28 and 30</i> . Jean Faurier, violin, Antonio Janigro, cello, and Badura Skoda, piano. WESTMINSTER WLS202, 12".	★★★ Performance ★★★★ Recording	• The piano dominates the strings in these trios, but that's the way they were written, and in this case it's not too awkward, for Badura Skoda's is one of the most interesting keyboard styles to leak across the Atlantic via recordings in recent years.

See Page 15 For More Classics Reviews

Readers Write

(Jumped from Page 5)

Anita Ellis; *Words and Music*—unidentified.

Down Beat—Hollywood:

... Your column one of my top favorites... My question is in regard to the pianist in the movie *Moontide* (1942)... Only his hands and forearms were shown... The piano was fast, crude, and honkytonk... One of the best piano solos I've ever heard, and I've been listening for 40 years... Excellent jukebox jazz... probably equalled the dancehall jazz in *Scarface*... sounded like the Lunceford band at its hottest... I took it in eight times.

Peter Radley

Holland Patent, N. Y.

Peter Radley—The pianist was Urban Thielmann, then and now a member of the 20th-Fox staff orchestra, who was immensely pleased at your interest after all this time. He helped me secure the names of the boys who recorded those sequences, most of whom are no longer with the studio.

They were: Jimmy Heaton, trumpet; Bill Atkinson, trombone; Russ Cheever, tenor (he's now the specialist on soprano sax you hear from time to time in 20th-Fox vernoscovers); Dillon Ober, drums; Vernon Bushway, bass. Though most of the musicians had been with 20th-Fox for years at that

Classics, Jazz On Epic Label

New York—Marv Holtzman has been appointed head of artists and repertoire for Okeh and the new Epic label. Both Okeh and Epic will form an autonomous operation within the Columbia family.

Epic will be utilized for classical, popular, and jazz, while Okeh will feature rhythm and blues and western. Classical artists include the Concertgebouw of Amsterdam, the Berlin Philharmonic, and the Vienna Symphony. The catalog will consist of both the standard repertoire and contemporary works.

Among the Epic pop artists are Sandy Stewart, Pete Hanley, and Frank Murphy. Many of the initial jazz releases will be reissues of sides by Basie, Berigan, Waller, Hodges, and Artie Shaw, while extensive new recording of jazz is being planned.

time, they all had plenty of jazz background—as you deduced.

(Queries to this department should be addressed to Mary English, *Down Beat*—Hollywood, 6124 Santa Monica Blvd., Hollywood 28, Calif. Letters from service personnel stationed overseas are answered individually by airmail, others only when accompanied by stamped addressed envelopes.)

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A Hi-Fi Consumer Buyers' Guide

Here is a comprehensive list of manufacturers of high fidelity equipment for the consumer, with a handy check list to indicate which components they produce. For further information on their products, write to them at the addresses indicated.

Manufacturers

Manufacturer	Amplifiers	Cabinets and Enclosures	Changers and Turntables	Speakers	Tape Recorders	Tuners
Admiral Corp., 3800 Cortland St., Chicago						
Allied Radio Corp., 100 N. Western Ave., Chicago						
Alter Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif.						
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.						
Ampro Corp., 2835 N. Western Ave., Chicago						
Angle Genesee Corp., 107 Norris Dr., Rochester, N.Y.						
Anslay Mfg. Co., Arthur, Doyleston, Pa.						
Audio Equip. Co., Inc., 805 Middle Neck Rd., Great Neck, N.Y.						
Audio Industries Inc., Michigan City, Ind.						
Audio-Master Corp., 341 Madison Ave., New York						
Autocrat Electronics Co., 5024 Elm St., Skokie, Ill.						
Bell Sound Systems, Inc., 555 Marion Rd., Columbus, Ohio						
Berlant Assoc., 4917 W. Jefferson Blvd., Los Angeles						
Bogen Co., Inc., David, 29 Ninth Ave., New York						
British Electronics Sales Co., 23-03 43th Rd., Long Island, N.Y.						
British Industries Inc., 164 Duane St., New York						
Bruce Electronics Lab., 344 E. 32nd St., New York, N.Y.						
Brook Electronics Inc., Box 491, Elizabeth, N.J.						
Browning Laboratories, Inc., 730 Main St., Winchester, Mass.						
Brush Electronics, Inc., 3405 Park Ave., Cleveland, Ohio						
Califone Corp., 1041 Sycamore Ave., Hollywood, Calif.						
Cambridge Pattern Works, Inc., 55 First Ave., Cambridge, Mass.						
Contemporary American Furniture, 725 LaSalle St., Chicago						
Collins Radio Corp., Cedar Rapids, Iowa						
Crescent Industries, Inc., 4140 Belmont Ave., Chicago						
Crosswood Recorder Div., Daystrom Elec. Corp., 221 N. LaSalle St., Chicago						
Dukane Corp., 135th & Indiana Sts., St. Charles, Ill.						
Einar, Inc., 1501 W. Congress St., Chicago						
Electro-Voice, Inc., Buchanan, Mich.						
Epey Mfg. Co., Inc., 328 E. 72nd St., New York						
Fairchild Recording Equipment Corp., 134th St. and Seventh Ave., Whitestone, N.Y.						
Fisher Radio Corp., 41 E. 47th St., New York						
Garrard Sales Corp., 164 Duane St., New York						
Garod Radio Corp., 79 Washington St., Brooklyn, N.Y.						
Gately Development Labs., Box 68, Barrington, N.J.						
Gen. Elec. Co., Electronics Div., Electronics Park, Syracuse, N.Y.						
General Industries Co., Taylor and Olive Sts., Elyria, Ohio						
Gravline Engineering Co., 12233 S. Ave. O, Chicago						
Hallcrafters Co., 3401 Fifteenth Ave., Chicago						
Hartley Co., Inc., H. A., 521 E. 162nd St., New York						
Hest Co., Benton Harbor, Mich.						
Holl Audio, Inc., 5013 N. Encinita Ave., Temple City, Calif.						
Illinois Wood Products Corp., 1656 Beasley Ct., Chicago						
Industrial Development Engineering Assoc., 7900 Pike, Indianapolis, Ind.						
International Radio & Electronics Corp., RFD 4, Elkhart, Ind.						
Kinevox Corp., 116 S. Hollywood Way, Burbank, Calif.						
Jensen Mfg. Corp., 6601 S. Laramie Ave., Chicago						
Klipsch & Assoc., Hope, Ark.						
Land-Air, Inc., 440 W. Superior St., Chicago, Ill.						
Lansing Sound Inc., James B., 2439 Fletcher Dr., Los Angeles						

Manufacturers

Manufacturer	Amplifiers	Cabinets and Enclosures	Changers and Turntables	Speakers	Tape Recorders	Tuners
Lion Mfg. Corp., 2640 W. Belmont Ave., Chicago						
Louis Bros., 3543 E. 16th St., Los Angeles						
Magna Electronics Co., 9810 Anza Ave., P.O. Box 338, Inglewood, Calif.						
Magnavox Co., Components Div., Ft. Wayne, Ind.						
Wagnerecord, Inc., 225 W. Ohio St., Chicago						
H. S. Martin & Co., 1916 Greenleaf St., Evanston, Ill.						
M. Cowan, Inc., Don, 3700 W. Roosevelt Rd., Chicago						
McIntosh Engineering Labs., Inc., 320 Water St., Binghamton, N.Y.						
Meissner Mfg. Div., Maguire Industries, Inc., Mt. Carmel, Ill.						
Motorola, Inc., 4545 Augusta Blvd., Chicago						
Newcomb Audio Products, 6824 Lexington Ave., Hollywood, Cal.						
Penton Corp., 221 E. Callerton Ave., Chicago						
Permutex Corp., 1900 W. Grand Ave., Chicago						
Phileo Corp., Accessory Div., A & Allegheny Ave., Philadelphia						
Pickering & Co., 309 Woods Ave., Oceanside, N.Y.						
Pilot Radio Corp., 37-06 36th St., Long Island City, N.Y.						
Presto Recording Co., Paramus, N.J.						
Quam-Nichols Co., Marquette Rd. and Prairie Ave., Chicago						
Racon Electric Co., 52 E. 19th St., New York						
Radio Corp. of America, Engineering Prod. Dept., Camden, N.J.						
Radio Craftsmen, Inc., 1401 N. Ravenswood Ave., Chicago						
Rangerone, Inc., 73 Winthrop St., Newark, N.J.						
Rauland-Berg Corp., 3515 W. Addison St., Chicago						
Reardon Corp., 147 W. 22nd St., New York						
Rek-O-Kut Co., 38-01 Queens Blvd., Long Island City, N.Y.						
Revere Camera Co., 320 E. 21st St., Chicago						
River Edge Industries, 5 River Edge Rd., River Edge, N.J.						
Rowe Industries, 1702 Wayne St., Toledo 9, Ohio						
Schaller, E. & R., 1630 W. Granville, Chicago, Ill.						
Scientific Wood Cabinet Co., 88 Thomas St., Belleville, N.J.						
Scott, Inc., Hermon Husmer, 383 Putnam Ave., Cambridge, Mass.						
Simpson Mfg. Co., Inc., Mark, 32-38 49th St., L. I. City, N.Y.						
Sonar Radio Corp., 3050 W. 21st St., Brooklyn, N.Y.						
Sound/Scriber Corp., 146 Munson St., New Haven, Conn.						
Stancil-Hoffman Corp., 1016 N. Highland Ave., Hollywood, Cal.						
Steger Furniture Mfg. Co., Steger, Ill.						
Stephens Mfg. Corp., 8338 Warner Dr., Culver City, Calif.						
Stromberg-Carlson, Rochester, N.Y.						
Symphony Radio and TV Co., 925 S. Western Ave., Los Angeles						
Tape Master Inc., 13 W. Hubbard St., Chicago						
Thorens Co., 2020 Jericho Turnpike, New Hyde Park, N.Y.						
United Wood Specialty Mfg. Co., 951 Broadway, Fall River, Mass.						
University Loudspeakers, Inc., Kenilsoe Ave., White Plains, N.Y.						
V-M Corp., Benton Harbor, Mich.						
Webster-Chicago Corp., 3610 Bloomingsdale Ave., Chicago						
Webster-Electric Co., 1900 Clark St., Racine, Wis.						
Wetgarden Electronic Lab., Inc., 7556 Melrose Ave., Los Angeles						
White Sound, Inc., 103 W. Madison St., Chicago						
Wilton-Gay Corp., 79 Washington St., Brooklyn, N.Y.						
Zenith Radio Corp., 6001 Dickens Ave., Chicago						

A Hi-Fi Glossary

(Ed. Note: Following is an abridged reprint of the high fidelity glossary which appeared in several issues of *Down Beat* during the last months. Material used through courtesy of ASCO Sound Corp., 115 W. 45th St., New York, N. Y.)

- **AUDIO FREQUENCY**—An alternating current that, when converted to sound pressure, will be interpreted as speech or music by the ear. It is of a frequency range approximately 15 to 15,000 cycles.
- **AUTOMATIC VOLUME CONTROL**—Abbreviated AVC, is a stage in a radio circuit which counteracts changes in the level of a received radio frequency signal caused by variations in strength of the signal from the transmitter.
- **BUFFER**—A partition used with a loud-speaker to increase the path length of the effective front-to-back radiations of the speaker.
- **BAND PASS FILTER**—A device which is designed to pass frequencies within a continuous band limited by a high and low cutoff frequency. All frequencies above the high and under the low cutoff frequency are reduced in amplitude so as to make them inaudible.
- **BASS**—Low frequency notes.
- **CARRIER, CARRIER WAVE**—A radio wave of single frequency which is modulated by music or speech or other signal. It is the frequency to which one tunes to receive a program.

- **CARTRIDGE**—A transducer for converting the mechanical movements of its stylus into electrical signals which are interpreted as speech or music, when it is carried along the walls of the groove in a phonograph record. It is usually a magnetic device, although rochelle salts crystal is also used.
- **CLASS A AMPLIFIER**—An amplifier circuit (output tubes) characterized by excellent fidelity but poor efficiency. Class AB will provide higher efficiency; however, output tubes should be operated in push-pull for good fidelity. Class B is a circuit with extremely high efficiency, but poor fidelity. It is not normally used in circuits of quality amplifiers.
- **CROSSOVER NETWORK**—Also known as a dividing network. It is an electrical filter designed to pass certain frequencies to each speaker (woofer or tweeter) used in a two-way speaker system or in a coaxial speaker.
- **CURRENT**—The passage or flow of electricity through a conductive device, such as a transformer, coil, wire, etc. It is measured in amperes, although in radio or audio circuits it is usually in milliamperes. (One milliamper equals 1/1000th of an ampere).
- **CYCLE**—A unit of frequency, termed as cycles per second.
- **DECIBEL**—Abbreviated dB. It is a measure of ratio or change of power, voltage, and loudness level, and follows a logarithmic progression.

- **DIRECT CURRENT**—Abbreviated D.C. Flows in one direction only and does not reverse its direction, or have any appreciable pulsations in magnitude.
- **DISTORTION**—A component of a reproduced signal or signals representing sound that was not in the original program. It is commonly measured as harmonic or intermodulation distortion.
- **FADING**—The change of signal level in a radio receiver due to changes occurring in the path of the transmitted signal. Not to be confused with drift, as found in frequency modulation receivers.
- **FIDELITY**—The degree of faithfulness of the reproduced music to the original music transmitted or recorded.
- **FILTER**—An electrical network which will reduce or eliminate all frequencies, except those it was designed to pass.
- **FREQUENCY MODULATION**—A system of radio transmission which is accomplished by varying the frequency of the transmitter on all sides of the mean frequency concordant with the speech or music that is broadcast.
- **GAIN**—The ratio (expressed in decibels, dB) of the level of the output signal to the input signal. This ratio can be applied to gain in power, voltage or current, of a radio receiver or audio amplifier.
- **KILOCYCLE**—Abbreviated KC, denotes 1,000 cycles per second.
- **LEAD-IN**—Also known as down lead, it is the cable that couples the element or elements of an antenna to the receiver.
- **LOUDSPEAKER**—Also known as a speaker. It is an electro-acoustic transducer which radiates acoustic energy into a room or open air. This is accomplished by the ability of the speaker to convert electrical energy into acoustic energy (or sound).
- **MAGNETIC FIELD**—An area in the vicinity of a permanent magnet or a conductor carrying electric current in which magnetic forces can be detected.
- **MAGNETIC PICKUP**—Also called magnetic cartridge. It is a coil of wire in a magnetic field which generates an electrical output. It is a transducer which changes mechanical movements into electrical impulses. Popular types in use are called Variable Reluctance Cartridges.
- **MODULATION**—The process in which a radio wave is varied in accordance with another signal which contains speech or music to be transmitted. Amplitude Modulation: a type of modulation in which the amplitude of a wave is varied. The wave which is modulated is called the carrier.
- **NOISE SUPPRESSION**—A means of reducing surface noise during phonograph record reproduction. This is accomplished by means of an electronic circuit employing vacuum tubes or by means of filter networks. Noise suppression in radio reception is an operational characteristic which enables the receiver materially to reduce the noise output of the receiver when no carrier is being received.
- **POWER AMPLIFIER**—An amplifier designed to deliver power. It is used to supply energy to a load such as a loud-speaker.
- **RECTIFIER**—A device for converting alternating current to direct current (A.C. to D.C.) by the suppression of alternate waves.
- **RESISTANCE**—That property of a conductor which opposes the flow of an electrical current through it. It consequently transforms the electrical energy into heat.
- **RESONANCE**—The response of a vibrating unit when subject to a force tuned to its own period.
- **REVERBERATION**—Echo effect produced by reflection of sound from walls, floors, and ceiling of a room.
- **RUMBLE**—Noises produced by pick-up mounting of turntable motor. Usually low in pitch and more noticeable when bass boost is used.
- **SELECTIVITY**—The degree to which a radio tuner or receiver can choose between wanted and unwanted signals adjacent channels (frequencies).
- **SENSITIVITY**—A term which denotes the ability of a receiver circuit to receive distant broadcasts. The lower figure of sensitivity, the better the receiver or tuner; that is, an FM tuner whose sensitivity is 5 microvolts is more sensitive to receive distant stations than an FM tuner whose sensitivity is 10 microvolts.
- **TRACKING**—The fitting of a phonograph pickup stylus into a record groove so as to reproduce the program with the least distortion and wear of the record.
- **TRANSFORMER**—An inductive device basically a coil of wire. It is made serve various types of electronic circuits such as radio frequency, audio frequency, etc. In a power supply of audio amplifier, it is used to increase the A.C. voltage prior to rectification supply plate voltage to the vacuum tube.
- **TREBLE**—High frequency tones musical notes.
- **TWEETER**—A loudspeaker designed to reproduce treble or high frequency notes.
- **WOOFER**—A loudspeaker designed to reproduce bass or low-frequency notes.
- **WOW**—A term which denotes a type of distortion in record reproduction caused by variations in speed of record turntable.

It's Needle That Keeps Hi-Fi System Sharp

By E. J. Marcus

The Tetrac Company

The amazing growth of an infant industry—high fidelity audio equipment—is a practical demonstration of a change in the musical tastes of America. At first recognized by lovers of classical music, hi-fi has now been discovered by tens of thousands of persons who like to listen to all types of records, as witness the attendance at Audio Fairs and Sight and Sound Expositions. These listeners experience a new musical thrill when they hear their favorite vocalist or orchestra reproduced with true "high fidelity."

Requires 4-1 Components

In order to achieve this level of musical reproduction, all components of the playback system must be in tip-top shape. Most parts of the audio system will maintain peak condition for a considerable length of time—with the notable exception of the playback stylus (phonograph needle). This is the only component which is subjected to dynamic, wearing forces which quickly abrade the stylus tip into a weapon of record destruction.

Needle's Function

The function of the stylus is to contact the wavy record groove and accurately trace each microscopic undulation. The innumerable curvatures in the groove represent soundwaves. The musical results emanating from the speaker are dependent upon the fidelity with which the stylus tip follows the groove path.

Hi-fi sound demands a level reproduction of sound from 40 to at least 10,000 cycles per second. This means that the stylus tip must make 20,000 movements a second

Toscanini Returns To NBC Nov. 7

New York—Arturo Toscanini returns as head of the NBC Symphony Nov. 7. Following the initial Carnegie Hall concert, Toscanini will share conducting duties with the young Italian conductor, Guido Cantelli. Toscanini is scheduled to direct 14 concerts and Cantelli, eight.

Toscanini's major effort this season will be a two-part broadcast performance of Verdi's *Un Ballo in Maschera*, tentatively set for January. The energetic octogenarian will also conduct the Brahms *Requiem*, Kodaly's *Psalms Hungaricus*, and all-Sibelius, all-Wagner, and all-Mendelssohn programs.

In order to comply with groove waves!

Even though pickup arm weight may be as low as eight grams, the pressure exerted between stylus and groove wall will run as high as 25,000 lbs. a square inch. And—a stylus has to travel a groove distance of one mile when playing one LP record.

It is no wonder then, that only the smoothest and most durable materials obtainable can function properly as a phonograph stylus (needle).

Commonly-Used Materials

The three most commonly-used stylus materials are osmium alloys (metal), sapphire (synthetic), and genuine diamond. Diamond is the most durable.

However, it must be remembered that no stylus material lasts forever. A diamond-tipped stylus should be examined under a microscope for signs of wear after 1,000

The Audio Workshop

By Max Miller

This time I'd like to give you some of my opinions about tape recorders, chiefly because of the many questions you have been asking me about them.

I am extremely critical of some of the reproduction failures that I find exist in some of the home tape recorders. I will say, however, that with proper adjustment and proper matching to a quality audio system, some of the home recorders will give very satisfactory service.

Biggest Problem

The biggest problem I've found to exist in home tape machines has to do with the transport mechanism, which includes the motor, fly wheels, idler wheels, the capstan, pressure bar or pressure roller, clutches, tension adjustments, controls for stopping and rewinding, and the spindles for mounting the tape spool and take-up reel.

Various manufacturers have these various components assembled in different ways, and the components must have the proper tensions, pressure, and adjustments before the tape can be transported across the recording and playback heads smoothly. Just a slight misalignment will cause the tape to break or spill out all over the room.

Must Be Well Matched

Thus, to use a home tape recorder as part of a good hi-fi system,

hours of use, an osmium stylus after 10 hours, and a sapphire after 15 hours. Needle inspection "clinics" are found in many of the better retail record stores.

In order to appreciate hi-fi, and to protect your valuable record collection (probably worth hundreds of dollars—add it up), it is wise either to replace your needle frequently or to use a diamond stylus.

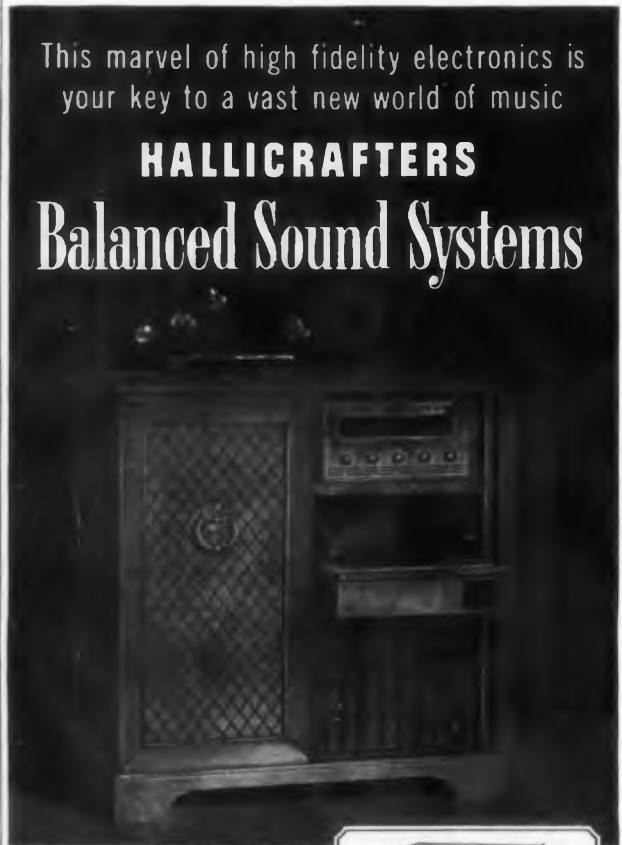
it must be properly matched electronically, and the transport mechanism should be adjusted carefully. Many of the machines have sturdy, fairly well-designed adjustment screws and devices that can be set accurately and locked in place. I would suggest that you look over the transport mechanism carefully when buying a machine.

If you plan to use a tape machine for anything but the routine recording of baby's first sounds, weddings, graduations, Saturday night at the neighbor's, or the first performances of musicians, singers, etc., I'd recommend that you (or an electronics repair man) adjust your machine so that it performs at its top level. Generally speaking,

the low cost tape recorder will give you its money's worth because you can record with it under practically any conditions, and it is almost foolproof in its operation.

Those of you who live in or around Chicago may be interested in our next column, in which we'll announce in detail the plans for a permanent *Audio Workshop* demonstration room that will contain a number of basic high fidelity units in different price brackets which visitors will be able to compare and inspect free.

(Send questions to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago. Include self-addressed, stamped envelope for personal reply.)



This marvel of high fidelity electronics is your key to a vast new world of music

HALLICRAFTERS

Balanced Sound Systems

Your own discriminating ear is the only authority qualified to judge these new high fidelity sound systems by Hallicrafters. Until you have heard them you cannot possibly know the enjoyment of favorite records and radio programs that can be yours. There is nothing to compare them with outside the concert hall—nothing finer at any price.



1121 Hi-Fi Series available in Silver Walnut and Mahogany cabinets.

For the first time in a single cabinet you hear the full range of musical tones, the perfect balance between musical instruments, that composer, conductor and artist strive for. This is no idle claim. Hear what we mean yourself, on your own records, whether your taste is for Dixie or Beethoven or anything in between.

What makes this musical miracle possible? Hallicrafters has drawn on the experience of years in producing these high fidelity units. Every component from turntable to tuner to speaker is perfectly matched to bring you balanced sound. All of

the controls, the precision, the freedom from distortion that have made Hallicrafters famous in this field are found in these units. And reflected in the glorious result that you hear.

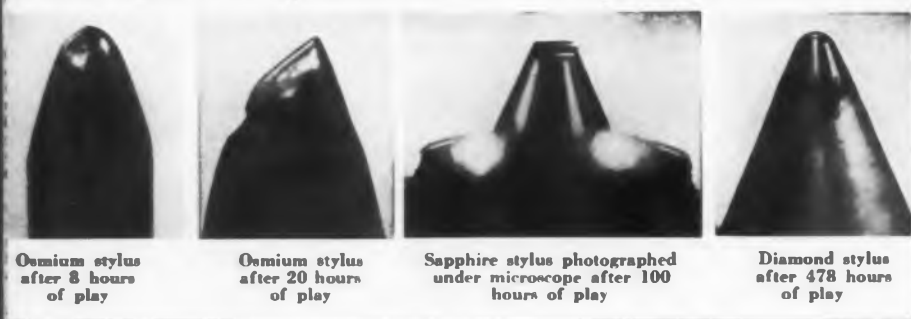
Until now music like this was available only with costly custom installations, usually found in radio stations or recording studios. Now it can be yours, right at home. Hear these amazing Hallicrafters instruments soon. It is a rich and wonderful experience!

Shown above: Hallicrafters Super Deluxe Hi-Fi Model 1622 Maple. Also available, Model 1621 Mahogany.

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Hallicrafters Ltd., 51 Camden Street, Toronto, Canada



Osmium stylus after 8 hours of play Osmium stylus after 20 hours of play Sapphire stylus photographed under microscope after 100 hours of play Diamond stylus after 478 hours of play

here at last...

from DON MCGOHAN

THE WA-310

HI-FI AMPLIFIER



COMPARE THESE FEATURES!

- Power Output—12 watts.
- Five Position Selector Switch for radio or auxiliary inputs and for LP, AES and Foreign record compensation.
- Seven Inputs—high and low impedance radio, high and low impedance auxiliary and three phono inputs for GE, Pickering and Audox pickups.
- Calibrated Tone Controls—Bass, +17 to -15 db; Treble, +15 to -18 db.
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Hi-Fi Steals Show On Orchestral LPs

AMERICAN CONCERT BAND MASTERPIECES: Eastman Symphonic Wind Ensemble, Frederick Fennell. MENCURY MC 40006, 12". Performance—★★★★. Recording—★★★★★. SCHUMANN: Cello concerto/BRUCH: Kol Nidrei/BACH: Cello concerto. Joseph Schuster, cello, with Los Angeles Orchestral Society, Franz Waxman. CAPITOL PH232, 12". Performance—★★★★. Recording—★★★★★. BEETHOVEN: Quartets, Opus 18, Nos. 3 and 4. Barilli Quartet. WESTMINSTER WLS211, 12". Performance—★★★★. Recording—★★★★★.

By WILL LEONARD

Originally, "hi fi" meant equipment rather than recordings. The record makers sought to outdo one another in the invention of fancy names for their sundry processes, until there were almost as many trick titles as labels, and no buyer could be expected to remember what all the initials were supposed to stand for.

Now they're beginning to speak of their records simply as hi fi, which is a lot more direct than RIFE, meaning *Right In Your Ear*, or CTFRT, meaning *Can't Tell It From The Real Thing*. It's not only more direct; it's justifiable operating practice. You can't get high fidelity phonograph music from the best hi fi set in town, if your records aren't high fidelity to begin with—and recordings of the

1953 crop are of a lofty fidelity, indeed.

Early LPs Obsolete

Things have reached a point where, just five years after the coming of LP, the earliest 33 $\frac{1}{3}$ rpm releases are almost as obsolete as an Edison cylinder. Hi fi has become a two-lane thoroughfare to acoustical progress, with the recordings making strides every bit as impressive as the playing equipment.

Take, just for instance, the three discs given the five-star accolades above. There isn't an epoch-making composition, nor an earth-shaking performance, in the bunch, yet the sheer sound is so delicate or dynamic, so breathtakingly subtle or so braisily stentorian, that a man with hi fi leanings is inclined to think he can't be completely happy unless they're on his shelves.

Not Immortal

American Concert Band Masterpieces, Mercury's autumnal pride and joy, doesn't really have the aura of immortality its title implies. It has something better. It has vitality, vivid color, sharp contrast, a sprightly bounce or a lifting swing. These aren't all "masterpieces," but they're fun, and the sound is brilliant.

Robert Russell Bennett's *Suite of Old American Dances* contains a cake walk, a schottische, a western one-step, a "wallflower waltz" and a rag, the whole sounding like a happy relative of Aaron Copland. Walter Piston's *Tunbridge Fair* has a vague romanticism that just escapes analysis. Vincent Persichetti's *Divertimento for Band*, in six short movements, is the lengthiest and most serious opus on either side. Morton Gould's *Bullad*

for Band, William Schuman's *George Washington Bridge* and Samuel Barber's *Commando March* round out a program of contemporary gems.

Beeps and Oompahs

The all wind ensemble, not the most popular symphonic grouping, blows the half-dozen numbers with surprising variety of expression, and the high beeps and low oompahs come through with acoustical sharpness that is genuinely exciting.

Joseph Schuster's cello, capable though it is, writes no musical history in Capitol's "full dimensional sound" bundle of Schumann, Bruch, and Bach. Most interesting item is his performance of the Bach concerto, which, unless we're mistaken, is its first appearance on records. Waxman's accompaniment is efficient, though not richly imaginative. The three works, covering a wide range of musical expression, are reproduced with a fidelity that wasn't attainable a few seasons ago.

The Beethoven quartets are fiddled by a foursome (Walter Barylli and Otto Strasser, violins; Rudolph Streng, viola, and Richard Krottschak, cello) which has balance and unity, but not all the insight or sympathy possible. Far be it from us to imply the sound engineers can be more important than the artists, but this recording is remarkable more for its beauty of tone than for its virtuosity of performance.

That sort of thing happens sometimes in this day of the high fidelity record.

School Days

New York — Actress-teacher Uta Hagen has begun instructing a class composed entirely of Metropolitan Opera stars. Twelve enrolled in the six-week course given by the Broadway star.

Miss Hagen coached soprano Eleanor Steber in last season's production of *Otello*.

Gretsch Spotlight

Sal Salvador to Stan Kenton: "Gretsch has got it!"



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Section V

A Basic Record Library

CLASSICAL

(Ed. Note: This is the fifth in an exclusive Basic Library series. *Classical* was compiled by Will Leonard, the *Beat's* classics critic.

- Bach Six Brandenburg concerti; Reiner, Chamber Orchestra (Columbia ML4281, 4282, 4283).
- Beethoven Complete quartets; Budapest String Quartet (Columbia SL-172, 173, 174).
- Hindemith/Haydn *Mathis der Mahler*/Symphony No. 93; Cantelli, NBC Symphony (RCA Victor LM1089).
- Schubert/Haydn Symphony No. 7/Symphony No. 88; Fuertwangler, Berlin Philharmonic (Decca DX119).
- Chopin Paderewski, Rachmaninoff, Cortot, de Pachmann, Lhevinne, Levitzki, Rosenthal (RCA Victor LCT1038).
- Tschaikowsky Violin Concerto; Heifetz, Suskind, Philadelphia Orchestra (RCA Victor IM1111).
- Handel *The Messiah*; Huddersfield Choral Society (Columbia SL151).
- Magic Strings Casals, Kreisler, Elman, Segovia (RCA Victor LCT1002).
- Boyce Eight symphonies; Zimble Sinfonietta (Decca DX105).
- Brahms Symphony No. 1; Toscanini, NBC Symphony (RCA Victor IM1702).
- Brahms Symphony No. 2; Mengelberg, Amsterdam Orchestra (Capitol P8070).
- Brahms Symphony No. 3; Koussevitsky, Boston Symphony (RCA Victor IM1025).
- Beethoven Symphonies Nos. 2 and 4; Walter, N. Y. Philharmonic (Columbia ML4596).
- Beethoven Symphony No. 5; Koussevitsky, Boston Symphony (RCA Victor IM1021).
- Beethoven Symphony No. 7; Fuertwangler, Vienna Philharmonic (RCA Victor LHMV-1008).
- Beethoven Symphony No. 9/Leonore overture; Ormandy, Philadelphia Orchestra, soloists and chorus (Columbia SL150).
- Operatic arias Galli-Curci, Melba, Caruso, Ruffo, Battistini, Bori, Destinn, Homer, Scotti, Tetrazzini (RCA Victor LCT1039).
- Chopin Nocturnes; Rubinstein (RCA Victor IM-6005).
- Debussy *Iberia/La Mer*; Ormandy, Philadelphia Orchestra (Columbia ML4434).
- Debussy Preludes; Gieseking (Columbia ML4537).
- Dvorak Slavonic Dances; Szell, Cleveland Orchestra (Columbia ML2023).
- Franck Symphony; Monteux, San Francisco Symphony (RCA Victor LM1065).
- Gounod *Faust*; Beecham, Royal Philharmonic (RCA Victor LCT6100).
- Haydn Quartets, Op. 42, 77, 103; Schneider Quartet (Haydn HSQ-M).
- Lalo *Symphonie Espagnole*; Menuhin, Fournet, Orchestra Colonne (RCA Victor IM1011).
- Mahler Symphony No. 4; vanBeinum, Amsterdam Concertebouw (London LL618).
- Mendelssohn Violin Concerto; Heifetz, Beecham, Royal Philharmonic (RCA Victor LM18).
- Mozart Prague and Jupiter symphonies; Beecham, Royal Philharmonic (Columbia ML4313).
- Prokofieff/Rimsky Krosakoff Classical Symphony/Russian Easter overture; Ormandy, Philadelphia Orchestra (Columbia ML2035).
- Puccini *La Boheme*; Tagliavini, Carteri, Taddei (Cetra 1237).
- Rachmaninoff Piano concerto No. 2; Kapell, Steinberg, Robin Hood Dell Orchestra (RCA Victor LM1097).
- Ravel/Schoenberg *Daphnis and Chloe* suite No. 2/*Verklarte Nacht*; Ormandy, Philadelphia Orchestra (Columbia ML4136).
- Rossini *The Barber of Seville*; Simonato, Infantino (Cetra 1211).
- Saint-Saens/Paganini Violin concerto No. 3/Concertino No. 1; Francescatti, Mitropoulos, N. Y. Philharmonic (Columbia ML4315).
- Schumann Symphony No. 4; Szell, Cleveland Orchestra (Columbia ML2040).
- Shostakovich Symphony No. 5; Horenstein, Vienna Symphony (Vox PL7610).
- Strauss *Don Juan/Death and Transfiguration*; Walter, N. Y. Philharmonic (Columbia ML4650).
- Bartok Six quartets; Juilliard Quartet; (Columbia ML4278, 4279, 4280).
- Stravinsky *Apollon Musagete*/Concerto Grosso; Stravinsky, RCA Victor orchestra (RCA Victor LM1096).
- Verdi *Aida*; Mancini, Simonato, Gui (Cetra 1228).
- Wagner Overtures; Konwitschny, Munich State Opera Orchestra (Urania 7069).

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DEPARTMENT 2

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Popular Records **DOWN BEAT**

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.

Joe (Fingers) Carr

★★★★ **Collegiate**
 ★★★ **The One They Called Reilly**
 This a real gone version of one of the top hits of the '20s. Old-timers and young folks alike should enjoy this one. *Reilly* is a good comedy piece that won't get much of a turn with *Collegiate* on the top side. (Capitol 2581)

June Christy

★★★★ **Whee Baby**
 ★★★ **Not I**
Whee Baby is June's best effort, since becoming a single, a breezy, beatful tune that she sings well. One of the composers is also a neighbor of Miss Christy, Peggy Lee. *Not I* is a ballad which gets a lot of expression from June's chirping. (Capitol 2590)

Alan Dean

★★★★ **Don't Make Me Love You**
 ★★★ **Why Do You Pretend**
 Dean seems to have his best sides here since he came over to this country. *Love You* is right in the genre of *Don't Fence Me In* and might have the same possibilities. *Pretend* also has hit parade possibilities. (MGM 11578)

Mary Martin-Ethel Merman
 ★★★★★ **Duet from Ford 50th Anniversary Telecast**

Here it is—the history-making duet, actually recorded during the Ford 50th Anniversary telecast of last June 15. Into 12-minutes of playing time are crammed snatches of 29 song-hits of the last half-century, socked across by two of the foremost showwomen of our time, to an audience that is completely theirs every second of the way.

It seems only honest to report that, divested of her magnetic in-person appeal, Mary Martin has a rough time of it competing in tandem with the brassbound beltings of the bold and bodacious Ethel Merman, so that what you get is a bubbling magnum of mighty Merman, laced with a provocative solo jigger or two of magnificent Martin.

That ought, of course, to be enough for anyone, but there's far more to the disc than that, for it captures what a better-balanced studio job never could have caught—all the excitement generated when two great performers are holding full sway over a delighted audience. The spontaneous bursts

of applause greeting each nostalgic-ridden number; the beguiling little gurgle emitted by Martin at the end of her *Mississippi Mud*—these things communicate the spirit of the moment, which, as anyone who saw the telecast will tell you, was one of show business at its best.

Purely on a musical basis, of course, this performance isn't great shakes, but it offers many a lesson in selling a song, not to mention its object lesson for those who think studio engineers are meant to be the kingpins they have become in this era of mechanical gimmicks. For nostalgia, for fun, for Americana, for the best of Merman, for a hint of what Martin can be, and—above all—for a hearty slice of Show Business, upper case, you'll want to own this one. 'Nuff said? (Decca DU 999)

Mills Brothers

★★★★ **Who Put the Devil in Evelyn's Eyes**
 ★★★ **Beware**
 Two catchy rhythm entries in this coupling, both rendered in typical Mills fashion. *Evelyn* is bouncy and infectious, and the boys have fun with it. *Beware* is similarly treated and good in its own right. (Decca 28818)

Gini Patton

★★★★ **I Can't Get You Out of My Heart**
 Chicago lass gives warmly sensitive treatment to a new torcher that could cause a stir with some exposure. Miss P. projects well, sings distinctively, could have a bright record future. Flip side is a complete non-entity sung by a Miles Nicols, titled *Why Not Say Yes* and based on the stirring melodic line of *Chopsticks*. This must get some sort of new low in the record business. (Majorette 102)

Other Releases

Ames Bros.—★★ **If You Want My Heart** / ★★ **My Love, My Life, My Happiness** (Victor 47-5404). *Heart* is non-acknowledged lift

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from *Dark Eyes* in soulful vein. Other tune is also on the dirgy side... Patti Andrews—★★★ **What Happened to You** / ★★ **I Forgot More Than You'll Ever Know** (Decca 28852). Patti's two attempts here at torch material just doesn't seem to jell... Eileen Barton—★★★★ **Toys** / ★★ **Anytime** (Coral). Double-track sobbing on *Toys* should get a lot of disc jockey flips and the other side should get some returns when *Toys* get tattered... Bell Sisters—★★★★ **Take Back Your Gold** / ★★ **Heartless** (Victor 47-5433). Youngsters have a cute novelty in *Gold*, but the other side wears thin in listening.

Vicki Bennett—★★★★ **Mmmm** / ★★ **Two Lovers** (MGM 11581). *Mmmm* is a so-called bi-lingual ditty, trying to latch onto the popularity of *C'est Si Bon*, and might sell with this sexy rendition. *Lovers* is a neat ballad but won't rate much attention... Tabby Cain and the Chordials—★★★★ **Inipinataravis** / ★★ **Whiffenpoof Song** (Kam 2725). *Inpi* is a silly double-talk ditty that probably will get a heavy play in the beer joints. Just doesn't seem right to have a bunch of gals singing *Whiffenpoof*... Don Cherry—★★★★ **Too Long** / ★★ **For Now and Always** (Decca 28844). This is the best tune that singer has had in months and he gives *Long* a cheerful glow. *Always* is an upbeat country tune but doesn't seem to get any turn... Betty Clooney—★★★★ **My Love Is a Wanderer** / ★★ **How Many Sweethearts Have I** (Coral 61050). Betty comes into her own with *Wanderer*, a fine ballad done in a soft, wistful style. The other is sung equally well, but the tune isn't as good as the rendition.

Bing Crosby—★★★★ **Cela M'Est Egal** (It's All the Same to You) / ★★ **The Magic Window** (Decca 28805). ★★ **Embrassi Moi Bein** / ★★ **Mademoiselle De Pavée** (Decca 28814). Quartet of Bing's new releases, the first two from his new pic, *Little Boy Lost*, are well done but the tunes aren't worthy of the crooner's best efforts... Alan Dale—★★★★ **In Old Sorrento** / ★★ **For Your Love** (Coral 61051). Reprise of the oldie with an upbeat bar or two isn't bad, but a bit overdone. Dale

might connect with the cry-puller, *Love*... Cass Daley—★★★★ **Call of the Wild** / ★★ **These Are Things I Remember** (Decca 28840). Comedienne doesn't give full vent to her clowning in *Wild* and the other is a weak attempt at a straight tune.

Tommy Edwards—★★★★ **Bluebird** / ★★ **So Little Time** (MGM 11582). *Bluebird* could be his best platter in months. It's simple and reminiscent. *Time* isn't as good, lyrically... Bill Farrell—★★★ **Sweet Madonnas** / ★★ **A Handful of Stars** (MGM 11576). Big-voiced singer doesn't show much in this release... Gogi Grant—★★★★ **Ricochet** / ★★ **Everyone Knows I Love You** (Victor 47-5436). Chanteuse will have to fire around the corners to catch up with Miss Brewer's version, but nonetheless it's a good record. *Love You* isn't very original.

Richard Hayes—★★★★ **Lonely** / ★★ **Moonlight** (Mercury 70215). A couple of old-style tunes rendered in pleasing, if unspectacular style. *Lonely* is a ballad; oldie on flip is lighthearted stuff... Hill-toppers—★★ **Love Walked In** / ★★ **To Be Alone** (Dot 15105). Less schmaltz, less sob than the norm for lead singer Jimmy Sacca on the Gershwin oldie, given a shuffle-rhythm treatment here. Corn, complete with recitation on *Alone*, which is another chapel-crier... Geordie Hornel—Zing! **Went the Strings of My Heart** / ★ **Elmer's Tune** (Coral 61052). You, too, can be the life of the party.

Bob Manning—★★ **I Feel So Mmmmm** / ★★ **It's Easy to Remember** (Capitol 2587). Lad's unrelievedly intine delivery grows monotonous here, even on the Rodgers-Hart evergreen. *Mmmmm* isn't much of a tune, anyway, but a little shading seems in order... Joe Marine—★ **Masquerade of Broken Hearts** / ★ **Maria Elena** (Decca 28817). Tears in both these beers; Marine, incidentally, could

have cleared his throat before recording *Maria*.

Dean Martin—★★★★ **You're the Right One** / ★★ **That's Amore** (Capitol 2589). Martin-Lewis star, *The Caddy*, is source of these tunes, both of them well above par. *Amore* is a cute Italian novelty, sung with insouciance here; overleaf it's a straight romantic ballad, well done by crooner... Marilyn Mills—★★★★ **Till They're All Gone Home** / ★★ **Darling Come Home** (Coral 61056). Vocalist has good pipes, but seems to misuse them here, getting a harsh sound that's often hard to take; she gets mileage out of *Gone*, nevertheless, but can't be expected to carry carry flip.

Dave Rose—★★★★ **September Song** / ★★ **Nostalgia** (MGM 30802). Dave gives his customary pretty treatment to these tunes, which lend themselves neatly to fiddle faddle... Dinah Shore—★★★ **Choo Choo Train** / ★★ **Reflections on the Water** (Victor 47-5438). Routine stuff.

Dance Bands

Ralph Marterie

★★★★ **Lazy River**
 ★★★★★ **Warsaw Concerto**
Warsaw obviously will be the plug side on this newest Marterie release, but don't be surprised if *River* sneaks through and takes charge. Rusty Draper is the vocalist on it, and his happy performance matches the splendid one the band puts on. The very pretty alto solo midway is by Jack Gaylo. *Concerto's* by-now-hackneyed theme features Ralph's horn, then goes into a good dance tempo. The band plays the arrangement with a vengeance. (Mercury 70221)

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 MERCURY 70216

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

RICHARD HAYES
 "Moonlight"
 AND
 "LONELY"
 MERCURY 70215

'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

- Martini Time**, by Art Van Damme. Columbia CL6265.
Six standards and two Van Damme originals are played with charm and beat by the quintet.
- When My Dreamboat Comes Home**, by Kay Starr. Capitol 2595.
Kay punches all the way here and swings the oldie delightfully.
- Up a Lazy River**, by Ralph Marterie. Mercury 70221.
Rusty Draper's vocal and great bandwork make this well worth a spin.

Jazz

- You'll Have to Swing It**, by Ella Fitzgerald. Decca 28774.
Both sides of this one are devoted to a concert in miniature by Ella, and this is one you shouldn't miss.
- Gerry Mulligan's Ten-Tette**. Capitol H-439.
A 10-piece extension of Gerry's quartet that provides some interesting musical moments.
- Fugue**, by Shelly Manne. Contemporary 357.
Shelly's men (including Bud Shank on alto and Bob Enevoldsen, trombone) make lovely sounds on this Jim Giuffre composition.

Classical

- Bach: Cantata No. 146, Wir Mussen Durch Viel Truhsal**. Vienna State Opera Orchestra, Felix Prohaska, soloists. Vanguard BG525.
Bach Guild stages a dramatic opus authentically but with theatricality.
- Schubert: Selections**. Westminster Light Orchestra, Leslie Bridgewater. Westminster WL4006.
Easy listening, dished up by a maestro who may enjoy an American vogue.

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You've Got A Date

Oct. 7—Alfred Wallenstein, conductor-
cellist, born Chicago, Ill., 1898; Jo Jones,
jazz drummer, born Chicago, Ill., 1911; Al-
fred Drake, musical comedy baritone, born
New York, N.Y., 1914; Ralph Rainger,
songwriter (*June in January*, *Thanks for
the Memories*, etc.), born New York, N.Y.,
1901; Vaughn Monroe, popular singer, ex-
bandleader, born Akron, Ohio, 1912.

Oct. 8—J. C. Heard, jazz drummer, born
Dayton, Ohio, 1917; Walter Schumann,
composer, born New York, N.Y., 1913;
Helen Morgan, popular singer, died Chi-
cago, Ill., 1941 at 41.

Oct. 10—Vernon Duke (Vladimir Dukel-
sky), songwriter, born Pskoff, Russia, 1903.

Oct. 11—Fritz Stiedry, conductor, born
Vienna, Austria, 1883; Jimmy Campbell,
jazz trumpeter, born Dayton, Ohio, 1913.

Oct. 12—Ralph Vaughan Williams, com-
poser, born Down Ampney, England, 1872;
Daniel Snideman, conductor, born Winni-
peg, Canada, 1908; Fred (Tubby) Hall,
jazz drummer, born Sellers, La., 1895.

Oct. 13—Spencer Williams, songwriter
(*Basin Street Blues*, *Twelfth Street Rag*,
etc.), born New Orleans, La., 1889; Bill
Mastard, jazz trombonist, born Ultra, N.Y.,
1919.

Oct. 15—Bruna Castagna, contralto, born
Milan, Italy, 1908; Paul Tinner, jazz trom-
bonist, born Skunk Hollow, Ky., 1917;
Harold Macdonald, lyricist (*Somebody
Loves Me*, *Rose of Washington Square*,
etc.), born Forest Hills, N.Y., 1882.

Oct. 17—Lee Collins, jazz trumpeter,
born New Orleans, La., 1901; Cozy Cole,
jazz drummer, born East Orange, N. J.,
1909; Jimmy Harrison, jazz trombonist,
born Louisville, Ky., 1900; John Milton
(Jack) Owens, singer-songwriter (*How
Soon, How Soon*, etc.), born Tulsa,
Okla., 1912.

Oct. 19—Roger Wolfe Kahn, ex-band-
leader, songwriter (*Crazy Rhythm*, *Imagi-
nation*, etc.), born Morristown, N.J., 1907;
the 20—Johnny Best, jazz trumpeter,
born Shelby, N.C., 1913.

DeFranco, Big Band To Wax For Granz

San Francisco—Buddy DeFranco closed at the Down Beat club Sept. 17, his second engagement in the spot this summer, and returned to Los Angeles where he had a record date for Sept. 28 and 29. DeFranco was scheduled to record eight sides for Norman Granz, using a big band. They will be released in an LP.

Personnel of the band DeFranco was using, according to Milt Gray, DeFranco manager, was: Conrad Gozzo, Joe Tricari, Harry Edison and Jack Lee, trumpets; Hoyte Bohannon, Tommy Pederson, Joe Howard, and George Roberts, trombones; Willy Schwartz and Gus Bivona, altos; Jimmy Guiffre and Don Raffell, tenors; Marty Berman, baritone; Gene Wright, bass; Sonny Clark, piano, and Wesley Landers, drums.

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 - 853 WARDELL GRAY Jackie/Sweet & Lovely
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DOWN BEAT Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Oct. 7. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

Position	Last Issue	Title	Artist
1	1	Crying in the Chapel	June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762.
2	2	Vaya Con Dios	Les Paul-Mary Ford, Capitol 2486.
3	4	You, You, You	Ames Brothers, Victor 47-5225.
4	3	No Other Love	Perry Como, Victor 47-5317.
5	5	Oh	Pee Wee Hunt, Capitol 2442.
6	6	Dragnet	Ray Anthony, Capitol 2562.
7	10	P.S. I Love You	The Hilltoppers, Dot 15085.
8	—	Eh, Cumpari	Julius LaRosa, Cadence 1232.
9	7	I'm Walking Behind You	Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.
10	8	Ebb Tide	Frank Chacksfield, London 1358; Vic Damone, Mercury 70216.

Tunes Moving Up

These are not the second top six tunes. They are songs on which there is much activity and which would 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.

- Ricochet**
Teresa Brewer, Coral 61043.
- From Here to Eternity**
Frank Sinatra, Capitol 2560.
- If Love Is Good to Me**
Nat Cole, Capitol 2540.
- Dear John Letter**
Jean Shepard, Capitol 2502.
- Rags to Riches**
Tony Bennett, Columbia 40048.
- Love Me Again**
Sunny Gale, Victor 47-5424.

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AND
"The Price I Paid For You"
MERCURY 70223

Jazz Reviews

DOWN BEAT

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.

Woody Herman

★★★★ *Moten Stomp*
★★★★ *Beau Jazz*

Stomp is Benny Moten's old *Moten Swing*, refurbished and polished by the pen of Ralph Burns. The band swings hard and confidently, an indication of the peak it was reaching before most of the key sidemen left recently.

Carl Fontana's brilliant trombone and Arno Marsh's gummy tenor sax lead the way, with some crackling band work marking the last chorus.

Beau, another instrumental, was written by Burns, gives briefer solos to Woody, pianist Nat Pierce, Fontana, and Marsh. The mood is more constrained, but the results are nearly as good as on *Moten*. (Mars 900)

Howard McGhee

Jazz
Goodbye
Futurity
Shabazz
Tranquillity
Itapanna

Rating: ★★★★★

Unlike the last McGhee LP, this was not recorded in Guam. It was cut in a studio with a roof, and you can hear how many men are in the band. It's less glamorous but much more acoustical.

McGhee's tone has pinpointed itself a little since his rough-and-ready-bop period; the result is a maturer sound, along with the expected personal phrasing and ideas. Gigi Gryce, now in Europe with Hamp, plays some buoyant alto and is especially effective with his flute bits on McGhee's *Jazz* and his own *Shabazz*. *Futurity* is another Gryce original and *Itapanna* (who is Patti Ann?) a swinging product of drummer Walter Bolden's wig.

Horace Silver and Tal Farlow, both effectively presented in solo roles, team with Bolden and Percy Heath to provide a fine rhythmic section. The whole LP is a welcome reminder of McGhee's still important place in the vanguard of modern hornmen. (Blue Note 5024.)

Dave Pell Orket

Better Luck Next Time
Let's Have Another Cup of Coffee
Say It with Music
Love and the Weather
Russian Lullaby
This Year's Kisses
Kate

Rating: ★★★★★

Tenor man Pell and seven other sidemen from the Les Brown band (Ronny Lang, alto; Don Fagerquist, trumpet; Ray Sims, trombone; Geoff Clarkson, piano; Rolly

Dundock, bass; Tony Rizzi, guitar, and Jack Sperling, drums) give these Irving Berlin tunes lovely treatment, aided no little by the arrangements of Shorty Rogers (on the first four) and Wes Hensel.

Though emphasis is on group sound and cohesion, everyone gets solo shots, with Pell, a vastly more confident Fagerquist than ever has been previously heard on records, and Rizzi grabbing honors.

This is another in the excellent series of LPs that Trend, a new label, has been issuing. Liner notes refrain from self-adulation, merely picture all the men and give biographical information. (Trend TL 1003)

Jazz LPs

Sidney Bechet—★ (Dial 302). Accompanied by an unidentified band led by drummer Wally Bishop, in France no doubt, the soprano man winds his wobbly way through *Sidney's Wedding Day*, *Apex Blues* and six more, in a style that could appeal only to dyed-in-the-wail Bechet fans . . . Dizzy Gillespie—★★ (Dial 212). Five 1946 numbers by Diz with Lucky Thompson, Milt Jackson, et al. (Haig), and three inferior representations of Miles, McGhee and Navarro. Poor surface . . . Teddy

Jazz Singles

Charlie Ventura—★★★★ *Perdido* (Clef 89068). There's a little of everything in *Perdido*: vocal group, some Chubby Jackson comedy, a horn-and-vocal bop unison bit, and Charlie's bass sax. An entertaining melange. CV and the choir blend neatly on the ballad, too . . . Count Basie—★★★ *There's a Small Hotel* (Blee Blop Blues (Clef 89070)). Pretty arrangement and Marshall Royal alto on first side; backing, a rewrite of his Victor cutting *Normania*, is ruined by off-center pressing . . . Erroll Garner—★★★★ *Frenesi* (Clef 89074). Erroll does two more convincing imitations of Mr. Garner. Teddy Wilson—★★★★ *Tenderly* (Clef 89071). Teddy, with Denzil Best and Aaron Bell, enters

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The Hot Box

By GEORGE HOEFER

Is the so-called Dixieland revival on its last legs? Some enthusiasts think the Dixie jazz of the '50s has become tiresome and lacks the necessary originality to survive. It is true there is a lot of repetition, and tunes like *When The Saints Go Marching In* are being run into the ground.

Regardless of what the jazz students feel about the quality of the revived New Orleans music, there is an important point to keep in mind always, which pertains to the ever-widening audience appeal that may ultimately benefit all jazz lovers.

A Successful Group

One of the most successful Dixieland bands of the day is the Conrad Janis Tailgate Jazz Band currently playing at Childs Paramount on Times Square in New York City. The band is made up of three veterans—Eugene Cedric, clarinet; Elmer Schoebel, piano, and Art Trappier, drums—playing alongside two young stars—the trombone-playing leader and a fine



Conrad Janis

trumpeter named Dick Smith.

Conrad Janis is a personable young man who has been quite a success on the stage as an actor as well as a bandleader. His duties at Childs during the early summer were augmented by his acting chores at the Lyceum Theatre where he played Eddie Davis, the high school football star, in *Time Out for Ginger*.

Conrad's Tailgate Jazz Band started in Los Angeles in 1949, the year of the first annual *Record Changer* amateur jazz band record competition. Conrad and the boys

entered their record, which received seven out of nine votes for first prize. When Janis came back to his native New York for television work, he got together for a band that was soon recording for Circle Records and playing regularly as the house band at the Central Plaza week-end bashes.

The Janis band currently has one of the most interesting repertoires in Dixieland jazz. They play such obscure numbers as *Skid-Dat-De-Dat* and the famous Creole song *Eh, La Bas*, and there are also many of the early New Orleans marches and spirituals in the book.

The leader plays with a drive that seems to get to the hearts of

Actor, Too

New York — Actor-trombonist Conrad Janis has won a featured role in the new Ezio Pinza NBC-TV Saturday night series. Janis will act the role of Pinza's away-at-college son who heads a jazz band. Janis intends to utilize the band he now has at Child's in the TV situation comedy.

the crowd. Cedric plays a sensitive New Orleans-style clarinet, while Schoebel always draws attention with his ragtime-flavored piano bits. Trappier furnishes a firm foundation for the group, as well as being able to send the crowd with a drum solo. Dick Smith blows brilliant trumpet choruses with considerable drive.

It would seem this group is an illustration of what will happen to Dixieland jazz in the future. The young musicians play with, and learn from, the veterans and will be able to keep this jazz style alive for many years to come. A certain percentage of the fans that are sold on jazz from listening to the Dixie groups of today will remain interested and tend to improve the chances of hearing jazz more frequently in the future.

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The Blindfold Test

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Raymond Scott On A Hi-Fi Kick

Because of his abiding interest in the technical and engineering aspects of recorded sound, Raymond Scott seemed to be a natural subject for a special blindfold test with a hi-fi flavor.

The *Hit Parade* maestro listened to the first three records on a Columbia 360 machine with the external high-frequencies speaker added; to the next three on a Philco radio-phonograph console that has been my trusted and faithful servant for eight years, and to the last record (Sauter-Finegan) on three machines: the above two and some special home-assembled (but not hi-fi) equipment.

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

1. Morton Gould and the Rochester Pops. *Wedding Dance* (Columbia).

That sounds like a piece of music, and a performance, and a hall with acoustic conditions, all chosen deliberately for the purpose of making a high-fidelity demonstration record! I get a kick out of it for that reason. A very exciting performance, and a good indication of what can be done when a kind of music, a style of performance, and the acoustics all go together to make up the excitement.

It sounds as though it has a re-verberation period over a fair part of the frequency range, about a second or a second-and-a-half; the same thing done in a dry, non-reverberant room would lose a lot of the excitement.

The phonograph sounded as though it was breaking up a little when the level got too high. I think it's Morton Gould, by the way. I'd give it at least three stars.

2. Patti Page. *Butterflies* (Mercury). Vocal by Patti Page, Patti Page, and Patti Page.

I'm convinced that this is not Patti Page, Patti Page, Patti Page, and Patti Page, but just Patti Page, Patti Page, and Patti Page, if you dig the difference in the arithmetic. I have to hand it to her that she doesn't use the multiple thing as a gimmick; she creates something quite attractive and makes a colorful use of multiple recording tricks. Not as good as *Doggy in the Window*. I'll give it three stars anyway.

3. Charlie Parker. *Night and Day* (Mercury). I hope it isn't Stan Kenton, because some of the stuff I have of Stan's is so wonderful—and I don't think it is.

Speaking from the recording point of view, here is to me a rather clear example of how the use of reverberation or echo-chamber conveys the feeling of excitement that really isn't there, because the record certainly doesn't have the jumping musical qualities it's intended to have.

The overall halo of physical excitement created by the presence of echo makes up for the deficiencies in performance, balance, clumsiness, and general ineffective planning. I would rate the record at one star.

4. Howard Rumsey. *Luau* (Contemporary).

A wonderful development in the recording business is this on-location stuff; it's loaded with possibilities, and to me this was fascinating, even though I didn't enjoy the musical performance of who-

ever was playing.

I have been so deeply entrenched commercially in the last several years that my knowledge of instrumentalists and my acquaintance with the performances of these people is limited, so I can't name it; but I enjoyed it in a way—it sounds like somebody really took me someplace, and it represents a development of the phonograph record business, which is pretty exciting. I would rate that musically two stars.

5. David Rose. *Tenderly* (MGM).

This record to me seems to prove that with lots and lots of echo, a very beautiful song, and a pretty big-sized band, you don't need too much else. It sounds very moody and very nice, and lots of other things technically, though there is so much, from the view of musical performance, that would normally be so upsetting in this particular record.

The whole thing gets enveloped by the echo, and things become pleasant. I think the effect is quite remarkable; it's wonderful how you can feel three or four stars when, from the standpoint of musicianship, so much is missing. They are playing so badly together, I was tempted to give it only two stars.

6. Peggy Lee. *When The World Was Young* (Decca).

It must be Billie Holiday—but it's so accurate and so precise, it's so artistic that I can't believe it. That's the best I have ever heard her do. It's absolutely wonderful. I liked everything about it. That is the most exciting record I have heard tonight.

This is one time I found myself not listening from an engineering point of view. I didn't find myself listening from any point of view

Bill Lights Up

New York—Wild Bill Davison will soon be in the lamp business. The Edison of Condon's has been collecting old trumpets and cornets. They'll be burnished, affixed with Wild Bill Davison nameplates, and made into lamps. The shades will sport caricatures of Bill and his incandescent musical associates.

Though they're not yet in production, Bill has already booked 30 orders. They'll sell for \$35 to \$50. How do they work? You guessed it. You press the third valve down—and all's lit!

Quinichette Signs Decca Contract

New York—Paul Quinichette has left Mercury for a new contract at Decca. First session was to include *The Very Thought of You*, *Mine*, Roy Eldridge's *Heat Wave* and an as-yet-untitled original by Quinichette.

Paul's current unit includes Jimmy Golden, piano; Ike Isaacs, bass; Skeeter Best, guitar, and Les Erskine, drums. After two weeks at the Band Box, Quinichette began an extensive road tour.

Joan Crawford Set To Cut Children's Disc

New York—Joan Crawford is the latest movie actress to sign as a recording star. The Academy Award winner was pacted by RCA Victor last month to make a children's record album, *The Littlest Stork*, based on a Christmas story by Charles Tazewell. The album will be released in November of both '78 and EP.

except she's awfully good, with such wonderful control and without losing any of the poetry. It's just a m u z i c . Absolutely marvelous five-and-a-half stars.

7. Sauter-Finegan. *A Foggy Day* (Victor).

That is pretty absorbing to me how you listen to a record on one machine and then on another, and another, and how different the record can appear emotionally on many machines.

If a fellow has a real high fidelity outfit, he ought to buy all the Sauter-Finegan records he can, because they really encompass a range of colors and a fairly wide dynamic range and a frequency range, with their low and their high, and their skinny and their fat, and their tinkly; on a good high fidelity setup, the person interested in high fidelity can get a big thrill, because it's a dream for the fine phonograph.

I like these sort of things; very interesting. I would rate it as three stars.

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Strictly Ad Lib

(Jumped from Page 3)

Bay Area during September. Rockin' Lucky is the name of the latest r and b jock on KSAN. Gerry Mulligan, supposed to open the Sidney Bechet at the Down at club Sept. 10, had to postpone the event six months. House and at the Golden Gate Theater while the Vagabonds were there. Included trumpeters Johnny Capaldi, Dick Collins and trombonist Sig Eshaw, all recent workers in the fields of jazz. Nick Esposito came back to town after touring with the Katherine Dunham dance and opened at Fack's with a group composed of Teddy Edwards, nor; Johnny Marabuta, piano; Len Smith, trumpet; Joe Dodge, ums; and Monte Budwig, bass.

—ralph j. gleason

BOSTON: Illinois Jacquet opened a newly redecorated Hi-Hat and will be followed by Slim Gaillard and Al Hibbler. George Shearing swung open the gates to the w Storyville spotlighting Jean Ilman and Cal Tjader. GS will cater for Charlie Parker, and then dechmo' gets set to break it up.

Norman Brooks into the Latin quarter to warm the room up for Louie Bellson-Pearl Bailey package; Bob Dini and Cindy Lord set for back-to-back shots in instrub's Village, and then Vic Amone moves in. Club Mayfair will go this month under new management, opening with TV star an Gregory. Johnny Howard opens at Bradford's new Carousel room with all new comic routine.

Tony Bennett and guitar guy, Buck Wayne, popped into New England ballrooms on the heels of a Sauter-Finegan band. Imperial Records readying a brace of Ps spotlighting Boston talent headed by altoist Charlie Mariano and featuring trumpeter Herb Ameroy with Jaki Byard, piano; Ste Littman, drums, and Jack Carter, bass. Teddi King held over in Oceanside in Magnolia before heading for Ohio. WHDH jazz-ck John McClellan will debut his new beard as he presents Charlie Parker with strings for live concert in Jordan Hall. Bandleader Bob Bachelder proud of new son, Robert Lawrence. Johnny Long, Leen Barton, Alan Dale, and Jack Richard flew in to headline party for new Coral distributor, Jim Lynch. Jocks from all over New England made the session.

—bob martin

CLEVELAND: George Duffy's popular orchestra checked into the hotel Hollenden's Vogue Room. The Loop Lounge had the swing trio of Jackie Davis for two weeks starting September 21. No acts have been booked as yet into the Dwayne Casino. Shanty Hogan came back at Wexler's Theatrical, and the crowd seems mighty happy about it. She's backed up by the Frankel Trio.

The Alpine Village has Shawn Keeney on unlimited contract. Cleveland John Gluck was in town recently for a tour of the weeks, promoting his new tune Who in the Devil in Evelyn's Eyes. He's been acting as special arranger for Ethel Merman the past few years. The Skyway Lounge fol-

lowed the Visionaires and Jackie Kahane with a three-day stay by Vaughn Monroe. —m. k. mangan

PITTSBURGH: Localite Johnny Kirby (no relation to the late bassist) lost his TV show from Hollywood, but is still doing a lot of lucrative radio work. Pittsburgh dancer Shirley Eckl resumes her chores on TV's Show of Shows this fall, her third season on the program. The Hiram College Showboat "Majestic," featuring old-time melodramas and "vaudeville" by a group of students, played Pittsburgh the entire month of September. A Dixieland band and a calliope were featured. Jeanne Baxter a return hit at Tommy Carlyn's suburban room. Carlyn's band, in turn, was the opening attraction at the Royal ballroom, the reopening of which was a badly-needed boost for the sagging local band business. Bassist Harry Bush took a quartet into the Point View Hotel for an indefinite run. Frank Yankovic's polka band, great local favorites, at West View Park Ballroom.

—charles c. cards

MIAMI: The Saxony employed

singer Carlos Valdes to fill the void left on the valde of harpist Robert Maxwell. The Clover club depended on Peggy Greer and comic George Hopkins to follow a lucrative run by Dolores Hawkins. Preacher Rullo Laylan's congregation followed him a few squares—oops! a few blocks—up Collins avenue to the Caribbean hotel after he closed at the Shoremede. Singer Bob Carroll, on a post-midnight talk program, admonished fellow musicians to avoid bopese, lest they jeopardize the standing of performers as literate members of the community.

—bob marshall

TORONTO: Calvin Jackson starts a new TV series over CBLT Oct. 7, fronting a 21-piece band (tuba, vibes, and bass trombone included) and playing, each week, representative music of composers like Rodgers, Kern, Porter, and Berlin. Yvonne, former Ellington vocalist now living and working here, was at a front table for Duke's opening at the Colonial. Natch, she got up and sang a chorus of Love You Madly.

Jazz disc jockey Dick MarDougal

into the Seville theater Nov. 5. Norman Brooks opened there October 1. A new club is planned for St. Catherine street with opening slated for this fall. Celia Cabot, the girl who drew raves for her winning of a spring Arthur Godfrey talent show prior to her date at the Down Beat, brought back here in September.

Blake Sewell's band opened its fall season with a break-in date at Town of Mount Royal town hall on Saturdays. Connie Boswell at the Chez Three. Yvan Landry and his Three Keys are back at the Venus De Milo room. Yvan plays piano and vibes. Incidentally Yvan heads a quintet now signed to a 3 year contract with Discovery records. Group includes Billy Graham, Gordie Flemming, Al Baculus, and Hal Gaylor. Lew Smith, formerly of the Irving Pall quartet, now fronts his own trio at the Continental.

—henry f. whiston

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Norman Weiser, Publisher
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 (My Commission expires September 24, 1955.)

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Feather's Nest

By LEONARD FEATHER

Let's Play Twenty Questions:

- (1) On that TV show that calls itself *Opera Versus Jazz*, where is the jazz?
- (2) Why do so many singers go to so much trouble to sing duets with themselves, and so many recording engineers incur so much expense multi-taping this trick recording process, when it would be so much simpler and cheaper just to hire two singers?
- (3) Why is it that almost all my favorite songbirds through the years have been mated with men who mismanaged their lives and/or careers?
- (4) Why does Al Hibbler always sing "Don't get around much anymore"?
- (5) And why do I find a gruesome fascination in this mispronunciation?
- (6) Why is it that whenever I sit down for a pleasant session with some new records, my telephone, after hours of silence, starts ringing every five minutes?
- (7) What prompts so many musicians, and even some columnists, to write "whaling" when they

mean "wailing"? Did they ever see even a sardine caught by a tenor saxophone?

(8) What has Ethel Merman got that I utterly fail to dig?

(9) Whatever became of two nationally known, poll winning musicians named Serge Chaloff and Miles Davis?

(10) Why "collates" when the dictionary only recognizes "collations"?

(11) Since she hasn't landed a single session in years, can't Ethel Waters find some record company that would be willing to let her record an album called "Salute to Frances Wayne"?

(12) If Benny Goodman, Nat Cole, Mary Lou Williams, Teddy Wilson, et al., could all get permission to work in England on the grounds that they qualified as vaudeville acts, then why not

Lionel Hampton's band, which is more of an "act" than all of them put together?

- (13) How come, after all these years, there still isn't a single bop (or cool) violinist?
- (14) When is Annie Ross going to write lyrics to *Flight of the Bumblebee*?
- (15) Why is there still no vocal record available on Thelonious Monk's great tune, *'Round Midnight*, which has an excellent set of lyrics by Bernie Hanighen?
- (16) Do those much-imitated maxillary exercises in which Sarah Vaughan and Billy Eckstine indulge actually aid their singing?
- (17) Why does almost everybody who has ever written about either of them insist on removing the "s" from the name of Ellis Larkins and transferring it to that of Cy Walter?
- (18) Since it's just as shoddy to give a man a job because of his race as it is to deny him one for the same reason, why doesn't the NAACP crack down on theaters and networks that put on "all-colored" shows?
- (19) Is Liberace kidding?
- (20) Whatever became of Judge Crater?

On Instrument Row

Selmer has just introduced the new Bundy Resonite bass clarinet, on which engineers have been running tests for over two years, according to a recent announcement. The instrument, already in full production, is the first plastic bass clarinet on the market.

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The upper stack key mechanism utilizes concentric hinge rod mountings, and the clarinet also has a one-piece metal neck equipped with a tuning slide, whose purpose is to make possible liberal pitch adjustment.

Targ and Dinner, Inc., Chicago, and C. Bruno and Son, New York, are now distributing a newly-introduced portable combination sax stand designed either for alto and clarinet or for tenor and clarinet. All parts of the stand that touch the instruments are rubber-covered.

The world's largest drum has been made by the WFL Drum Company for the University of Florida band. It measures 72 inches in diameter and is 25 1/2 inches thick.

A combination catalogue-text-book manual entitled *Electronic Organs* has just been published by Van Kumpen press, Wheaton, Ill. The book, written by Robert L. Eby, covers current models of all American builders, and describes in lesser detail discontinued and foreign organs. It is extensively illustrated. The publisher plans to reprint the manual from time to time so that new models may be incorporated.

Headquarters

New York—Lee Bosco, a night-time disc jockey on WABC, has a new feature. His show will feature a "Psychoanalyst of the Week." Next?

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Music In The Air



Marilyn Maxwell looks on as Peter Potter gets made up for his first network Juke Box Jury.

Peter Potter's 'Juke Box Jury'

(ABC-TV, Sundays, 6:30-7:30 p.m. PST)

Peter Potter, the first local record showman to score solidly in television, is also the first to make a network with a sponsored series. The format is merely a variation of the familiar panel program in which a board hears, and passes judgment on, phonograph records. The top-bracket names Peter uses as his "board of experts," and the music itself, cost practically nothing, so how can it miss?

However, the fact remains that Potter puts this show over with considerable skill and makes the most of the casual mike-side manner that has made him a leader in the local field for years. His cow-country accent (mostly affected) should do him no harm in the hinterlands.

Records are played with no announcement on identity of the performers, one of whom is present and visible to the audience, but, presumably, not to the "jury." Their discussions, unaware that the artist is present and listening, have resulted in some amusing moments.

Potter's guests on his first show were Jane Powell, Johnny Mercer, Rock Hudson, and Marilyn Max-

Checklist

Hollywood—Now that Peter Potter's *Juke Box Jury* is on the ABC television network (see accompanying review), *Down Beat* believes its readers will be interested in keeping score. The records, given a "pre-release" hearing on Potter's program, are tagged as prospective "hits" or "misses," with a "hit" meaning a sale of 200,000 or over. It generally takes four to six weeks for the public, the final judge, to render its decision. Herewith the results on Potter's program of Sept. 13:

- Ebb Tide*, Vic Damone (Mercury)—HIT.
- Swamp Fire*, Kay Starr (Capitol)—HIT.
- Shoo Turkey Shoo*, Rosemary Clooney (Columbia)—MISS.

well as "jurors," and Vic Damone, who had the pleasure of hearing his *Ebb Tide* voted a prospective hit.

'Your Hit Parade'

(NBC-TV, Saturdays, 10:30 p.m., EST)

Your Hit Parade's first show of the season was a competent, if largely unimaginative, staging of the week's top seven tunes plus two "extras." Cast headed by Dorothy Collins includes Gisele MacKenzie, Snooky Lanson, Russell Arms, and the Raymond Scott orchestra and chorus.

Gisele, newcomer to the series, moped through *Moulin Rouge* like a tired elocutionist but awoke in time for the Raymond Scott-arranged *Of Thee I Sing*. Gisele's cool poise indicates considerable TV potential, particularly in a more freshly staged show than this.

Innocuous Snooky Lanson waded through the buttery settings for *Crying in the Chapel* and *P.S. I Love You*, while Russell Arms showed no particular distinction in his solo spots.

High point of the staging was a simply-choreographed set of variations on *Oh!* by the resident dance

group. Set as an audition workout, the bit sparkled by contrast with the dull heaviness of the other settings. A few seconds of evocative camera work did energize the show's climax—Number 1 tune, *Vaya Con Dios*. After a wasted sky shot, a guitar closeup broke into a starkly-etched Dorothy Collins profile.

Dorothy again is the heart of the program. Though her voice and phrasing are of no great quality, her lack of affectation and quiet charm are pleasant to witness in the hyperthyroid land of TV. She still makes even the commercials relatively palatable.

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Folksy Music

By HINTON BRADBURY

Babe Didrickson Zaharias, the great athlete, went from her home in Tampa, Fla., to Nashville, Tenn., to make a series of hillbilly records. At the same time on the West Coast Wild Red Barry of TV wrestling fame, said he is considering hitting the road with a hillbilly band . . . Minnie Pearl's diary is No. 1 best seller these days among the C&W followers. The comedy queen of *Grand Ole Opry* packed thousands of her comedy bits and photos into the publication . . . Gene Autry saddled

up his Beechcraft and flew out for New York and his ninth year as star of Madison Square Garden rodeo. En route he made business stops in Phoenix and Chicago.

Los Angeles County Fair (world's largest) in Pomona saw Carolina Cotton crowned "Outstanding Horsewoman" by California Horsemen's Association . . . Smiley Burnette racked up more than 50 crowd attendance records during summer at theaters, auditoriums, and arenas in U. S. and Canada . . . Ferlin Huskey and Jean Shepard's *Dear John Letter* and *Forgive Me John* put them in such demand they have seven weeks of one-ners in Northwest and Canada . . . Hank Thompson set for Texas State Fair Oct. 10-26.

Kimsey wrote *A Book and Somebody Goofed* on "rush" release by Intro Records with vocal by Walk-in' Charlie Aldrich . . . Colwell Brothers back from moral re-arrangement world conference in Switzerland, where their top request was *Morgan's Poisoned The Water Hole* . . . Jimmie Davis recorded lengthy radio series for his radio show now heard in 11 Southern states . . . Jim Reeve—touring out of Boston and Detroit areas, but will return to Louisiana Hayride in Shreveport.

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DOWN BEAT'S 17TH ANNUAL MUSIC POLL

All-Star Band

Trumpet.....

Trombone.....

Alto Sax.....

Tenor Sax.....

Baritone Sax.....

Clarinet.....

Piano.....

Guitar.....

Bass.....

Drums.....

Accordion.....

Miscellaneous Instruments.....

Band Vocalist (Male).....

Band Vocalist (Female).....

Arranger.....

The Music Hall of Fame

(Name the person who has contributed the most to music in the 20th century.)

Records Of The Year

(Name only records released in the year ending Oct. 1)

Popular.....

Jazz.....

Rhythm And Blues.....

Classical.....

Favorites Of The Year

Dance Band.....

Jazz Band.....

Male Singer.....
(NOT working as a band vocalist)

Female Singer.....
(NOT working as a band vocalist)

Instrumental Combo.....
(3 to 8 pieces)

Vocal Group.....

Poll Rules

Send only ONE ballot. All duplicate votes will be thrown out.

Every living artist is eligible. Do not vote for persons who are deceased except in the Music Hall of Fame, where you may name any artist, living or dead.

Mail ballot to: Poll Editor, Down Beat, 2001 Calumet Ave., Chicago 16, Ill.

Your Name.....

Address.....

City..... State.....



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McCormack Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 518 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 6071 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

- A. Albert, Abley (Statler) Washington, h; Anthony, Ray (On Tour) GAC
- B. Bennett, Charlie (Crest Lounge) Detroit, Out 10/18, cl; (Colonial) Toronto, 10/19-24, nc; Brown, Blue (On Tour) MCA; Eckner, Denny (Clarinet) Memphis, Out 10/15, h; Heke, Tex (On Tour-Texas territory) MCA; Orr, Mischa (Waldorf-Astoria) NYC, h; Rish, Russ (Paradise) Chicago, h
- C. Bot, Chuck (St. Anthony) San Antonio, Tex., Out 10/21, h; Cole, Frankie (Statler) NYC, Out 10/15, h; (Roosevelt) New Orleans, La., 10/23-11/18, h; Doyle, Russ (Trianon) Chicago, h; Eford, Bill (Riverside) Reno, Nev., h; Goss, Bob (Syracuse) Syracuse, N. Y., Out 10/17, h; Grant, Xavier (Cleo's) Hollywood 10/6-10, nc
- D. Bol, Frank (Lido) Long Beach, Calif., h (Saturdays only); Gars, Michael (Copacabana) NYC, nc
- E. Hington, Duke (Band Box) NYC, 10/20-11/2, nc
- F. Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., Out 1/15/54, h; Galle, Shep (Schroeder) Milwaukee, Wis., 10/13-25, h

- Fisk, Charlie (Statler) Los Angeles, Out 10/22, h; Fitzpatrick, Eddie (Majors) Reno, Nev., h; Flanagan, Ralph (On Tour) GAC; Foster, Chuck (U.S. Naval Air Station) Memphis, Tenn., 10/22-25
- G. Garber, Jan (On Tour) GAC; Gillespie, Dixie (Capitol Lounge) Chicago, Out 10/25, nc; Glasser, Don (On Tour) MCA; Gray, Jerry (On Tour) MCA
- H. Hampton, Lionel (On Tour-Europe) ABC; Harris, Ken (Mayflower) Washington, D. C., h; Herman, Woody (On Tour) GAC

- Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, h; Hill, Tiny (On Tour) ABC; Howard, Edly (On Tour-Texas territory) MCA; Hunt, Pee Wee (On Tour) GAC
- J. Jaquet, Illinois (Concert Tour) MG; James, Harry (Casaloma) St. Louis, Out 10/11, h; (Ambassador) Los Angeles, 10/20-11/21, h; Jerome, Henry (Edison) NYC, h; Jones, Spike (Curran) San Francisco, 10/18-11/7, h
- K. Kaye, Sammy (Last Frontier) Las Vegas, Nev., Out 10/25
- Kenton, Stan (Birdland) NYC, In 10/8, nc; King, Henry (Palmer House) Chicago, Out 11/18, h; Kiseley, Steve (Statler) Detroit, h

- Morgan, Russ (Statler) NYC, In 10/16, h; Morrow, Buddy (On Tour) GAC
- N. Neighbors, Paul (Armaton) Chicago, 10/13-11/22, h; Nulde, Leighton (On Tour-West Coast) MCA
- P. Palmer, Jimmy (On Tour) ABC; Pastor, Tony (On Tour) GAC; Perrault, Clair (Town Club) Corpus Christi, Tex., nc; Phillips, Teddy (Carnegie Grove) Los Angeles, Out 10/27, h; Prima, Louis (William Penn Tavern) Alexandria, Pa., 10/30-31
- R. Remy, George (Fernwood) Bushkill, Pa., Out 10/24, nc; Ritter, Tex (Live Stuck Show) Tulsa, Okla., Out 10/19
- Rodney, Don (Arcadia) NYC, h



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Combos

- A. Alger, Will & the Salt City Five (Celebrity) Providence, R. I., 10/19-25, nc; Ammons, Gene (Blue Note) Philadelphia, 10/12-17, nc; Armstrong, Louis (Paramount) NYC, In 10/7, t
- B. Baker, Abe (Sunnyside Showbar) Sunnyside, L. I., N. Y.; Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.; Brown, Charles (On Tour) SAC; Buckner Trio, Milt (Ebony) Cleveland, 10/12-25, nc
- C. Condon, Eddie (Condon's) NYC, nc
- D. Dale Duo (Lighthouse) NYC, nc; Davis Trio, Bill (Tiffany) Los Angeles, 10/16-30, nc; DeParis Brothers (Jimmy Ryan's) NYC, nc; Dominoes (Band Box) NYC, 10/6-11, nc; (On Tour) ABC; Duke Trio, Doug (Hickory House) NYC, nc
- F. Fields, Herbie (Surf) Baltimore, Md., 10/27-11/8, nc; Four Coachmen (Stage Coach) Route 6, N. J., nc; Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc; Freeman, Bud (Terras's) NYC, nc; Furniss Brothers (Basin Street) NYC, nc
- G. Garner, Erroll (Offbeat) Omaha, Neb., 10/9/54, nc; Gaylords (Triton) Rochester, N. Y., 10/26-11/8, nc; Getz, Stan (Blackhawk) San Francisco, Out 11/1, nc; Gibbs, Ralph (Piccadilly) Pensacola, Fla., nc; Gilmore Quartet, Stiles (Weekpaug Inn) Weekpaug, R. I., h; Graham, Hal (Village Barn) NYC, nc
- H. Hall, Jackson (On Tour, Germany) West Army Command; Heywood Trio, Kiddy (Orchid Room) Kansas City, 10/23-25, nc; Hays, Lynn (Showboat) Philadelphia, 10/12-24, nc
- J. Jackson, Jack (Village Nut Club) NYC, nc; Jordan, Louis (Cafe Society) NYC, In 10/19, nc
- K. Keller, Jack (Lampighter) Valley Stream, L. I., N. Y., nc
- L. Lee, Vicky (Horseshoe Inn) Waters, Mich., nc; Lyon Trio, Jimmy (Blue Angel) NYC, nc
- M. McGuire, Betty (Pearl City) Honolulu, Hawaii, Out 10/19, nc; Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, cc; Millburn, Amos (On Tour) SAC; Monte, Mark (Plaza) NYC, h; Moore, Johnny (On Tour) SAC; Morris, Joe (Howard) Washington, D. C., 10/16-22, t; (Royal) Baltimore, 10/23-25, t

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(See Page 1)

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