

# Not Trying To Fool Anyone, Says Liberace

By Charles Emge

Hollywood—Liberace, just returned from one of the most extraordinarily successful concert tours ever (a gross of over \$200,000), is busy counting the money here and studying the universally deprecatory comment his performances drew from the professional critics. About the nearest thing to a "good review" he received during the tour came from a critic in Milwaukee who wrote something to the effect that Liberace is no Rubinstein, but when Rubinstein is no Liberace.

Those who surmise that Liberace is taking the critical barrage with a shrug of amusement, are doing him an injustice. He is, in fact, more of a musician than some of his attackers realize; enough of a musician to be thoroughly irritated, and even hurt—and he makes no bones about it.

### What Kind?

"This thing in *Down Beat* (Nov. 18) now," he said, when asked for comment by this reporter, "What is the man trying to say? 'Or does he really know? He starts out by saying I have an inferiority complex, then finds fault with me for playing things that he feels I have no right to attempt—or something. He even finds fault with me over the title of an album I made—'Concertos for You'—and the fact that someone at Columbia thought that one up. Some people buy record albums for the picture on the cover—or won't buy them because they don't like the cover. This fellow must be that kind of music lover."

"But I love this! After several hundred words trying to ridicule—and even the title, the *Warped Concerto*, which he learned from reading the notes is 'admittedly not a concerto—' he writes that the music in the album is 'brilliantly played.' And then, after fretting childishly over the fact that a publicity man at a television station, when I first started in TV, begged me with that 'Chopin of TV' title, he writes:

"It isn't as if he weren't a good piano man. He's terrific in his own line. But he can't forget that"

(Turn to Page 5)

# Another Birdland To Bow In Miami

New York—Morris Levy, youth-night club tycoon whose Birdland club celebrates its fourth birthday next month, flew down to Florida two weeks ago to complete plans for the opening of a new Birdland.

The Broadway spot's namesake will be in Miami Beach on the site of the old 22 Club. It will open Dec. 8 or 15, will have no admission charge and will feature the same kind of jazz talent seen in the New York nitery.

# 'Down Beat's' Five Star Discs

The following records represent the cream of the last two weeks' crop. See pages 15 through 17-5 for complete reviews.

POPULAR	
FRANK DAMONE	Village in Paris (Mercury 70269)
FRANK SINATRA	South of the Border (Capitol 2638)
JAZZ	
BUZZY GILLESPIE	Dizzy in Paris (Contemporary LP C2504)
CLASSICAL	
WALTER GIESEKING	Scarlatini-Handel-Bach Selections (Columbia ML 4646)
CHICAGO SYMPHONY,	Mozart Symphonies Nos. 34, 38 (Mercury MG-50015)
KUBELIK	
VIENNA VIENNA	Mozart Quartets Nos. 18, 19 (Columbia ML 4728)
COUNTRY & WESTERN	
BOB ALLEN	Why, Daddy? (Decca 28933)
HESTER TUBB-RED FOLEY	Too Old to Tango (Decca 28911)

# DOWN BEAT

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SHOULD TROUBLE DEVELOP between Cadence Records and the American Tobacco Co. (see story below), the record firm's ace property, Julius LaRosa, would have a good man on his side. That's heavyweight champ Rocky Marciano with LaRosa, swinging out a few choruses of *El Campari*, or some such.

# Cadence Wonders: How Is 'Hit Parade' Assembled?

New York—Bud Moss, president of Cadence Records, strongly questions the method by which the nation's top songs are selected for the weekly *Lucky Strike Hit Parade*. His query is based on the absence from the program of *El Campari*, the company's best-selling Julius LaRosa record.

"We're not fighting with anyone. All we'd like is for them to explain their system. And in this song we have so clear a case, I feel we have the right to pose the question."

"For several weeks *El Campari* has placed high in every major compilation of the top tunes in the country. It's on the list of records most played on the air and of records most played on the juke boxes and of records sold over the counter."

### Will Open Books

"I'm eager to open my books—through a CPA accountant—and match our sales of this record against any of the top four numbers on the *Hit Parade* today. This I'd really love to see."

"A few weeks ago Raymond Scott's office called up and wanted the music but we haven't heard a word since. And the song is much stronger now than it was then. *Anywhere I Wander*, by the way, sold 435,000 and was never on the *Hit Parade*."

"Saleswise, we're certainly satisfied. We'd like to be on the program for the honor it carries but we don't need the plug. The point is that it's just not fair. If they're going to call it the *Hit Parade* and represent it to the people as an authentic national listing, they should list the songs as they really are in order of popularity."

"Otherwise they should call it the *Lucky Strike Music Hour* or something, but not the *Hit Parade*. This is an honest inquiry, and a lot of other people in the music business would like to know how those top seven are determined."

### 'No Reason'

A spokesman at Batten, Barton, Durstine, and Osborn, the agency that handles the program, told *Down Beat*: "There is no particular reason why *El Campari* has not been on the *Hit Parade*. According to the tabulation of the American Tobacco Company, it just hasn't made it as yet."

"The method of tabulations has been used and been proved accurate for the past 18 years. It naturally is questioned from time to time, but in general is accepted as being a very accurate compilation. The *Hit Parade* will be happy to perform the song as soon as it hits the top section in their chart."

The long-term policy at the American Tobacco Company has been not to disclose the exact method of tabulation.

# Report Krupa To Form Trio

Hollywood—Gene Krupa, who was due to return here from a far Pacific tour with the Jazz at the Philharmonic troupe in late November, will re-launch his trio, according to local JATP aides. George Auld is a "strong possibility" for the tenor spot, it was said, but Auld told *Down Beat* he could make no "definite confirmation yet."

# Flanagan, Morrow Merge For Unique Detroit Date

New York—The Flanagan-Morrow office has announced an unusual band promotion intended to energize the dance band business. On Saturday, Dec. 19, Ralph Flanagan and Buddy Morrow will combine their forces at the huge (10,000 capacity) Michigan State Fair Coliseum in Detroit.

In contrast to the usual ad-lib "battle of bands" routine, this will be a carefully-planned concert-dance, with four specially-written arrangements for the two bands as a whole. The evening's feature is a half-hour combined concert during which many different ways of utilizing the 33 performers will be shown. Possibilities include nine reeds and nine trombones (including Ralph and Buddy), or 16 brass and five singers, as well as spots for both bands' vocalizing as units.

### Big Cost

The four special arrangements cost \$3,000 (the usual dance band arrangement runs between \$150 and \$200). One is called *War of the Bands*. After the band concert, there will be continuous dance music, with each band alternating on stand so that both the listeners and the dancers will be served.

According to the Flanagan-Morrow office, the bands canceled over \$3,000 in guarantees to play the date and had to be re-routed from different territories to make contact. Theory behind the merger, say Flanagan-Morrow spokesmen, is that both bands appeal to the same type of listeners and that such a melding is preferable to mixing a swing band with a sweet outfit, where friction might arise between rabid admirers of the different styles.

### Long-Range

In long-range terms, manager Herb Hender puts it this way: "The motion picture industry used only single stars in most pictures until MGM made *Boom Town* with Clark Gable, Lana Turner, and several other stars and proved that the combination of several top names was worth far more than the cost of the gamble."

"This was also proven very successfully by Decca when they originated their 'Personality' series combining Bing Crosby with the Andrews Sisters, etc. We figured that something of this sort might create enough excitement to give the dance band business the jolt that it could use at this stage of its current growth. The concert idea has been run ragged. There has been every kind of concert. Here, finally, is something different."

# Andrews Sisters Hire Bill Burton As Pilot

Hollywood—The Andrews Sisters have hired their first personal manager since their split with Lou Levy, former husband of sister Maxene. He's Bill Burton, former manager of Jimmy Dorsey, Dick Haymes, and many others.

# Chi Blue Note Calls It Quits

Chicago—It's one of the few cases in man's recollection that a jazz club has folded while making money, but just that happened here when the Blue Note made the surprise announcement it would shutter as of Dec. 1.

Reasons given by manager Frank Holzfeind were that the lease on the downstairs spot expired as of that date and that the building owner would offer no cooperation in repairing the condition that caused water to fairly flow in, covering the floor, during spring rains, nor would he remodel rest rooms facilities or install air conditioning.

### 'Looking For New Spot'

"We're looking for a new spot to open up in," said Holzfeind, "but nothing probably will be done until spring. We have a couple of locations in mind. We're thinking seriously of promoting some jazz concerts here and in other cities until that time."

Louis Armstrong was able to shift commitments so that he could play the spot the last five days of its life and make it a gala *Auld Lang Syne*. His successes there earlier in the club's 5½-year history helped establish it on a good financial footing.

Stan Kenton, who was to have played over the holiday season, was canceled out.

Rumors that a New York group would take over the lease and reopen a jazz nitery were unconfirmed at press time.

# Ubiquitous

Chicago—People here are wondering if this must not be some sort of record. Disc jockey and TV emcee Bill O'Connor, who two years ago had to sell his car to pay the rent, is now heard on six radio stations and three TV stations here for a total of 49½ hours a week—every minute of which is sponsored. Twice daily, Monday through Friday, he competes against himself by being heard on two radio stations (taped) while being seen on a live TV show. Three times on Saturdays and Sundays he competes with himself on four different radio stations.

Needless to say, he owns a car again.

# George Morte, Candoli's Wife Hurt Badly In Kenton Crash

New York—Sixteen members of the Stan Kenton organization were involved in a serious accident in the early hours of Armistice Day, when one of the two buses in which the "Festival of Modern American Jazz" concert unit was traveling crashed into the rear of a tractor-trailer truck on the Pennsylvania Turnpike.

The band had completed a concert in Newark and was on its way to a date in Pittsburgh. Most seriously injured were George Morte, Stan's road manager, who went right through the windshield, and Peggy Candoli, Conte's wife, who sustained a broken back. Both were taken to Carlisle hospital in Carlisle, Pa.

Trumpeter Ziggy Manicelli and the entire trombone section were badly jarred. Bob Burgess was taken to hospital with mouth injuries which were expected to keep him from playing for some time. Bill Russo, who had left the trombone section in order to concentrate on writing, rushed in to rejoin the band.

The rest of the men suffered relatively minor shakeups and were able to continue the tour normally. Kenton, himself, was in the other bus along with the featured artists in the unit.

Lee Konitz, who normally sits near the front of the bus and might have been seriously injured, had stayed behind in New York to celebrate his daughter's birthday. He rejoined the band in Pittsburgh.

# Frank Chacksfield—A Prophet Neither At Home Nor Abroad Until 'Limelight'

New York—Frank Chacksfield's record of *Terry's Theme* from *Limelight* was still on some best-seller lists after all these months when his *Ebb Tide* shot up to place among the nation's three top sellers, around the first of November.

That was the day when Frank, a prophet with most of his profits (and honor) outside his own country, flew the Atlantic to make a three-week inspection tour of the scenes of his triumph.

### Deejay Tour

Taken in tow by London Records' exploitation men, he visited disc jockeys almost around the clock, during his week in New York, before proceeding on similar pilgrimages in other cities.

London also threw a shindig for him at Toots Shors, where we found him, happy but harassed, a stocky, sandy-haired figure slightly bewildered to find himself thus lionized.

"I still can't believe it," he said. "Everybody's been so wonderful, I feel as though I'm dreaming it all." And you could tell from his tone of voice that these were no mere perfunctory platitudes.

### Early Performer

Probing his past a little, we found that Frank, a product of Sussex, England, first met the British public at the age of 14, as a church organist. He started his adult career in a law office, but soon drifted to music with a local dance band. The death of King George V early in 1936, and the consequent ban on all light entertainment, held up his activities for a while, and it was not until he joined the army, along with several members of his orchestra, that his luck took a sharp turn upward.

He started broadcasting for BBC, playing piano and singing, while recuperating from an illness in a Scottish hospital. Later he became staff arranger for an army revue called *Stars in Battle Dress*, roughly the equivalent of *This Is the Army*.

After the war, things went along



Frank Chacksfield, welcomed to this country with a round of parties and meet-the-deejays gatherings, here is caught with Bobby Maxwell, left, writer of *Ebb Tide*, and singer Dolores Hawkins.

on a fairly even keel, with conducting, broadcasting, and movie score work, but early this year he started a series of sides for English Decca, whose catalog is released here by London.

### Little-Known

Chacksfield was completely unknown in this country, and not too famous at home, when his *Terry's Theme* took the American turntables by storm. With *Ebb Tide* an even bigger hit and the newly released *Golden Violins* showing great promise, Frank soon found his American fame reflecting back to his native land. He's now in great demand for movie background work and has to fly back this week to start on a new production, *Light Fingers*.

How does he explain the fantastic success of his record over here? What is the musical formula?

Frank Chacksfield has a disarmingly modest answer.

"I just can't explain it," he says. "The disc jockeys have been wonderful to me; the London Records people have been wonderful; and I think I just happened to be lucky with the right music at the right time. In all honesty, background music for films is what's become the big thing, not just my records. Look at *Moulin Rouge* and *Ruby* and all the rest of them. The trend itself means more than any one record."

But in Frank Chacksfield's case, according to some critics, the least that can be said is that the assistance has been mutual. —len

# Unfestive Crowd Aids Kenton Festival Of Jazz

New York — Stan Kenton's current concert package is helping to prove two important points. First, that if you don't offer "go-go-go" music you don't have to contend with a "go-go-go" audience. Second, that a musically-honest show can be a success at the boxoffice.

This "Festival Of Modern American Jazz," which skipped New York but which we caught at the Mosque theater in Newark, N. J., justified its title on an admirably dignified level. Dreamed up by Cress Courtney in collaboration with Stan, it kept the Kenton band onstage for the entire show except for Erroll Garner's stint. There wasn't a single lull, the pacing was almost faultless, and the music was about as consistently interesting as anything that's been presented in jazz concert format since the early days of Duke Ellington's annual soirees.

### Other Respects

The Ellington era was recalled in other respects, for Stan's commentaries were in the best of taste, neither too ponderous nor too humorous; and the 3,000 people present had clearly come to listen rather than to tear upholstery or climb chandeliers. To complete the picture, the staging was smooth and, *mirabile dictu*, the p.a. system didn't break down once.

The Kenton band numbers came in groups of two or three throughout the show, spelled by the specialties, which started with Candido and proceeded with Slim Gaillard, Stan Getz, Erroll Garner, Dizzy Gillespie, and June Christy.

The band itself, which has impressed this listener more and more in recent months as the swinging-est crew Stan has ever presented, offered a colorful series of showcase numbers featuring the solo-

ists. Bob Burgess did justice to Bill Russo's *Solitaire*, Lee Konitz was well accoutered with a new Bill Holman piece, *In Lighter Vein*. Zoot Sims, Frank Rosolina and Conte Candoli were similarly presented. Sal Salvador's guitar on *Sweets* and Dave Schildkraut's alto on the Mulligan opener, *Young Blood*, were surprise highlights.

### Good Settings

No less impressive was the manner in which Russo and Holman provided settings for the guests. Even Slim Gaillard's comedy interlude on guitar, piano, bass, drums, and bongos, was neatly orchestrated. Stan Getz, though bothered by reed squeaks, was most impressive on a Holman score based on *Out of Nowhere* changes.

Dizzy, introduced by Stan as a great trumpet player, would have done better to justify it immediately with the Johnny Richards arrangement of *On the Alamo* (which he used as his second piece) instead of walking onstage and singing *Ooh Shoo-bee Doobie*. But despite all the shaking of tonsils and derriere, Dizzy impressed with some authoritative blowing on *Man-tecca*, for which he was teamed with Candido, and with which he came close to stopping the show.

The roguish Mr. Garner was his usual piquant, picaresque self in a delightful set backed by Wyatt Ruther's bass and Fats Heard's drums.

The balance sheet shows approximately 100 minutes of viable music out of 120, a percentage almost unheard of in contemporary concert packages. Messrs. Kenton and Courtney deserve three muted cheers for their efforts; muted because, like the well-behaved audience they attracted, we, too, don't want to interrupt the music. —len

# In This Corner

By JACK TRACY

We've noted with some interest the arguments that songwriters and record firms have had with the Lucky Strike people about their *Hit Parade* and its non-inclusion of songs the writers and firms think should be on it. Several years ago, *Rum and Coca Cola* was obviously one of the most-heard tunes in the country, yet never did make the *Parade*. There have been other hassels, including the present one (see page 1) between Cadence Records and Luckies. Cadence thinks *Eh Cumpari* should be listed among the first seven.

Well, let's face it—the show is under absolutely no obligation to play anything. They can pick seven songs out of thin air, list them as the leaders in their survey, and there's no way of arguing.

But when an official of the tobacco company, C. A. Jackson Jr., told *Down Beat* their method of tabulation "is based on best sellers in sheet music, phonograph records most heard on the air (including radio and TV), and songs played on automatic coin machines," we got a little querulous. Frankly, we have yet to meet one of the country's leading disc jockeys who has been asked what tunes he plays most.

A quick survey of the major record firms failed to turn up a single person who makes a regular report on sales to the show.

And see if you can turn up a music publisher who is asked about his sheet music sales.

Like we said, there can be no argument with the tunes selected to be played on a sponsored show. We're just curious about their stated method of selection. Whom do they ask?

The New York *Daily News'* Bob Sylvester printed an amusing interview with Artie Shaw a couple of weeks ago, from which we'd like to quote.

Artie Shaw came off the bandstand at the *Embers* and sat down at a table with another clarinetist, a fellow named Benny Goodman. They hadn't seen each other in some time, and Benny regarded Artie silently as usual.

"You're swinging again," he said finally. "I guess so," Shaw admitted. Nothing more was said and Goodman soon got up and left the club. Artie laughed. "That's the way we've always been," he said. . .

"A few years ago I was making movies and he came to the coast. I was dying to get the music news from him and had him out to supper. I asked him a thousand questions. He just granted or said yes or no or maybe. Finally the conversation came to a dead stop. Then he looked at me.

"'Pops,' he asked, 'you ever been in Banff?' I asked him what the hell he was talking about. He said he was talking about Lake Louise. He said there's a hotel there. I waited and waited. He didn't say anything more. Now every time I see him I ask him what happened in that hotel at Lake Louise. He just looks at me like I'm crazy.

"The first year I got going good I won one of those polls, beating him out as best something or other. There were several hundred votes and I only beat him by 38 votes. I didn't see him for a couple of months and then I went backstage at the *Paramount* where he was playing and walked into his dressing room. He looked up.

"'How about that!' was the first thing he said to me, '38 lousy votes!'"

A wonderful man, Mr. Goodman, and if anyone ever assembles the countless anecdotes about him into book form, the writer's got it made.

The American Federation of Musicians passed a resolution 'way back in June that calls for the immediate expulsion of any member convicted on a narcotics charge. Though several cases that we know of have come up since then, nothing has been done. Is the rule on the books to be enforced or, as some people say, just there because one of the large locals demanded that the Federation at least go on record as being against users? . . . Peggy Lee got her divorce from actor Brad Dexter. Complaint? That he worked only three weeks during their eight-month marriage. Peg's legal name is again Norma Barbour (with the judge's permission), for the benefit of little Margaret, whose pop is ex-husband Dave Barbour. . . Hoagy Carmichael has been approached for the starring role in a musical that novelist William Saroyan is working on.

Terry Gibbs and Tony Scott did the background for Jane Russell's recording of two new Steve Allen tales. . . Those who did double takes when they saw a familiar-looking guy hawkling programs at the series of concerts Woody Herman, Billy Eckstine, and Sidney Bechet did it the Chicago area weren't in error. It was Chubby Jackson, whose selling spiels kept the band in stitches. . . For your Whatever Happened To . . . department, Maynard Ferguson was spotted on trumpet with the George Redman combo at the Stadium club, Hollywood.

# Victor Readies Shaw Release

New York—Victor has completed preparations for another major record package—two 12-inch Artie Shaw LPs—for release about the first of February. The set, which will also be on EP, contains 24 selections and will be specially boxed with a booklet by George Simon.

One LP consists of 1938 Shaw broadcasts from the Blue Room of the Lincoln hotel, and the other is a collection of 1939 air shots from the Cafe Rouge of then Pennsylvania hotel (now the Statler). Shaw has recorded a spoken preface that will be on the first LP.

Victor's greatly enlarged jazz record policy will begin to take effect in April, with several new album releases scheduled for that time.

# Rex Riccardi Petrillo Ass't, Dies In N.Y.

New York—Rex Riccardi, first assistant to President James C. Petrillo of the American Federation of Musicians, died Nov. 11. A prominent figure in AFM affairs for many years, Riccardi became assistant to Petrillo in June, 1943. Born in Philadelphia on June 13, 1901, Riccardi joined the Philadelphia musicians' union, Local 77, in 1918. He served as secretary and later president of the local and in 1942 was elected a member of the International Executive Board of the AFM.

Riccardi lived in Larchmont, N. Y., for the last nine years. His wife was the former Rose Parlane of Philadelphia. The funeral was held Nov. 14 at Saint Louis Catholic church, Yeadon, Pa.



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Cover Story

Closeup On Donald O'Connor—  
A Vanishing American At 28

By Leo Zabelin

Chicago—Donald O'Connor is the youngest relic in the amusement business. He's one of the vanishing Indians of the famous song and dance tribe, once the backbone of the entertainment industry.

Just a few years ago, before the entrance of the talking picture, when television was still a twinkle in the human eye, the majority of the theaters throughout the land featured vaudeville. Hardly a man alive then could tread the boards without being able to sing a little, dance a little, joke a lot, and probably double on a few instruments, along with taking a few dramatic roles from time to time.

Versatility Rare Today

Now with the specialized field that most entertainers find themselves in, because of their limited training, over-all success in more than one field is very rare. The record singer may make a hit in nightclubs or theaters but only as a singing personality in most cases. The television, radio, and film stars usually stick to their mikes and cameras. Comedians, of course, always try to branch out into other fields—most often, drama. Still, with one or two rare exceptions,

the so-called all-around talent is fast becoming extinct.

Not only, at 28, is O'Connor the holder of this s&d record, but he started along this way at an early age, doing a walkon, or rather carry-on, when he was several weeks old, with the O'Connor Family, a standard act in vaudeville.

"Black Bottom" Bit

At the age of 1 he was a permanent member of the cast, doing a Black Bottom bit. When he reached the decrepit age of 5 he had a full solo to do. The comedian remained with the act until he was 15, when he was picked up by Universal Pictures, for which he made about a dozen movies until 1942 when he appeared in his first hit, *Mr. Big*, a musical release.

In 1944 Donald went into the army air force pilot training program but when the section was discontinued, switched to the special service branch. When the war was over he returned to Universal, but nothing great happened until he went on loan-out to Metro where he co-starred in *Singin' in the Rain*.

Meets "Francis"

About that time he also became the willing stooge of a talking movie called *Francis* in a series of pictures based upon the antics of the animal. Since then he has, for

Busy, Busy

San Francisco—Bandleader Del Courtney is now by all odds the busiest musician in the Bay Area. He's running a daily, 11-to-noon disc jockey show on KLM, Oakland, a 12:30-1:30 p.m. TV show on KPIX, San Francisco, and a 2-3 p.m. disc jockey show on KSFO, San Francisco. Aside from that he operates two TV stores, does casuals with his band, and sleeps.

20th-Fox, starred in *Call Me Madam* and will be seen soon in *Walking My Baby Back Home*, in which he plays the part of a rich young man that tries to keep a service band together in civilian life.

Biggest Hit In TV

However, his greatest mark has been made in television, where he made his debut with Jimmy Durante in 1951. Since then he has been a monthly headliner on the Sunday NBC *Comedy Hour*. Here he has a nigh-perfect type-cast role—singing, dancing, and cracking quips.

While there is no standard format, an integral part of the program is the takeoff, with Sid Miller, of the efforts of a song publishing firm. Oddly enough, this did lead to an actual music publishers' setup and, of course, with Sid Miller. The firm (and stand back for the rush), according to O'Connor, is open for manuscripts from outside authors. It's published several tunes that the comic has done for Decca and also one for Kay Starr, *I Wanted Too Long*, which the teevie partners, along with Sid Kuller, penned.

Serious Musician

While O'Connor plays nothing but uneducated piano, he still has visions of doing some serious music and has tried his hand at writing some of the musical bridges for his television show. However, at present he thinks that his greatest potential lies in the popular field. He'd like to do more personal appearances, and toward that he's working up to an act with Miller and Seat Man Crothers, another video friend, that is set to debut at the Sahara hotel in Las Vegas Jan. 5, where he will be for four weeks. While his other dates will be limited by pictures and teevie commitments, he'd like also to do a stint at the Palace along the lines of Danny Kaye, Judy Garland, and Betty Hutton, possibly this summer.

Like most men in his field he yearns for more serious roles, also. He thinks seriously that "the public is responding to all facets of show business and doesn't believe that a performer should be confined to a particular field of entertainment." O'Connor happens to be a pretty good argument for that statement.

Four Bach Concerts Set For Town Hall

New York—The Bach Aria Group will present the first of four Bach concerts at Town Hall, Dec. 9. Among artists slated to appear as "regulars" on every program are Eileen Farrell, Jan Peerce, flutist Julius Baker, cellist Bernard Greenhouse, and oboist Robert Bloom.

Others who will perform on the series are Jennie Tourel, William Warfield, the Robert Shaw Chorale, and Carol Smith and Norman Farrow, the latter two being permanent members of the group. The other dates are Jan. 6, Feb. 17, and March 24. The last concert will be at Carnegie Hall.

Strictly Ad Lib

NEW YORK

ON STAGE: Harold Arlen and Truman Capote will collaborate on a musical play, *House of Flowers*. Production will be ready by next fall. . . Betty Hutton closed at the Palace after 36 performances. She's had many TV offers but so far has asked for too much coin. . . Maxine Sullivan has returned to the cast of *Take a Giant Step* in her straight dramatic role. . . Carol Channing and Phil Silvers may be starred in the forthcoming Herman Levin-Lee Shubert production of *Ziegfeld Follies*. . . Sensation of next season may be the musical version of *Ninotchka*, with music and lyrics by Cole Porter and book by George Kaufman and his wife, Leueen MacGrath. Hildegard Neff is wanted for the Garbo role.

ENTERTAINMENT-IN-THE-ROUND: Comedian Al Bernie has been writing skits for Joe Louis' cafe debut. Should take place before the end of the year. . . Nat Cole went into La Vie En Rose Nov. 26. . . Julius LaRosa opens there Christmas Day for \$7,500, highest price the room has ever paid. . . Joe Candulla's orchestra, recently at Guy Lombardo's East Point House on Long Island, will open the Casa Marina season in Key West Dec. 18.

THE JAZZ SCENE: George Wettling's band left Jack Dempsey's. George may go into Jimmy McPartland's unit at Nick's to replace Kenny John. . . Ellis Larkins' piano is a major asset to the musical background of the Joe Louis Story film. . . Sidney Bechet and the Salt City Five joined Conrad Janis at Child's for a Sunday session Nov. 22. Wild Bill Davison made it the next week. . . Ralph Sharon's trio personnel is now set. Skip Fawcett of Youngstown, Ohio (a Marian McPartland discovery) is on bass, and Chris Beppo on drums. Young Beppo sat in at the Embers one night, impressed everyone strongly, and won the job. . . The Embers is still dickering with Andre Previn to follow the Shaw Gramery 5. . . The Modern Jazz Quartet (Lewis and Clarke and Heath and Jackson) are in for a week at the Blue Note in Philadelphia.

RECORDS, RADIO, AND TV: NBC Television Opera Theater will present *Amahl* and the Night Visitors (Dec. 20), *The Marriage of Figaro* in two parts (February), and *The Taming of the Shrew* (March). . . For the first time in New York TV, a band will be sponsored playing in its natural habitat while people dance. Band is Guy Lombardo's, and the habitat is the Roosevelt Grill. Sponsor is Lincoln Mercury and first guest star is Ed Sullivan (naturally). . . Coral will release a McGuire Sisters album soon—it's called *Arthur Godfrey's Favorite Songs*.

CHICAGO

Ralph Marterie comes into Melody Mill Dec. 16 for four weeks. Incumbent Buddy Morrow closes a two-weeker there on Dec. 6. . . Encore Room, which shuttered after two weeks, will try jazz Jan. 10 with the Shaw Gramery 5. . . Don't know how long Art Hodes is going to be there, but they put up a special electric sign for him at Irv Benjamin's, up north where he doing a single. . . Skinny Ennis still a holdover at the Edgewater Beach hotel, with Dorothy Sarnoff headlining the show there Dec. 4-29.

Harry Rubenstein, operator of the Club Hollywood, has taken over the Bandbox, renamed it the Moulin Rouge, and is putting in stage shows. . . Ronnie Ruebert has joined the Wayne Muir band at the Congress as soloist. . . Pianist-singer Erick Harper playing for the patrons of the Chez's Key Club room. . . Dick LaSalle's band back at the Palmer House after a three-year absence from the city.

Bill Anson, Hollywood disc jockey, back here doing freelance. . . The Flamigos have been signed by Associated Booking office. . . Max Miller trio will open at the Hi-Hat (1100 E. 55th) on Dec. 10 for an indefinite stay. . . Don Byas, originally scheduled for Cadillac lounge, has switched to the Bee Hive for a date early in January.

Billy Daniels in for two weeks at the Chicago theater following the Thanksgiving show of Harry James and Betty Grable. . . Sugar Ray Robinson, Billy Ward and the Dominoes, and Count Basie played Nov. 28 at DuSable high school.

Singer Yole O'Bryn replaced Linda Shannon in the Black Orchid show that preceded the present Pat Morrissey-Kaye Ballard-Bobby Short booking. . . Lurlean Hunter left the Streamliner when the Buddy DeFranco quartet came in. She'd been there for two years. . . The Fred Waring concert package hits the Civic Opera House Dec. 3 for a one-niter.

HOLLYWOOD

BANDS-ABOUT-TOWN: Carmen Cavallaro for Coconut Grove starting Dec. 8, with Freddy Martin on deck for the holiday stint starting Dec. 23. . . Paul Hebert, now house ork leader at Mocambo, is writer of that Petrillo song with which Eddie Oliver, ex-Mocambo leader rang up that five-star (*Down Beat*, Dec. 2) rating with his first Allied release. . . Ralph Flanagan draws the Palladium's first 1954 booking, following Harry James (Dec. 25-Jan. 24) with a Jan. 26-Feb. 21 stand, and quieting those rumors that Palladium would cut to Thursday-Friday-Saturday policy after New Year's.

SUPPER SPOTTINGS: Sammy Davis Jr. (Will Mastin Trio) will draw the Christmas-New Year's stint at Ciro's. . . Nelson Eddy in line for Statler's Terrace Room (Ted Weems' ork held over) feature spot following Dorothy Shay. . . Earl Carroll Theater-Restaurant, long dark, reopens as Moulin Rouge with two bands (not set at writing) and show shortly before Christmas.

JAZZ BEAT: Oscar Peterson trio for the Tiffany Club Dec. 4-Dec. 20. . . The biggest off-nite (Monday) attraction here is still Johnny Lucas and combo at Beverly Cavern.

PRIVATE-LIVES-IN-PUBLIC EYE: Loretta (Mrs. Norman) Granz, who got her divorce and \$525 a month child support (an adopted daughter). One complaint: the JATP impresario threw her mink stole in the kitchen sink with the dishes.

SAN FRANCISCO—Liberace in town for two concerts at the War Memorial Opera House. . . Johnny Wittwer replaced Burt Bales on piano in the Bob Scobey band, doubling into the Matador as soloist on Johnny Cooper's off night. . . Gene Krupa trio at \$4,000 a week opened the Diamond Knee, former strip joint turning to jazz names, in November. . . Oscar Peterson's two-weeker at the Black Hawk overlapped Dave Brubeck's Dec. 1 opening, and for four days the house had both pianists. The Hangover club booked Earl

Hines to open Jan. 15, following George Lewis' two months. . . Les Brown plays his first San Francisco one-niter in years with a Dec. 4 date at El Patio. . . Saul Zaentz, formerly with the local Mercury distributor, Melody Sales, off to the east as a field rep for Mercury. . . Drummer Earl Watkins now heading up the drum department at Meni-Ketti's in Oakland, held a Louie Bellson Day in December, with plenty of tympanophiles present.

—ralph j. gleason  
(Turn to Page 22)

Lightning Strikes For Teenager Jill Corey

Life was peaceful for 18-year-old Norma Jean Speranza of Avonmore, Pa., until Mitch Miller and the lightning struck. This September the manager of a radio station in Latrobe, near Pittsburgh, heard Norma Jean sing with a dance band. He taped her voice and sent the recording to Columbia's Pittsburgh distributor, who in turn mailed it to Miller.

Mitch wired her to come to New York for an audition, signed her to a contract, and Norma Jean Speranza became Jill Corey. (*Down Beat*, Nov. 18). Less than two weeks later Dave Garroway had hired her for a national TV show, and on Nov. 9 she shone both as cover girl and as subject of a seven-page spread in *Life*. Jill's first Columbia record (*Robe of Calvary* and *Minneapolis*) is also out—and the ceiling is unlimited.

Excited and Thrilled

How does it all feel? Jill is understandably excited and confesses she was thrilled, for example, to see Rudy Vallee in a drug store on her first day in New York. She was nervous at first on the Garroway show, she says, but the impact of the city and the sudden fame has not been as overwhelming as you might think.

"I had a radio show when I was in the eighth grade," Jill recalls. "Fifteen minutes every other week. I was very nervous on the air and, besides, used to sing the songs in the key they were written on the song sheets. It was pretty terrible.

"Before that I'd won a few amateur hours around Avonmore, and that's what led to the radio show. One night about 3½ years ago, I went to a dance at which Johnny Murphy's band was playing. The singer with Johnny knew that I sang, and I did that night. When the singer went on vacation, Murphy asked me to take his place and I stayed on.

Worked School Dances

"I worked after school and weekends, and we'd play anywhere from four to seven nights a week at school dances and dance halls and the like. I made \$5 a night—\$6 starting this spring. And I soon stopped being nervous."



Jill Corey

Asked when she'd decided on singing as a career, she answered, "I guess ever since I first started. I'd like to take lessons on reading music; I sing by ear now. I was under a voice coach for three months before I left Pennsylvania. I also intend to take dramatic lessons, because I'd like to be able to act as well as sing."

As to her tastes in vocalists: "I like Frank Sinatra among the male singers, and though I haven't gotten it down to one girl yet, I sort of think I like Peggy Lee and Doris Day the most."

One of the things that intrigued Mitch Miller about Jill's audition tape was the fact that she sang without any accompaniment on the tape and ended up in the same key in which she started. Why no accompaniment? "Well," said Jill, "there wasn't anyone in Avonmore who could play well enough for an audition tape. I did get a pianist from Slickville, but she didn't work out too well."

Jill Corey has no further worries about finding an accompanist.

# Caught In The Act

Eartha Kitt, Mocambo; Hollywood

Eartha Kitt, who has proven again that a voice can be the least important of assets in certain types of singing, hit this showcase just as her sudden climb to fame via her records was hitting a peak. And at the end of her first week, she was still packing the place.

So great was the demand that one had to be virtually a celebrity to get a reservation—which indicates just how far this phonograph record audience extends these days. The subtle nuances Miss Kitt injects into her half-spoken, half-sung renditions are not quite as effective over the conventional amplifier system as on her records, but her impact as a visual performer is so much greater that

minor deficiency is of little consequence.

And for this audience she was able to do certain numbers (such as her *I Want to Be Evil*), and inject certain shadings into others (like *Let's Do It*), that might be too strong for the family trade—though never in bad taste. In fact, much of the young lady's strange fascination stems from the extent she can literally exude sheer sex without any suggestion of crudity.

In this spot the question always comes up as to whether the performer is a prospect for pictures. For Eartha the answer is a definite "yes"—but only in roles selected with great care and proper appreciation of her talents. —*emge*

Carl Brisson, Edgewater Beach Hotel, Chicago

The venerable Dane, sometimes referred to as the "Matrons' Liberator," may not have the voice the good Lord originally gifted him with, but he's still a top showman, and as usual the rafters were bulging when he opened this spot in November.

Basically, Brisson's appeal appears to be his continental manner, and his boyish approach to the customers. He mixes with the ring-siders, sings to the entire room as he works his long stint with a hand mike, and leaps from chairs to the piano top without pause—the result being a swiftly-moving show with only shreds of what was at one time an excellent musical delivery in evidence.

Brisson still features his *White Gardenia* theme, mixes in his usual strong standards, and has the backing of his own accompanist, Richard Emmons.

Skinnay Ennis and his band do the show, then play for dancing. In this location, the dancing portion of the evening is an important one with the customers, and Ennis does a good job of pleasing the payees. —*weiser*



Carl Brisson

Julius LaRosa, Chicago Theater, Chicago

Since his celebrated separation from the Arthur Godfrey family, this young singer has capitalized on his sudden and unprecedented publicity. In his stand here he gives further evidence that his popularity is not just a television identity, but that he can stand on his own in theaters, nightclubs, and other personal appearances.

*Down Beat* was privileged to have been among the first to present this youngster to live audiences, and in the few months which have elapsed since that appearance in Soldier Field, Chicago, he has understandably matured considerably. But his boyish charm, and

his obviously good stage presence, which seems to come naturally rather than to be studied, cannot be duplicated anywhere.

In this, his second major stand since striking out on his own, Julius sticks closely to his record hits, talks with his legion of admirers, and pays a fine tribute to Frank Sinatra. He functions as an entertainer, not a newspaper headline attraction who is here today and gone tomorrow. And because he is an excellent entertainer, there can be little doubt that he will find the same spontaneous response in all other media. —*weiser*

Tony Scott Quartet, Minton's New York

To this ear, Tony Scott has become our finest contemporary jazz clarinetist. In addition, the quartet he now heads at Minton's swings freely and powerfully.

Pianist Dick Katz constructs his choruses with remarkably imaginative care. He never stops building, but he also never forgets to lay a firm foundation. Drummer Ossie Johnson, heard a few months ago in Earl Hines' swinging group, sets a full, flowing, rhythmic base that practically compels a soloist to swing. His drum breaks and his contributions on the frequent trading of fours with Tony are unflaggingly fresh and humorous. Garry Mapp was on bass as of this review, but was to have been followed by Earl May of the Billy Taylor trio two nights later.

It is Scott, however, who is the focus of the unit. First of all, no other modern clarinetist has the fire, the drive, and the beat Tony generates. DeFranco may have more fluent technique—though I'm not sure—but Scott, too, gives the impression of being able to execute almost any idea that comes to mind. And so many do. His choruses, if transcribed from performance, would be invaluable studies of the process of creating long-lined, cohesive ad lib solos.

Tony can surge through originals like Dick Katz's *Cupcake* or *Milt to the Hilt* and then play probably sensitive clarinet with singing legato in *Yesterdays* or his

own arrangement of *I Cover the Waterfront*. His sense of dynamics—even while having to worry about adjusting the out-of-tune piano—is inevitably right.

For the last 10 years Tony Scott has studied (at Juilliard and with Stefan Wolpe) and worked until he felt he was ready really to be heard. He's certainly ready now. And I hope he has a chance to get around the country—not only for his own good but for the sake of modern jazz as well. —*nat*



# The Search For Talent

## Distributor, DJ Hunches Produce Stars: Talmadge

Fourth In A Series

Art Talmadge, the man largely responsible for the ascendancy of Mercury to major league status among the record companies, put down his cup of coffee and said pointedly, "You can't rely on a tight little group of artists to keep you in business—you've got to keep looking for new ones."

"As far as a record company is concerned, an artist is only as good as his last record. He might be able to get many thousands of dollars' worth of bookings out of one hit side, yet never again sell enough records to pay for the cost of the sessions."

"Sure," he continued, "we're always looking for new talent. If we didn't come up with some new faces regularly, we'd dry up."

So how do you find these people? he was asked. Where do the Patti Pages and Rusty Drapers and Frankie Laines and Ralph Marteries come from?

"Well, mostly through tips from our distributors and salesmen, and through disc jockeys. And some just walk in and ask us to listen to them."

Take Patti

"Take Patti, Her manager, Jack Rael, came in and sold us on her, although she was a complete unknown. And he fought every step of the way to get the best possible material for her. That's another thing. We'll go a lot farther with an artist if he has a personal manager who'll work for him and push for him. We feel that if we're willing to invest money in someone, he should be willing to spend a lot of time helping himself along."

"With Draper, our San Francisco distributor told us about this young guy singing in a club there. I went out to hear him and signed him up. But Laine had just left us, so we held up on releasing any Draper sides for almost a year. We didn't want anyone to say we were getting panicky and trying to build a copy of Frank."

Someone asked Talmadge how tunes were picked and assigned to new singers like Draper. "Draper

had a folksy flavor in his delivery," he said. "After a couple of releases that didn't do much, we came up with the idea of giving him a hillbilly-type tune and using modern backing. That was on *No Help Wanted*, and, boom! he was off. The New York *Mirror* review said, 'Here's a Laine with hair.'"

Mercury, a firm which will be nine years old in January, has had a goodly share of big hits in that time—they say that 15 records have sold more than 1,000,000 copies, and that two of those, Patti Page's *Tennessee Waltz* and *Iogge in the Window*, cracked the 2,000,000 mark.

"How much of this is skill?" a guy wondered. "And who's the man responsible?"

Said Talmadge flatly: "All records that sell that many copies, no matter who puts them out, are accidents. There is no such thing as being able to set up a session that will produce a hit. You just try to match material with an artist's personality, and delivery, and style, and then you hope."

"Over a period of time, there's no company that can dominate the field. Each one has its day. Earlier this year, we had eight out of the country's 20 best-selling records. Then we cooled off and somebody else got hot. It goes in cycles."

Where Stars Were Found

Where did Merc find some of their winners? You may wonder. Vic Damone was a *Godfrey Talent Scouts* winner. Tony Martin was signed after he got out of service, and clicked almost immediately with *To Each His Own*. Frankie Laine filled in on a record date because no one else was available. The firm figured it needed a band, so it picked Ralph Marterie from a radio studio job and methodically built him up, issuing more than

(Turn to Page 18-5)

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# Damita Jo, Once Hailed A Jazz Star, Tells A Story

By Mary English

Hollywood—For Damita Jo, the luscious little singer who headlines husband Steve Gibson's Red Caps vocal-instrumental unit, her recent appearance at the Tiffany club here was something like a "local-girl-makes-good in-hometown story." Actually, this is not Damita's hometown, as she came here from Santa Barbara.

But it was here, just about 2 1/2 years ago, that Damita, in a concert backed by a group of ace jazzmen, was "discovered" and hailed by *Down Beat*, and local jazz (modern) authorities, as "the greatest authentic jazz voice since Sarah Vaughan."

And what happened? "Well," says Damita, "I just had to go back east and practically turn hillbilly to live it down, but we seem to be making it now, and

after all it wasn't the fault of my friends and supporters that the bottom really dropped out of the bop movement about that time."

### Doing All Right

Damita is making it, all right, the best proof being that former manager Maynard Sloate has filed a suit against her claiming she owes him some \$4,500 in commissions. But even though she has an individual contract with RCA-Victor, she says she owes it mainly to her association with the Red Caps. They came in here from a profitable run in Las Vegas ("where the money is") and were heading right back on an option pickup.

"Being with Steve and the boys gives me a feeling of security, even though I do my part of the show as what amounts to a separate act and sing whatever I like," explains Damita.



Damita Jo

Although her Victor records, with the Gibson unit, have a good steady sale, she has yet to ring up that smash hit most singers pray for.

"It's just a matter of luck," she observes with a shrug. "And getting the right song at the right time. I had one once when I made the first recording of *I Went to Your Wedding*. But as soon as it started to go, they turned the song over to Patti Page and put the big campaign behind her recording. I'm not unhappy.

"A singer like Patti has to have a sensational hit every so often, or she's through. I'd rather not have to worry about anything that much."

## Liberace

(Jumped from Page 1) once, before he was old enough to vote, he played a Liszt concerto with the Chicago Symphony.

### No Kidding

"Now my complaint with my detractors is simply this: I have never made any claims that I am, or ever tried to be, a Horowitz or a Rubinstein. I don't want to be. I just want to be Liberace. And Liberace never tries to kid anyone—not even himself."

Here in Hollywood, where Liberace was the first musical personality to jump into the big money bracket as an instrumental soloist via success in TV, the Liberace story is old stuff. No one begrudges him his knack for condensing excerpts from the classics into neat, easily-swallowed capsules. Even musicians (who know just what he can do and can't do better than the critics), have come to respect him as what he is—a likeable guy who has worked up a good act as a musical entertainer.

### Champions

His biggest boosters are the six musicians he took with him on the tour to serve as a nucleus for the groups, ranging from theater orchestras to symphonies, assembled in various cities for his recent concerts. They included John Graas, French horn; Bob Manners, bass; Bob Sande, drums; Truman Boardman and Victor Borcello, violins; and Gordon Robinson, arranger. They put it like this:

"Never have musicians been better paid or received such wonderful treatment. We couldn't pick up a bag to carry—or a check to pay. Everything was planned in advance. Everywhere we got the beat there was in the way of accommodations and attention. If the mayor came backstage to meet Lee—and several did—he met us, too. At every concert we were introduced individually. It was unbelievable. This man is reaching audiences with music that have never been reached before. He's doing more to popularize music—live music—as mass entertainment than anyone since Walter Damrosch."

# Filmiland Up Beat



## The Hollywood Beat

# Beverly, Of Wartime DJ Fame, In Big Comeback

By HAL HOLLY

Hollywood—Anyone who can come up with a new tag for the gentlemen known as disc jockeys will win the undying gratitude of the one really successful lady in the business.

The lady is, of course, the one and only Beverly. Remember her? She had that wartime platter program, *Reveille with Beverly*, that started on Denver's KFEL, was transferred to Hollywood's KNX (and transcribed by AFRS), and brought Beverly to overnight fame in national news magazines. It even put her story in a biofilm starring Ann Miller in the role of "Beverly."

### Comeback Story

And now from the relative obscurity of a number of small stations, Beverly is making her big comeback on Hollywood's KFVB against the redoubtable competition on the same station of such "fellow" platter chatter merchants as Al Jarvis, Bill Leyden, Red (Rancho) Rowe, Larry Finley, and Frank Bull, darling of the Dixiecats.

"None of us really likes that term 'disc jockey,' and for a girl it just doesn't go," says Beverly. "But we seem to be stuck with it. I'd hold a contest to find a new word, but Peter Potter tried that and gave away several hundred



Beverly

dollars without finding an acceptable term. So just say for me that if anyone has a suggestion, I'd like to hear it."

In a business all of whose exponents have not necessarily brought glory to themselves or honor to the business, Beverly has won much respect, both as a pleasant personality and for the good taste she shows in her selection of records. As she puts it:

### Not Education

"We all have to play music for the purpose of entertaining, not educating, our listening audience, or we won't sell merchandise. And after all, we are paid to sell merchandise. But I try to stay away from a formula and just give my listeners as much variety as possible. I don't like the so-called 'Top-10' idea, and I try to work in records from time to time that are played very little or not at all on other programs.

"When I play jazz records, such as those of Dave Brubeck and Charlie Parker — Charlie with strings always gets good reactions—I try to convey the idea that I play them not because they are jazz records, but because the music is good music."

### Tough Spot

Local listeners discovered that Beverly was back not long ago when she and teammate Jerry Lawrence launched their "Jerry and Beverly" show (12:45-4 p.m. daily) filling the time vacated by departing Bill Anson. Then the station gave her a tough time slot to fill with her own show in the nightly 10 p.m. to midnight period. She's been filling it—and with lots of good music.

For those who might have forgotten what happened to Beverly after her sudden jump into national prominence during the war years, it's enough to recall that she married the unpredictable Freddie Slack, had a son, and then, as the pianist's manager, made a noble effort to help him get back on top with a band. The marriage and the band broke up about the same time.

She has a new husband now, and it might be well to state that he is a large, formidable lawyer named John Hay who is always on hand when she leaves the studio at midnight to see that the more ardent listeners among her naturally large male audience, who like to drop around in person to meet her, don't get too ardent.

## L. A. Local Levels Band Clampdown On Private Parties

Hollywood—Local 47 officials are extremely irked over garbled stories appearing in entertainment trade papers to the effect that they have launched a campaign to exclude traveling bands from this territory. One report had it: "Tightened regulations virtually spell the death knell of the traveling band, particularly in Los Angeles."

The local is, a spokesman said, only planning stricter enforcement of AFM (national) regulations in effect everywhere as to the playing of private parties by traveling bands.

"Operators of establishments employing big name bands," said the union top, "Have been using them to secure many big industrial plant parties that otherwise might go to some of our small ballrooms now running only two to three nights a week. We just want to give the little fellow a better break."

## Benny To Guest On First Crosby TVer

Hollywood—Jack Benny will guest-star on Bing Crosby's first television show, to be aired from here Jan. 3. Format, in general, will be similar to The Groaner's radio show. Crosby will trade some lines with Benny and announcer Ken Carpenter and, of course, sing a few tunes.

## Peggy Collapses

Hollywood—Peggy Lee, on the eve of her departure for dates this month in Boston, Washington and New York, suffered a nervous collapse and was forced to cancel all future engagements until January of 1954.

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# Here's New Band That's Really Full Of Electricity

New York—You've heard bands described as "electric," or an arrangement as being full of "color." The new Roger King Mozian band will be literally electric (the band jackets will light up, for one thing) and there'll be a wide play of rainbow colors from lighting equipment that'll be part of the band.

This is just a small part of a well-planned and carefully executed campaign to establish a fresh and uniquely original band. The campaign began with the issuance on Clef of Mozian's *Midnight in Spanish Harlem, Love for Sale, Panorama, and Temptation*.

### Much Work

Mozian and his manager, Joe Rindone, have been engaged in intensive disc jockey and juke box contact work since the record's release—in person and by mail. "This," says Rindone, "is the kind of promotion that band records have never received before. You just can't put out a record. You really have to work on it."

Response has been gratifying both in terms of air play and resultant sales. Because of the record, Mozian was offered six weeks' band work in New York that he turned down. "We're still not well known enough, and this would be just another band date. Besides I still have to finish the book, select exactly the personnel I want, and finish research on lighting and our other secret weapons."

The book so far has 80 numbers, many of them Mozian originals, and 20 will require special production and staging. Mozian is wary of releasing full details of his new staging ideas until the first rehearsal. Mozian, who is a choreographer and dancer, as well as trumpet player, arranger, and conductor, does say this: "I'm aiming the music for dancing and listening. I'm aiming it, for example, for the people in a town in Illinois who come to a dance and suddenly



Roger King Mozian  
A band goes into the mambo.

### No Forcing

"Maybe 10 percent of those people know how to dance the mambo. Other bands go ahead and play it and try to force it down their throats. Because of our staging and effects, these people will be able to watch and enjoy watching even if they don't dance. Also as in most of my work, on top of the basic swing and often Latin American rhythms, the melodic lines will have oriental elements to inject color and to clearly indicate the style of the band. And the band will play really danceable music."

With regard to personnel, Mozian is not limiting his auditions to New York. "I'll hear men in several

# Feather's Nest

By LEONARD FEATHER

Contemporary jazzmen, when they drop in at a local bistro to participate in a jam session, are up against a prob-

lem. It's a very simple and basic one: there's nothing new for them to play.

If you were to check the performances throughout any evening at Minton's, or any jazz spot where the music is not played by an organized band, I'd be willing to lay 10 to 1 that the list would include *How High, All The Things, Tenderly, The Blues*, and a dozen other inevitable standards.

### Common Bond

The reason, of course, is that musicians who are unfamiliar to one another have at least the bond of common knowledge of this material. They all know the *Ornithology* union routine on *How High* and the Bird intro and coda on *All the Things*. But the very nature of improvisation makes it impossible for them to create new thematic material on the spot.

This is why many musicians have taken refuge from the world of jam sessions to go into a special form of seclusion. John Lewis, with the help of Milt Jackson, Percy Heath and Klook, found his way out of the blind alley with his *Modern Jazz Quartet*; Shearing, Mulligan, et al, formed jazz combos whose records were completely different from previous performances on which they had used pick-up groups. That's why Shearing's *Savoy* records and Mulligan's on *Prestige* are less interesting and less typical; that's why Shearing doesn't like to sit in on jam sessions. People identify him with a certain combo sound, and he'd rather not be heard in any other setting.

### Retrospection?

The great pity of this situation is that most jazzmen still like to play together informally and spon-

aneously. It seems strange that their joint sources of material should be confined to a couple of dozen 12- and 32-bar themes; and, paradoxically, it seems like a retrogression from Dixieland days.

The least you could say for some of the Dixieland tunes, for all their harmonic simplicity, was that many of them had a little more form than the pop themes. Tunes like *That's a Plenty* and *Tiger Rag* and *Panama* had a fairly involved verse as well as a chorus, and all the musicians who played them were familiar with the whole routine. Even *Muskrat Ramble*, ridiculous though the thought may seem, has more thematic substance than *Perdido*. *South Rampart Street Parade* has four or five different themes: can you say the same of *Cherokee*?

It's also significant that so many of the Dixieland tunes were essentially written for jazzmen and played only by jazzmen, while most of the pop library is drawn from the world of pop songs. Aside from *Lullaby of Birdland* there has been practically nothing new added to the standard improvisational repertory of the modern jazzmen in years.

### Too Rich

The musician has an answer for all this. He will retort that the great performances today are too complex, too rich in melodic and harmonic ideas, to be played by any thrown-together bunch of cats at a jam session. And in a way he's right; for if you look over the list of great combo jazz records in recent years—Brubeck, Tristano, Mulligan, Norvo—you'll find that very few of them could have been produced without the close collaboration of a select group of men.

Perhaps the best way to look at the problem is to treat the jam session for what it always was, is, and will be, a pleasant catharsis for individual inspiration, not a medium for the propagation or production of progress. And, in the future as always, it will give the musicians their ever-loving kicks.

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# New FM System A Boost To Binaural Tape B'dc'sts

By Robert Oakes Jordan

Maj. Edwin H. Armstrong took the first step in making FM (frequency modulation) practicable back in 1935. Now, in 1953, his experiments have proved that he has not been resting on his laurels. A new system he has developed is called Multiplex, and it allows a single FM broadcasting transmitter to send out two separate programs simultaneously on a single wave length. The present system of FM broadcasting allows only one signal to be sent out. The many advantages of Multiplex include the fact that it is the



Jordan

perfect medium for binaural tape broadcasting. Last month Major Armstrong told me of the possibility of opening new channels for FM broadcasting by the average station to reverse the trend of falling revenue now being experienced by many small operators. He went on to tell of the conclusive experiments made at his Alpine, N. J., station. Conducted for the last several years, these tests show that the new Multiplex system may be successfully added to any existing transmitter for an average cost of \$5,000. It is absolutely compatible (i.e., existing receivers can still receive a single program). Maj. Armstrong suggested that among other advantages, the new mode of transmission would be a boost to binaural broadcasting.

Since the new Multiplex system is compatible, the only addition necessary to the FM receiver is an

adapter. New dual channel receivers will be available. With his new setup, the listener will have a double choice of programs from each station. He may listen to either channel separately or he may use both for programs broadcast binaurally.

The station will have a choice of services to offer a variety of sponsors. Simultaneously, the station may transmit the opera and the ball game, or a music program for subscription service in stores, offices, or factories and devote the same number of hours to un-sponsored educational material. Another possibility is that some stations will use one channel for regular programming and the other for mobile radio communications (taxi, police, or phone service). Others will, I hope, use their entire transmitting facilities for binaural tape broadcasting.

### Shifts Credit

The credit for this improvement goes to Maj. Armstrong, but he shifted it to his research group for their help and cooperation. I am sure they would be the first to hand it back to the untiring genius of FM and Multiplex. In closing the talk we had, Maj. Armstrong said that credit for the service the new Multiplex system can give to binaural promotion was due to those who have pioneered the dual channel programs through the use of simultaneous AM and FM.

These programs in the new dimension of sound have been produced in many of our large cities: In Chicago, George Heineman (NBC's Chicago program boss) has long been an enthusiastic pioneer in binaural work. George passed the credit to Don Marcotte; Marcotte to his own group. Dr. Joseph Gallicchio commented that since nobody wanted the credit he and I would take it, but somehow the kudos had already found their places. Marcotte reported that audience response to the binaural simulcasts has been tremendous from the first program on. He and Dr. Gallicchio declared that the major drawback to really effective production was the fact that many listeners have only AM receivers, so that the best microphone techniques for binaural broadcasting could not be employed in these experiments.

(Ed. Note: Questions for Tape Memento should be sent to Robert O. Jordan, 928 Madison Ave., Highland Park, Ill.)

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## Records, Hi-Fi



AN AVID hi-fi enthusiast is George Shearing, who checks a playback of one of his newest releases for assurance that the engineering is of a high level.

## Use Of The Microphone In Live Tape Recording

By OLIVER BERLINER

Now that you have devoted a good deal of thought and time to the selection of a proper microphone and have carefully attached the necessary connector to the cable (this care is essential, as a slipshod connection could ruin an important recording thru an accidental pull or pressure on the cable or connector) you are now ready to complete the high fidelity chain... by making a recording yourself.

One should first make a number of preliminary tests of his new equipment in order to get the "feel" of the mike. Place the mike on the floor mike stand and connect the microphone to the proper point on the tape recorder. Remember that a microphone placed too close to a loudspeaker will create feedback, and under these circumstances your recorder should be equipped with an ear-phone "jack" which automatically disconnects the loudspeaker when the ear-phone plug is inserted. Use good quality phones, otherwise you may not be able to detect deficiencies in the recording until you play it back later... too late.

Get someone to speak into the microphone for you while you carefully control volume level (gain). Let the person walk all around the mike, tilt it, step close to and far away from it. Carefully note the pickup pattern of the mike, the "live" and "dead" areas; note its sensitivity; its tendency to pick up unwanted vibrations from the floor; and note its changes in frequency response as the source of sound is moved closer or away from it. Your findings here are of the utmost importance and will to a large extent determine microphone placement for the future... know your microphone!

As has been pointed out many times before, the technically inexperienced audiophile will do well to make his recordings with one microphone, even for large orchestral or vocal groups. In fact, this is often done professionally in order that the conductor may control volume levels himself. Superb results are obtainable using only one microphone.

At this point, it might be wise to say a word about the dangerous practice of "riding" the gain which often occurs when inexperienced persons are controlling the microphone level. This may be likened to that of "slipping the clutch" when driving an automobile, and is frowned upon. Set up the microphone in its "proper" position and set an average level by observing your volume level meter; however, a "magic eye" will do nicely instead. A neon glow lamp will generally be unsatisfactory for higher quality work. If an occasional exceptionally low or extra high level passage appears, it is normally not necessary to make an abrupt change in the gain control setting—rather, let the orchestra take care of itself (its own levels). This will result in a greater dynamic range in the recording, whereas "gain riding" will produce a flat and uninteresting result.

As to microphone placement, here is where you utilize the knowledge you gained when you made your preliminary tests of the microphone with your recorder, and decisions regarding its use now must largely be your own. Generally you will place the microphone in front of the group to be recorded and it must be far enough away that it will not give undue emphasis to the instruments or voices closest to it.

It may be necessary to move the mike from side to side until a point of proper "balance" is achieved. A test recording should be made with the conductor and the other musicians invited to give their opinions as to the balance. Watch out for room echo and reverberation and remember that acoustics change when the audience comes in; i.e., the room loses some "liveness."



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# Hi-Fi Flashes

The average hi-fi enthusiast is more interested in FM than most people, has a greater purchasing power, and owns an extensive record library, according to results of a survey made at the International Sight and Sound Exposition held in Chicago's Palmer House last September.

The survey also showed that the typical hi-fi fan is a "white-collar married man with a good income, well within the 'major acquisition' age of 21 to 45 years" and is apt to invest anywhere from \$250 to \$1,000 in his music system.

An announcement listing these conclusions has just been released by officials of the exposition, which was attended by some 21,000 persons. Results were based on two questionnaires and information contained in registration cards. The questionnaires were used by survey teams under direction of Professor Aari Lahti of the University of Michigan.

"We learned that the average hi-fi enthusiast is relatively a newcomer in this electronics hobby, has a better-than-average appreciation of music and fidelity of sound reproduction, is not primarily a 'price' shopper, and seems to have sold his wife pretty well on his new hobby," said S. I. Neiman, exposition president, who pointed out results of the survey would be used as a guide in planning the 1954 show.

"The hi-fi fan," he said, "also is fairly new at the hobby, has a surprising familiarity with brand names of sets, amplifiers, speakers, record players, recorders, and equipment. By and large he is reasonably happy with the size of his television set (21-inch screens topped the list), and in about half the cases he is thinking about a second set, which he would be most likely to put in the bedroom." He added that 88 percent of those polled owned more than one radio, in numbers ranging up to eight in one household.



The Georgian

A new corner enclosure, the Georgian, has just been placed on the market by Electro-Voice, Inc., Buchanan, Mich. Designed "to provide an integrated 4-way reproducer," it utilizes the Klipsch "K" horn with the special E-V 15" driver in the bass section.

Electrical network makes the first crossover at 300 cps to a compression type, horn-loaded mid-low frequency driver with 58" path length, the manufacturer states. From 1,000 to 3,500 cps, a special E-V diffraction horn through an acoustical crossover reportedly gives smooth augmented treble tones. Above 3,500 cps, the E-V Super Sonax very-high frequency driver takes over.

# The Audio Workshop

By Max Miller

A letter from Robert A. Ward, Wheelus Field, Tripoli, says: "One of the fellows claims that 45 rpm records do not possess the fidelity that 33s do. No one was able to prove anything one way or the other. How about it—is there any real difference? We'll be much obliged if you can settle it."

High-quality recordings at the two speeds, played on top-grade playback equipment, will show that both are equally acceptable to the most discriminating ear. Beyond that, you are splitting hairs, because searching for something more than such excellent reproduction is a personal pastime for the extreme enthusiast.

Undoubtedly research engineers can show there might be some difference between the speeds by using electronic measurements and showing curves and graphs, but to all practical purposes, they are the same.

You probably have read or heard about the new Jensen Duette two-way hi-fi speaker. If you haven't, I'd like to tell you something about it.

The Jensen people have really produced a unit that is ideal for the great number of music lovers who want high quality reproduction at a low expense. It's a two-way system consisting of a special eight-inch woofer unit and a multi-cell compression driver high frequency unit, carefully matched and mounted in a tuned acoustic element enclosure. Its dimensions are: 11" high by 10" deep by 23 1/4" long. It thus can easily be used in book shelves, on tables, or can even be hung on the wall. It is also

ideal for portable use.

We recently tested the unit with a 20-watt McIntosh amplifier. The results were excellent. We also tested it with the Magnecorder PTP recording and playback amplifiers. Results—excellent again. Then we put it through its paces with the new Hallicrafters model ST-83 FM-AM tuner and model A-84 Hallicrafters amplifier. Results—excellent once more.

We used two different types of rooms in testing. One was a typical small apartment living room with the usual carpet, overstuffed furniture, etc. The other room was of medium size and acoustically near-perfect.

Then, just for our own amaze-

ment, we added the high frequency unit RP-302 with the A-402 crossover network and were really surprised at the quality of reproduction possible with these units. The Duette is a splendid answer for people with limited space and funds who want good reproduction.

Another thing. Those of you who are interested in, and are working with, binaural equipment will find that two of these will do a fine job.

In a coming issue, we'll give you some of our findings on the new Hallicrafters hi-fi units. I think you'll find them interesting.

(Ed. Note: Send questions to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago, Ill.)

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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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AUDIO GUIDE

Terminal Radio CORPORATION

### The Audio Guide

The new 1954 edition of the Audio Guide is now available from Terminal Radio corporation, 85 Cortlandt St., New York 7, N.Y. It contains some 130 pages of information on high fidelity sound equipment including data on new ideas, new systems, and custom furniture. Information on how to select equipment, and assembly instructions, are other features. The book is available without charge by addressing the firm.

A new pressure-sensitive labeling tape has been introduced by Minnesota Mining and Manufacturing Co., St. Paul, to simplify identification of tape recordings.

Called "Scotch" write-on tape No. 48, it provides a continuous roll of 40 printed labels that stick at a touch to the reels themselves, spokesmen for the firm said. The new labeling tape features a special matte finish that can be written on with pen, pencil, ball point pen, or typewriter, and comes with metal dispenser, an announcement said.

Printed on the new white tape is "Reel No. .... Date .... Subject" together with room for filling in the necessary data.



# How Not To Sell Classics In 1 Lesson, Or: Oh! Those Gushy Album Liners!

By Will Leonard

Once there was a merchant who had a crate of very nice oranges to sell. So he hired a guy by the name of Loren Lengthylocks to write him an ad, and Loren knocked out a little opus that went like this:

"Citrus sinensis for sale. The origin of the citrus sinensis is obfuscated with doubt. It was unknown in ancient Mediterranean agriculture, though the later Greeks and Romans were familiar with it. Gallesio believes it originated in India.

"The wild plants usually are thorny, which is not true of the domestic variety. Leaves, of medium size, are ovate, and the petioles are not broadly winged. The oil glands are convex. The Washington Navel variety has a conical protuberance at the apex."

The merchant was delighted with the ad copy. "Man," he exclaimed, "that oughta sell oranges like crazy."

### So What Happened?

You want to know what happened? Nobody bought an orange. The merchant couldn't figure it out, but he decided to try his own

hand at writing an ad, and this is what he penned:

"Delicious oranges for sale. Sweet and juicy."

You want to know what happened this time? He sold every one.

What he had done, of course, as you've guessed by now, was to hire, in the first place, a guy who made his living by writing copy for the program notes on classical LPs.

### A Congenital Lack

Loren Lengthylocks is congenitally unable, when faced with a typewriter, to describe a piece of music in terms of how it sounds. He starts with the composer's disappointment in a love affair in the late spring of 1843, arguing with himself about whether or not the man was sad or glad after his girl friend left him. From there, he goes into a dissertation on how tough things were for the peasants in Upper Hysteria the year this opus was written. Sometimes he throws in a description of the composer's deathbed scene.

When it comes to the music itself, Loren tells us it's the fourth piece the man wrote in this form, although most people think it's the fifth, overlooking the claims of those who say it's the third. There are suggestions of the techniques of Bach, Copland, Shakespeare, and LaRosa, according to Lengthylocks, and the poor guy scanning the envelope because he's interested in buying some pretty music is told the first capitulation in the sonata allegro is a false one in C before the return in D.

### No Way To Sell

Now isn't that a heck of a way to peddle good music? It's a wonder Loren Lengthylocks sells LPs any better than he does oranges.

Record reviewers aren't supposed to review records by their jackets, of course, any more than book reviewers are supposed to review books by their dust wrappers, but this department wishes somebody, some day, would do something about the involved drivel they put on those envelopes.

Our nomination for the cruelest literature on an LP jacket this month is the effluvia on the back of one of the loveliest and most important vocal recordings of the

year. "A Song Recital by Kirsten Flagstad" (RCA Victor LM1738, 12") contains a magnificent program of lieder, highlighted by Schumann's beautiful *Frauenliebe und Leben*, as touching a love story as there is to be found in the literature.

### Translations Omitted

Besides the Schumann cycle there are ten other songs, most of them in German. Does the package contain a translation, or anything else to help the customer who'd like to know what is going on? No, it describes an imaginary day in the life of the soprano, including, so help us, the authoritative information that "After going over tomorrow's programme once more in her mind, she falls asleep, untroubled by dreams except of the sweetest and happiest kind."

More customers, this department submits, are interested in what the contents of the package are likely to sound like than in what the singer dreams.

The classical music purveyors complain because the average citizen doesn't dig their product, but they don't try to sell it to him.

## Concert Reviews

Claudio Arrau, Town Hall, New York

The most physically and emotionally exhausting task a classical pianist can set himself is to play all the Beethoven piano sonatas in a series of recitals. It hasn't been done in New York since Artur Schnabel attempted the project 17 years ago. As of this writing, Claudio Arrau has completed four of the seven Town Hall programs that will encompass his interpretation of the western world's greatest single body of piano literature.

Arrau is succeeding magnificently. Critics in Europe and a few in America have called him "the foremost living pianist." It's not necessary to be that arbitrary to express the view here that none of his contemporaries can equal his mastery of this material together with the thrilling depth of his conception.

### "Lived With" Sonatas

The Chilean-born Arrau has interpreted the cycle several times in Europe and America. In 1951 he played all 32 in 16 broadcasts for the BBC that still echo in English musical minds. What strikes this American listener with the most power is the fact that Arrau has lived with these sonatas so long

and so intimately that he can reveal previously-unheard communications and dynamics in even the most familiar.

In the first program, for example, his reading of the *Appassionata* was an experience of such emotional impact that the audience was literally stunned for several moments. The same was true of the *Waldstein* the second afternoon, and this was marked with a beat (Beethoven's rhythmic mastery was perhaps the most pulsative of all classical composers) that resembled a superior jazz performance.

The fourth afternoon even the *Pathetique* was awakened to new dimensions of feeling. Arrau obviously has no technical problems with Beethoven so that when he played *Opus III* on the third Saturday he was able to dive beneath the fantastic difficulties of the work and extract all the anguish and strength Beethoven had poured into it. Arrau will conclude the series on Dec. 12 with the climax of the sonatas and, in a sense, of Beethoven's work — the *Hammerklavier*.

## Classical Chatter

Grand opera arias competed on the night air of Las Vegas, Nev., with the melodic clank of the slot machine, when *Carmina* was sung as the first professional opera in the town's history. Chartered buses and trucks brought the singers, orchestra, and props from Los Angeles. . . The Met opened its season with \$1,500,000 in subscriptions, and hired Alicia Markova as special dance soloist, first time they've added a "name" ballerina since Pavlova appeared with them over 40 years ago.

William Steinberg, conductor of the Pittsburgh Symphony Orchestra, has been engaged as general music director for next summer's annual festival at Aspen, Colo. . . Pierre Monteux substituted for the ailing Arturo Toscanini at the opening concert of the NBC Symphony Orchestra's 17th winter season. . . Mendelssohn's *Elijah* opened the 12th annual fine arts festival at the University of Texas.

Ernst Von Dohnanyi, who now is a professor at Florida State University's school of music, made his first appearance on a New York concert stage in 27 years, when he appeared as soloist in his own second piano concerto. . . First performances: Samuel Barber's ballet suite, *Souvenirs*, by the Chicago Symphony and Fritz Reiner; Nicolas Nabokov's cello concerto by the Philadelphia orchestra and Ormandy; David Diamond's second quartet, written ten years ago, by the Stringart Quartet, Philadelphia.

New York City Ballet has been experiencing triumphant receptions in Europe. In a return engagement at Milan crowds fought for standing room, and Venice flipped. The company ends its European trip in December and begins a January engagement in New York. . . Paul Ben Haim's suite, *From Israel*, was premiered by Milton Katims and the NBC Symphony at the Madison Square Garden concert commemorating the 3,000 anniversary of the founding of Jerusalem.

Louisville Symphony will perform Wallingford Riegger's just completed *Variations for Piano and Orchestra* in January. It's one of the works commissioned by the orchestra. . . Thomas Scherman and the Little Orchestra Society performed Pietro Nardini's *Concerto for Violin and Strings* in G Nov. 30.

## Fine Arts Four In Noteworthy Binaural Debut

The first two of the Fine Arts Quartet's binaural tape recordings are noteworthy as much for the excellence of the foursome's fidelity as for hi-fi effect. The "immediacy" of the sound is tremendous, although a string quartet's tonal texture doesn't put the two-ear tape to a very thorough test.

A quartet, because of its compactness of size and refinement of tone, comes across on monaural recordings much more faithfully than a full orchestra, which simply cannot funnel the sound of 90 instrumentalists into and out of a single speaker. In the binaural tapes, the foursome's dynamic range is not strikingly broader than on most of the excellent discs the Fine Arts group has made.

Concertape 1B, containing the Debussy quartet in G minor, and Concertape 2B, with Dvorak's *American* quartet, are rich in dimension as well as beautifully balanced, although they are not the ideal vehicles for demonstrating the possibilities of double-track recording.

New York — Peggy Glanville-Hicks' *The Transposed Head* is the first opera commissioned by the Louisville orchestra under the \$400,000 grant it has received from the Rockefeller Foundation to encourage the performance of new music.

## CLASSICS IN CAPSULE

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

### NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
AMERICAN MUSIC FOR SOLO WINDS AND STRING ORCHESTRA. Eastman-Rochester Symphony, Howard Hanson. MERCURY MG4000, 12".	★★★★ Performance ★★★★ Recording	● Seven short pieces by Hanson, Wayne Barlow, Bernard Rogers, Aaron Copland, Kent Kennan, and Homer Keller, quiet in form but exciting in clean-cut execution. The five wind soloists play admirably, and the strings get feasting in the musical colloquies and sarabandes. First appearance of all seven works on LP.
ROZSA: Music from three media picture scores. Frankland State Orchestra, under Reese and Erich Klees. CAPITOL P456, 12".	★★★★ Performance ★★★★ Recording	● The score for "Spellbound," which won an Oscar, is the best of this lot. Rozsa's suite from "Queen Victoria" is too pretentious, and the four-movement "Spellbound" concerto is exciting but inconsequential.
COULD: Tap Dance Concerto & Family Album suite. Rochester "Pops," Morton Gould. COLUMBIA ML 3215, 10".	★★★★ Performance ★★★★ Recording	● The toe tapping concerto is a stunt, of course, but it comes off surprisingly well, with Danny Daniels clicking out a sharp solo and the composer turning in a brisk, pointed accompaniment. There are fun and nostalgia on the flip side.
HARRIS: Symphony No. 2/ HANSON: Symphony No. 4. Eastman-Rochester Symphony, Hanson. MERCURY MG40004, 12".	★★★★ Performance ★★★★ Recording	● Roy Harris' third symphony is probably his best to date, but it emerges strained rather than emotional in this version. Hanson conducts his own opus not only with authority and fervor but with clarity of purpose.

### PIANO PICKS

SIMON BARERE FAREWELL. REMINGTON B199-141, 12".	★★★★ Performance ★★★★ Recording	● Recorded during concerts in Carnegie Hall, these pieces by Bachmanoff and others are not top drawer samples of the pianist who died on that stage during a performance two years ago.
SCARLATTI: Sonatas/HANDEL: Suite 5/BACH: Partita 6. Walter Gieseking. COLUMBIA ML4616, 12".	★★★★ Performance ★★★★ Recording	● There has been a recent flood of Scarlatti, but none better than this. The Bach also is executed brilliantly.
LISZT: Nine pieces. Alexander Brailowsky. RCA VICTOR LM1772, 12".	★★★★ Performance ★★★★ Recording	● Wild and wooly or simple and serene, this program gives a pianist a good workout. Brailowsky polishes it off with aplomb.

### STANDARDS

MOZART: Symphonies Nos. 24 and 35. Chicago Symphony, Rafael Kubelik. MERCURY MGS0016, 12".	★★★★ Performance ★★★★ Recording	● Kubelik's Mozart has vigor but little depth. The Mercury engineers do much more than the musicians for this disc.
MENDELSSOHN: Quartets, Op. 12, No. 1 and Op. 64, No. 1. Curtis String Quartet. WESTMINSTER WLS230, 12".	★★★★ Performance ★★★★ Recording	● Both the charm of the quartet in F and the lightstep-walking feats of the other, whose appeal is comparatively small, come through in a pale of insubstantial performance well reproduced.
MOZART: Quartets Nos. 18 and 19. Budapest String Quartet. COLUMBIA ML4738, 12".	★★★★ Performance ★★★★ Recording	● Things have come to a pretty precious pass when the boys feel it necessary to record in the Library of Congress on instruments so rare they can't be removed. In this case, however, the end is worth the means.

### OPERATICS

MOZART: <i>Marriage of Figaro</i> highlights. Soloists and orchestra of Radio Italiana, Fernando Pravittali. CETRA AS0143, 12".	★★★★ Performance ★★★★ Recording	● Non pin medrai, Voi che sapete and half a dozen other arias, as well as the varietal overture, with Iulio Tajo, Jolanda Gardino, Gabriella Gatti and Aldo Neri sparkling in hands selected from the complete cast, Cetra 1219.
PUCINI: <i>La Boheme</i> highlights. Soloists, orchestra of Radio Italiana, Gabriella Santini. CETRA AS0143, 12".	★★★★ Performance ★★★★ Recording	● Ferruccio Tagliavini and Cosma Stepj are standouts, Rosanna Cartero an appealing Mimì, in nine hands assembled from the full cast. Full flavored vocalism, with an orchestral accompaniment that isn't full bedded.
MASCAGNI: <i>Cavalleria Rusticana</i> highlights/ LEONCAVALLO: <i>I Pagliacci</i> highlights. Soloists, orchestra of Radio Italiana, Alfredo Simonetto, Arturo Basile. CETRA AS0144, 12".	★★★★/★★★★ Performance ★★★★/★★★★ Recording	● The operatic twins, never separated in the opera house, seldom get together on a record. This meeting is a happy one, intelligently edited from two different Cetra complete albums. Carlo Cavaletti, Carlo Bagnasco, Achille Bruschini and Ferruccio Cadedol fill the romantic lead roles with authenticity.

# Your Guide To The Best In New Christmas Discs

You never in your life saw as many Christmas records as are available this year. Seems like an awful lot of expense for the record companies to go through, issuing literally hundreds of sides for a season that lasts just a month, but evidently they know their business.

No matter what your tastes in performers, you'll have no difficulty selecting holiday stuff this time around. Listing and rating all the new ones, let alone the releases of past years, would be well nigh impossible unless we wrote a whole book. So here is just a sampling of the imposing stack of records we went through—things that impressed us for one reason or another.

### Two Sure-Fire Items

Undoubtedly, two of the biggest hits this year will be Nat Cole's *Mrs. Santa Claus* (Capitol) and Eartha Kitt's *Santa Baby* (Victor). Nat's charming little tale of Mr. Claus' chief assistant is infectious, indeed, while Eartha's combination of *Daddy* and *C'est Si Bon* with a yuletide flavor slyly adds a little sophistication to the season.



### Perennial Crosby Fave

It's not new by a long shot, but Bing Crosby's *Merry Christmas* album on Decca—a big seller for several years—will again appeal to a great many because of its casual unpretentiousness. *White Christmas* is included, of course, and *Silent Night* and *I'll Be Home for Christmas*, too.

### Santa A La Satch

One of Bing's old sidekicks, Louis Armstrong, has a brand new Decca release that will entrance his fans. One side asks, *Zat You, Santa Claus?*, the other suggests that we all have a *Cool Yule* (song written by Steve Allen).

Les Paul and Mary Ford join the parade this year, too, with *White Christmas* and *Jungle Bells*, a story of Christmas in Africa with some captivating sound effects, all generated by Les' guitar and tape recorder.

A new tune (and a good one) that seems to be getting a lot of play is *Christmas Blues*. Both Dean Martin (Capitol) and Jo Stafford (Columbia), among others, have versions, and we happen to think that Dean's is one of the best things he's ever put to wax.

### Another Standard

Already firmly established as a seasonal standard is the Mel Torme-Bob Wells effort, *The Christmas Song*, and though the original Nat Cole side still appears to be the best one about, your choice of singers on it is just about unlimited. Patti Page includes it in her Mercury EP that also contains *The First Noel*, *Christmas Bells*, and *Christmas Choir*; it's featured on the Perry Como EP (Victor) that also holds *Joy to the World* and *Rudolph*; and other tries at it are available also by Bing Crosby and several others.

Here are some more new ballads that might strike your fancy. Peggy Lee treats *It's Christmas Time Again* with almost reverent care. You ought to hear it (Decca). . . . Jim Lowe avers that *Santa Claus Rides a Strawberry Roan When He Takes Toys to Texas* (Mercury). . . . Teresa Brewer sounds just as cute as she looks on *Too Fat for*

*the Chimney* (Coral). . . . Rosemary Clooney is great on *Happy Christmas, Little Friend*, written by Rodgers and Hammerstein for the Christmas Seal fund (Columbia).

### Godfrey Gang, Too

Arthur Godfrey's whole gang combines on a flock of traditional Christmas songs (ours arrived on



### New Godfrey Hit

three Columbia EPs) that make one of the best packages we've ever heard. Carefully planned, exuding a real friendliness and spirit of the season, it should be a huge seller for years to come.

There's some gorgeous choral work to be heard on the Mercury EP called *Music for Christmastide* that displays the Roman-Vatican Choir, under the direction of the Rt. Rev. Msgr. Licinio Refice. Fifty-four men and boys soar exultedly through *Adeste Fideles*, *Ave Maria* (two versions), and *Silent Night*.

### New Label

A new label called Custom has the Dreamdusters vocal group doing *Jingle Bells* in a variety of tempos and with some words we haven't heard before. . . . Liberate's Columbia disc contains a medley on one side, *Ave Maria* on the other.

Burl Ives has a most listenable collection of yule folksongs on a Decca LP. . . . Harry Kari and His Six Saki Sippers describe *A Night Before Christmas* in Nippon (Capitol). . . . For more than a few chuckles, sample Homer and Jethro's *Seasoned Greetings* (Victor), an EP that includes a dandy titled *Randolph the Flat Nosed Reindeer*.

Dinah Washington's *Silent Night* is eloquently expressive (Mercury). . . . Look for the Norman Luboff Choir's *Christmas Carols* LP (Columbia). . . . Eddie Fisher has a Victor collection of standards. . . . Jazz fans will dig the Chet Baker quartet's version of *Winter Wonderland* (Pacific Jazz).

## C & W

### Eddy Arnold

*White Christmas*  
*Santa Claus Is Coming To Town*  
*Christmas*  
*Will Santy Come To Shanty Town*  
Rating: ★★★★★

The old Tennessee hit maker should be represented in many homes this yuletide with his new EP album. Attractively packaged so that the album can be hung on the Christmas tree as an ornament, the disc is one which will find wide acceptance with c & w fans as well as the pop buyers who have come to know Arnold through his radio, TV, and personal appearances. (RCA EPA 473)

### Hank Snow

*Frosty The Snow Man*  
*Silent Night*  
*Christmas Roses*  
*Reindeer Boogie*  
Rating: ★★★★★

Another of RCA's Christmas specials, packaged for tree display, this release should make many new fans for Snow, one of the top c & w artists on records today. Hank has wisely diversified his selection, and the result is a well-balanced package which will get heavy adult, as well as moppet, play. (RCA EPA 472)

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**VIC DAMONE & RICHARD HAYMAN**  
Lover, Come Back To Me  
I'll Never Make You Cry Again  
Where Can I Go That's When I Get So Lonely  
EP-1-3087



**BASIN STREET SIX**  
Tin Roof Blues  
When it's Sleepy  
Time Down South  
Muskrat Ramble  
Margie  
EP-1-3115



**RUSTY DRAPER & RALPH MALTERIE**  
You Turned The Tables On Me  
Lazy River  
Louise  
Bummin' Around  
EP-1-3062



**GEORGIA GIBBS**  
My Blue Heaven  
If I Had You  
Somebody Loves Me  
He's Funny That Way  
EP-1-3062



**RALPH MALTERIE**  
Downbeat  
Pretend  
Dark Eyes  
La Rosita  
EP-1-3070



**COMMAND PERFORMANCE VOL. 1**  
Tennessee Waltz—Patti Page  
You're Breaking My Heart—Vic Damone  
Bumble Boogie—Jock Feno  
That O' Black Magic—Billy Daniels  
EP-1-3076



**RICHARD HAYMAN**  
Ruby  
Anna  
Danzero  
April in Portugal  
EP-1-3075

**RALPH MALTERIE**  
After Midnight  
Everything I Have Is Yours  
Hill Of The Mountain King  
Caravan  
EP-1-3078



**PATTI PAGE**  
I Miss You So  
It's Been So Long  
Ding Dong Boogie  
It All Depends On You  
EP-1-3060



**RUSTY DRAPER**  
Just Because  
Melancholy Baby  
Sing, Baby, Sing  
Baby, Won't You Please Come Home  
EP-1-3079



**COMMAND PERFORMANCE VOL. 2**  
To Each His Own—Eddy Howard  
That's My Desire—Frankie Lane  
Peg O' My Heart—Harmonica  
Misirlou—Jan August  
EP-1-3077



**VIC DAMONE**  
Amor  
The Breeze And I  
Sugar  
Love Light  
EP-1-3065



**EDDY HOWARD**  
Till We Meet Again  
Lassus Trombone  
What'll I Do  
Paradise  
EP-1-3069



**PATTI PAGE**  
I've Got It Bad  
And That Ain't Good  
Don't Get Around Much Anymore  
Do Nothing Till You Hear From Me  
I Let A Song Go Out Of My Heart  
EP-1-3089



**ROY ELDRIDGE**  
St. Louis Blues  
Don't Be That Way  
I Want To Be Happy  
Fiesta In Brass  
EP-1-3101



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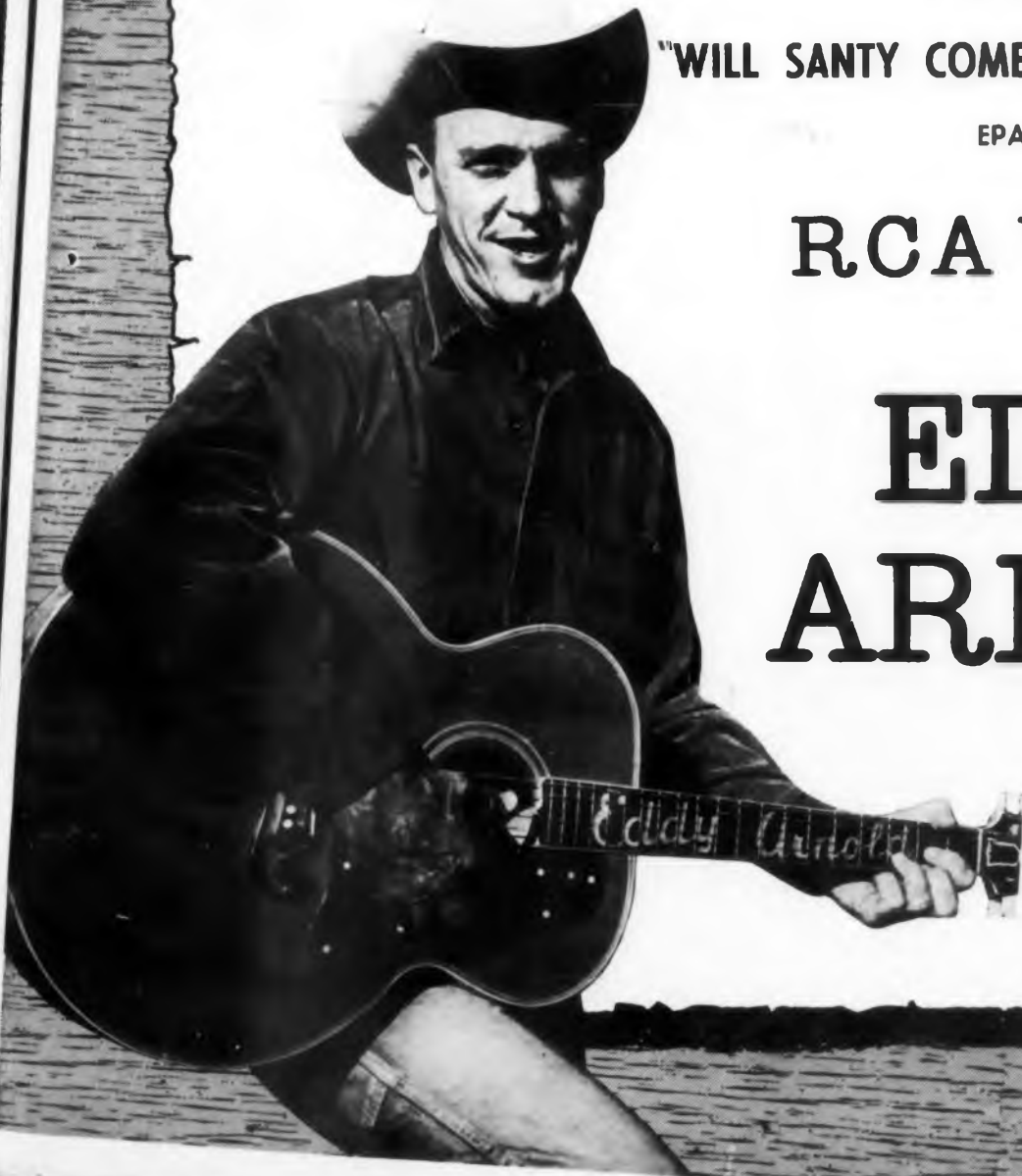
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# Popular Records

**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.

**Jill Corey**

★★★★ *Minneapolis*  
★★★ *Robe of Calvary*  
Even though the only rhyme writers Hilliard and Lippman could find for Minneapolis was "back where the chapel is," it isn't a bad song. And newcomer Corey shows an excellent voice, style, and intonation as she perks confidently through it. She's well on her way to stardom already. (Columbia 4-40123)

**Karen Chandler**

★★★★ *Flash from the Blue*  
★★★ *Why*  
Odd material is *Blue*. Sounds as if it should be from a musical. Karen twists dexterously through its intricate structure without a falter. *Why* is pretty traditional fare. (Coral 61088)

**Vic Damone**

★★★★ *Village in Peru*  
★★★ *Stranger in Paradise*  
Vic may not click on the tune that just about everyone is doing these days, *Stranger in Paradise*, but his faultlessly-sung *Village*, with its melody that is mindful of the Fats Waller *Jitterbug Waltz*, should win wide audience. It's a difficult one to sing, but Damone makes it all the way. (Mercury 70269)

**Pee Wee Hunt**

★★★★ *Mama's Gone Goodbye*  
★★★ *Coney Island Washboard*  
Pee Wee is looking for a successor to *Oh*, and if any carbon can become another best seller on the heels of the original, *Mama* is it. *Washboard* is also an attempt of the same cloth, but not quite as potent as the other side. (Capitol 2647)

**Frank Sinatra**

★★★★ *South of the Border*  
★★★ *I Love You*  
Frank goes back to a jump side this trip, a la *World on a String*, and Billy May's backing kicks him along in great style. The recent wax revival of Sinatra will lose no impetus whatsoever with this release. *I Love You* is a new one with this title, and again The Voice is impressive in his sincerity and punch. (Capitol 2638)

**April Stevens**

★★★★ *Hot Tamale*  
★★★ *Treat Me Nice*  
*Hot* is, indeed, the word for *Tamale*, which seems certain to be a radio casualty, thanks to a lyric that is as double as entendre can get. Suggestive or no, it's an excellent lyric, coupled with an above-average melody, and the whole dish is served up tastefully—and with just enough tabasco—by the girl who wisely has deserted mere exhaling in favor of singing. Overleaf, a competent job on another good tune, though April tries a mite too hard for that bedroom manner. (King 1271)

**Bernie Wayne**

★★★★ *Passionata*  
★★★ *Zoo-Zoo*  
Two very good instrumentals from the Wayne pen that are high in the melodic element too often lacking in these days when anything that is overscored and ultra-beatnik is supposed to be an acceptable instrumental number. *Passionata* is Gershwin-esque, not in a derivative sense, but in its gay-blue mood. *Zoo-Zoo* is a sprightly excursion into pizzicato piquancy. (Coral 61085)

**Other Releases**

Tony Bennett—★★★ *Stranger in Paradise*/★★★ *Why Does It Have To Be Me?* (Columbia 4-40121). Tony will get a big share of the spoils on *Stranger* with his typically wide open version . . . Sara

Berner—★ *I Want the Frame (But Not the Picture)*/★ *Recapture the Moment* (Eureka 6751). The Mabel Flapsaddle of the Jack Benny show tries singing a couple of comic things that don't come off . . . Eddie Calvert—★★★ *Oh, Mein Papa*/★★★ *Mystery Street* (Essex 336). A pair of trumpet solos from Britisher Calvert in the Ziggy Elman vein, both of which are pleasantly listenable.

Rusty Draper—★★★ *Native Dancer*/★★★ *The Lonesome Song* (Mercury 70256). Two chunks of material well-suited to the Draper delivery, with *Dancer* standing a good chance to be a big seller . . . Billy Eckstine—★★★ *Billy Eckstine Sings Tenderly* (MGM LP E219). Billy sings the title song and seven others (including a splendid *One for My Baby, Laura, Smoke Gets in Your Eyes*, and *April in Paris*) in his familiar big voice. Eckstine fans will want this one . . . Jackie Gleason—★★★ *Music to Make You Misty* (Capitol LP H455). Eight more standards reeled off in draggy fashion by Gleason's strings. Only the occasional sounds from the Bobby Hackett trumpet and Toots Mondello's alto create interest.

Sperie Karas—★★★ *Love for Sale*/★★★ *Mambo Strings* (MGM 11618). Kids from the Juilliard school of music stir up a little excitement with *Love*, but strings aren't jumpy enough for a mambo . . . Jimmy Leyden's Serenaders—★★★ *We're Having a Good Time!*/★★★ *The Girl of Today* (MGM 11615). Two good community sing sides . . . Gordon MacRae—★★★ *Stranger in Paradise*/★★★ *Never in a Million Years* (Capitol 2652). He's still trying too hard, but *Stranger* might hit with overschmaltzy treatment . . . Eddy Manson—★★★ *Joey's Theme*/★★★ *Coney Island* (Columbia 4-40122). Gay harmonica parallel of a little boy at Coney Island is fine. Other side is more moody.

Victor Marchese—★★★ *Marcheta*/★★★ *Legend of the Woodland* (MGM 30825). Oldie, *Marcheta*, is okay, but not outstanding. *Woodland* is offbeat item that might get some plays . . . Ray Martin—★★★ *Begorrah*/★★★ *Hi-Lili, Hi-Lo* (Essex 335). First efforts of English hand are solid. However, *Hi-Lili* is 'way late. *Begorrah* should get the nod on the juke come St. Pat's Day . . . Al Martino—★★★ *Sweetheart of Mine*/★★★ *Before* (Capitol 2649). Belter has come up with two of his best sides in months. *Sweetheart* is the better flip because of the Italian interpolation . . . Jerry Murad—★★★ *Stardust*/★★★ *Spellbound Concerto* (Mercury 70266). Harmonicist gives both of these standards a fine workover.

Piano Playhouse—★ *Pianorama* (MGM E209). Duo-piano workovers (by Arthur Ferrante and Louis Teicher) of a batch of standards (*Begin the Beguine*, *Jealousy*, *Embraceable You*, etc.) that emerge in pallid, diluted form . . . Betty Reilly—Les Baxter—★★★ *Brazilian Baion*/★★★ *Magdalena* (Capitol 2645). Two tangy items, performed with appropriate effervescence by the lively Miss Reilly; you'll like 'em . . . Ken Remo—★ *It's You, It's You*/★ *Carnival of Venice* (MGM 11617). Looks like a long, cold winter.

Jimmy Ricks and the Ravens—★ *Walkin' My Blues Away*/★★ *Without a Song* (Mercury 70240). Basement basso's Bromo-Seltzer stylings succeed in knocking ratings down; material, arrangements, and backing should have rated three

**TOP OF THE WORLD:**

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stars . . . Randy Sabatini—★★★ *It's All Over Town*/★ *Band of Gold* (Decca 28860). Singer pushes big-voice too much. Third star on *Town* is for fine backing; *Gold* is strictly dross . . . George Siravo—★★★ *Palsy Walsy*/★ *Secret Sorrow* (Decca 28906). *Palsy* is a good instrumental novelty in the Anderson-Rose vein. *Sorrow* is lots of strings at loose ends.

Jeri Southern—★★ *You Said*/★★ *Speak Softly to Me* (Decca 28892). Indifferent handling of a couple of above-average tunes makes for some strictly sub-par Southern . . . Kay Starr—★★★ *Changing Partners*/★★★ *I'll Always Be in Love With You* (Capitol 2657). Double waste of a good singer; *Partners* is golden bantam, and the saccharine *Love* gets a revivalist-styled workover that is a tortuous example of novelty-for-novelty's-sake . . . Elmo Tanner—★ *Nota*/★★ *Heartaches* (Dot 1512) What did you expect, chimes? . . .

Mel Torme—★★★ *Oo-Ya-Ya*/★★★ *Blue Skies* (Coral 61089). Frog-voiced crooner makes an inappropriately soulful dish out of what used to be a happy Berlin tune, but manages to lift the fog for a rockin' r&b-styled session on the nonsense flip . . . Judy Tremain—★★★ *Then I'll Be Happy*/★★★ *Warning Signal* (Brunswick 80233). Girl's good beatful style operates in workmanlike fashion on oldie, despite hampering by ork's too-slow tempo; *Signal* is a cornball entry lass can't overcome . . . Fran Warren—★★★ *It's Anybody's Heart*/★★★ *If I Could Have You Back Again* (MGM 11616). Third star on *Heart* is for its fine melody and lyrics; Fran pushes too hard on both this and the sub-par *Back*.

## Dance Bands

**Billy May**

★★★★ *Dixieland Band*  
★★★ *Cool Water*  
Billy's boys swing crisply on *Dixieland Band*, the old Johnny Mercer tune, and it's obvious that he's recording once more with studio men. The slurring saxes are at a minimum, Ted Nash's tenor solo Getz a pretty sound, and we're impressed.

*Water* makes a good chaser. (Capitol 2653)

**Nelson Riddle**

★★★★ *Drive In*  
★★★ *You Won't Forget Me*  
Nelson's happy use of strings and brass make *Drive In* a good stop. It's a catchy riff, played very well. *Forget Me* is o.k., but forgettable. (Capitol 2648)

**Other Releases**

Ray Anthony—★★★ *Sound Off*/★★★ *Another Dawn, Another Day* (Capitol 2637). Both instrumentals this time, one (*Sound Off*) Ray's TV theme last summer, the other his sign-off on dance dates. The Anthony horn is impressive on the

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latter . . . Ralph Flanagan—*Daten With Ralph Flanagan* (Victor LP 3171). Dedicated to the Meadowbrook and the Palladium, these are good examples of the Flanagan ork. Larry Clinton's *Study in Brown* and *Satan Takes a Holiday* are here for the reminiscers, so are other oldies *Love in Bloom* and *Hands Across the Table* . . . Harry James—★★★ *The Moonlighter Song*/★★★ *Theme from the Joe Louis Story* (Columbia 4-40113). Art Van Damme joins the Jamesters for two quiet ones . . . Art Mooney—★★★ *Off Shore*/★★★ *Mogambo* (MGM 11610). Good efforts from the capable Mooney crew, though *Off Shore* may be too late to get the spins it rates.

## Country

**Rex Allen**

★★★★ *Why, Daddy?*  
★★★★ *Where Did My Snowman Go?*  
Rex, along with a young lady named Janice Klein, comes up with an excellent waxing in *Why, Daddy?* This record is somewhat reminiscent of the Jimmy Boyd-Frankie Laine attempt of a few months ago, but should go even further. Instrumental backing, including some top accordion bits, stands out in this overall excellent effort. (Decca 28933)

**Hank Thompson**

★★★★ *Irene, Goodnight*  
★★★★ *Don't Cry Your Heart Out*  
Hank and his Brazos Valley Boys are still riding high and should continue their sales record with this platter. Good dance tempos are a feature of the record, with the electric guitar doing yeoman work on both sides. (Capitol 2636)

**Ernest Tubb-Red Foley**

★★★★ *Too Old To Tango*  
★★★★ *Dr. Ketchum*  
Take two of the best chanters on C & W wax, give them good material, and you have a record which should sell from one coast to the other. *Tango* is a take-off on the *Takes Two To Tango* best seller in the pop field a few months ago, while the flip is a satire on the recent Kinsey report devoted to the female of the species. (Decca 28911)

## Other Releases

Ernie Lee—★★★ *Wrong Number*/★★★ *I'll Never Stand in Your Way* (MGM 11613). Better material would suit this singer just fine . . . Roy Acuff—★★★ *Sweep*

*Around Your Own Back Door*/★★ *Swamp Lily* (Capitol 2642). Ditto the above . . . T. Texas Tyler—★★★ *Pretender*/★★ *Nothing At All* (Decca 28922). Not up to Tex' usual standards.

## Sacred

**Brother Claude Ely**

★★★★ *There's a Leak in This Old Building*  
★★★★ *You've Got To Move*  
Recorded on the spot as Brother Claude and his flock were holding a prayer meeting, this record could easily bring an auspicious welcome for the Reverend as he makes his first start on the waxed circle. One of the best demonstrations of native rhythm in a long while, with a banjo for accompaniment, is heard on this release, both sides of which could have earned the full quota of stars had the recording fidelity been better. (King 1282)

## Kidiscs

★★★★ *Johann Sebastian Bach (His Story and His Music)*  
(12 & over)

Eighth in the series designed "to bring the lives and music of the great composers to young people," this musical history is very successful. John Loder narrates with rare restraint and with a genuine dignity that the teenager will respect. Gerald Kean, writer and producer, in a large measure lets the life of Bach speak for itself without highlighting any inanities for the sake of being "popular."

The 18 selections include excerpts from the *Brandenburg Concertos*, *St. John and St. Matthew Passions*, *Well Tempered Clavichord*, and the superb *Fugue in G Minor*. The Vox Symphony orchestra and chorus is given label credit, but it would be of interest to know the names of the organist and pianist, for their interpretation is worthy of specific mention. (Vox 2500)

★★★★ *Fred Waring A Visit from St. Nicholas ('Twas the Night Before Christmas)*  
(6 to 11)

This reissue is about the best treatment of the Donner and Blitzen marathon heard to date. Ken Darby's original music is well orchestrated by Harry Simone. The instruments are given specific functions to create a holiday air. (See Page 15-S)

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# Record Reviews

(Jumped from Page 14-S)

and the effect is successful. The entire Waring organization gives its usual generous contribution. Decca uses to good effect a gate-fold jacket with the entire libretto reproduced with illustrations in the inside pages. (Decca 16)

## Other Releases

Bing Crosby—★★★★ *The Teddy Bear's Picnic*/★★★ *Rudolph the Red-Nosed Reindeer*. (5 & under.) The pre-school youngster usually needs something to march to, and Bing lets him do just that. The words are easy to understand, and the music has the right tempo, and of course, the eldest Crosby gives out with the warmth needed to reach the youngest of children (Decca K-15) . . . Big Jon Arthur—★★★ *The Night Before Christmas Song*/★★★ *Christmas, the Christmas Tree* (6 to 11). A voice that the children find it difficult not to squirm to does not help this fair treatment of a Christmas standard and original (Decca 88122) . . . Guy Lombardo—★★★ *He'll Be Comin' Down the Chimney*/★★★ *Christmas Chopsticks* (6 to 11). The clear beat of the Canadians and distinct vocalizing of the chorus will appeal to most youngsters (Decca 88077).

Frank Luther—★ *Ting-a-Ling-a-Jingle*/★★★ *Santa Claus Is Comin' to Town* (5 & under). Luther does much better with the standard; *Ting-a-Ling* has nothing to recommend it. Jimmy Carroll does a sprightly job with a lively orchestra (Decca 88078). *Songs for Christmas* ★★ *Hark the Herald Angels Sing*; *Silent Night*; *Come All Ye Faithful*; *O Little Town of Bethlehem* (6 to 11). Unless the listening child has been taught these songs, he is apt to miss all the pleasure to be gained from this good treatment of four yuletide favorites. However well these songs may be performed, the story background is most important. Should be used with maximum effect in Sunday school learning (Mercury Childcraft 25) . . . ★★ *The Night Before Christmas*/★★★ *Frosty the Snow Man*; *Rudolph the Red-Nosed Reindeer* (6 to 11). No artist credit is given for these three selections, but the cooperation of narrator, chorus, and orchestra makes for pleasant listening for school-age child (Mercury Childcraft 26).

# The Open Mike

By Fred Reynolds

(Ed. Note: Chicago Tribune record reviewer and station WGN disc jockey Fred Reynolds, begins with this column a series of contributions to these pages that will discuss music and its personalities as seen from the other side of the microphone.)

Did'ja ever hear the story of the Dixieland band? Well, come to think of it, we have—again and again and again, and let me tell you, brother, that most of the music "ain't so grand." Almost entirely, the Dixielanders are guilty of a lackadaisical, lackluster attitude, their playing is mechanical and uninspired, and their music has grown stale and hoary with age.

There once was a time when I was a genuinely enthusiastic Dixieland fan. But I've just about had it. And through no fault or willingness on my part, either. The blame goes to the men who make the music.

### Going Under

No small wonder that Dixieland music is about to go under for the third time. What, do you suppose, would happen to a team in the National pro football league should it adopt the policy of never changing personnel or plays from year to year? The team might be a winner for awhile, but it wouldn't be many semesters before each of the old men would be knocked flat on their collective ears by every other team in the loop. The same thing goes for Dixieland, its music, and its musicians.

Not that some of the Dixieland torpedo merchants aren't as good as, or even better than, they were 10 or 12 years ago. Some of them are, and some of them aren't. But great Rodgers and Hammerstein! Haven't these morticians ever heard of any other tunes besides *Muskrat Ramble*, *When the Saints Go Marching In*, *High Society*, and all the rest of that ridiculously monotonous group of standard Dixieland warhorses? Just for once I'd like to hear Eddie Condon and his *Chargers* gallop into something like *I Saw Mommy Kissing Santa Claus* or *Mixed Emotions* . . . But these gentlemen are so busy imitating the Mississippi cow chawin' on her cud that they apparently haven't the inclination or the ambition to learn anything newer than those tunes they got from King Oliver and Louis Armstrong back in the days when Chi-

cago was truly the big butter and egg town.

### And Another

And how about good old Muggay Spanier? Now there's a man who blows! He's blowing the same numbers and the same breaks today as he did when Bix Beiderbecke was trying to drink up all the gin in North America. So it goes with nearly all the others, and the newer bands, too. Immediately a new Dixieland outfit is formed, and right now it starts trying to create the music of the New Orleans Rhythm Kings.

Of course, all of this applies to recorded Dixieland, too. Maybe this is why so few two-beat discs are being cut in this year of Our Lord, 1953. The Lawson-Haggart Jazz band provided a superlative album in its *College Fight Songs*, but soon thereafter lapsed into normalcy with albums of *King Oliver's Songs* and *Jelly Roll Morton's Songs*.

We recently received a new album by Jimmy McPartland and his cohorts, *Shades of Bix*. Much better it should have been *Shades of Burke and Van Heusen* or *Shades of 1952*, for everything in the bundle was recorded originally and better by Beiderbecke. And thanks to Columbia and George Avakian, it's all readily available today in nearly excellent quality. So the list could go on and on.

### Up Off It

If Dixieland is to survive, and I for one would love to hear a grand reurgence of that brand of music, then the various players have to get up off their decaying posteriors. They've got to go with the times and the new tunes. They've got to start creating and rehearsing. They must, by all means, change the attitude of "Well, good old Frank Teschemacher blew it that way in 1928, and that's plenty good enough for me."

We might suggest that various Dixieland bands record selected packages of superior numbers with singing stars like Kay Starr, Johnny Mercer, Ella Fitzgerald, Peggy Lee, Julius LaRosa, or you name your favorites. And dare I suggest that some new players be brought into the gang from time to time? All of which, guys, leaves the ball pretty much with you. But I'm going to take a heap of convincing this time, and I'll guess that goes for a lot of other folks, too. Good folks who are on your side. But whether or not you have the stuff to make the touchdown remains to be seen. I just got a big fat hunch you'll fumble!

## On Instrument Row

A set of all-aluminum drumsticks, designed for student use, has been brought out by Sam Ulano, New York. The sticks, according to Mr. Ulano, who designed them, are lighter in weight than most metal sticks and are guaranteed against breakage.

The new Whitehall "Artist" trumpet, designed for the symphony artist, has just been announced by David Wexler and Co., Chicago. Features of the new model include medium-large bore, two water-keys, nickel-silver pistons, 4 1/4" tempered bell, low valve caps, broad and full tone, and free-blowing in extreme high and low registers, according to the manufacturer. The trumpet is finished in brass lacquer with nickel-silver trim.

E. Chiasarini, New York, importer of Cabart oboes and bassoons, has announced the "Cabart Special" oboe, intended for the school market. It is described as having "full conservatory system with low B-flat, all trill keys and hand-forged keys." Body is all of grenadilla wood.

Buescher Band Instrument company, Elkhart, Ind., is offering its dealers two new wall charts illustrating fingering of treble clef brass instruments and saxophones. The charts measure 22" x 34" and are designed for readability across the band room, the firm states.



# Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Dec. 2. Compilation to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of Down Beat suggest you listen to when making your purchases

	Position Last Issue
1. <i>Rags to Riches</i> Tony Bennett, Columbia 4-40048	3
2. <i>Ebb Tide</i> Frank Chacksfield, London 1358; Vic Damone, Mercury 70216.	1
3. <i>You, You, You</i> Ames Brothers, Victor 47-5325.	2
4. <i>Vaya Con Dios</i> Les Paul-Mary Ford, Capitol 2486.	4
5. <i>Many Times</i> Eddie Fisher, Victor 47-5458.	7
6. <i>Eh Cumpari</i> Julius LaRosa, Cadence 1232.	8
7. <i>Ricochet</i> Teresa Brewer, Coral 161043.	9
8. <i>Oh</i> Pee Wee Hunt, Capitol 2442.	5
9. <i>That's Amore</i> Dean Martin, Capitol 2589.	—
10. <i>You Alone</i> Perry Como, Victor 47-5447.	—

## Tunes Moving Up

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

1. <i>Istanbul</i> The Four Lads, Columbia 4-40082.
2. <i>Story of Three Loves</i> William Kappell, Victor 10-4210.
3. <i>Love Walked In</i> The Hilltoppers, Dot 15105.
4. <i>Lover Come Back to Me</i> Nat Cole, Capitol 2610.
5. <i>I See the Moon</i> The Mariners, Columbia 4-40047.
6. <i>Baby, Baby, Baby</i> Teresa Brewer, Coral 61067.
7. <i>Heart of My Heart</i> Don Cornell, Alan Dale, Johnny Desmond, Coral 6107.
8. <i>Santa Baby</i> Eartha Kitt, Victor 47-5502.
9. <i>Changing Partners</i> Patti Page, Mercury 70260.
10. <i>South of the Border</i> Frank Sinatra, Capitol 2638.

## 'Down Beat' Best Bets

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

### Popular

1. *Village in Peru*, by Vic Damone. Mercury 70269. Vic's best record in a long time. He does a good new song that will remind you of Fats Waller's old *Jitterbug Waltz*.

### Jazz

1. *Dizzy in Paris*, LP, Contemporary C 2504. Dizzy Gillespie finds Paris a whirlingly relaxed setting for one of his finest recorded collections.

### Country & Western

1. *Too Old to Tango*, by Ernest Tubb-Red Foley. Decca 28911. Another *Tango* takeoff, and a good one.

### Classical

1. *De Falla: Complete piano music*. Jose Echaniz. Westminster WL5218. Every note the Spanish master ever wrote for the keyboard, played with fervor.

## JAZZ RECORD CORNER

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### STAN GETZ, 89c EACH

- Sweetie Pie  Hershay Bar
- Toobie Bell  On The Alamo
- Split Kick  Standardean
- Flamingo  Dear Old Stockholm
- Night & Day  Yvette  Froty
- Song Is You  Wildwood
- Autumn Leaves  Maidly Express
- Fools Rush In  Intoly  Till Autumn
- Background  Speedway
- Five Brothers  Terry's Tune
- Indian Summer  Lady In Red
- Too Marvelous  Small Hotel
- Marcia  Battle Of Saxes
- Way You Look Tonight  Erudition
- Prep 1209-10-11-12-13. ea. . . . \$1.58

### JOHNNY SMITH, 89c EACH

- Moonlight In Vermont  Remona
- Where Or When  Tenderly
- Villa  My Funny Valentine
- Root LPs Vol. 1 and 2. ea. . . . \$3.00

### BILLY TAYLOR, 89c EACH

- Cu-Bu  Makin' Whoopie
- Cuban Caper  All Too Soon
- Lover  Accent On Youth
- Man With A Horn  Candida
- I Love To Mambo  Bird Watcher
- Prestige EPs Vol. 1 to 4. . . . \$1.58
- Prestige LPs 129, 145. ea. . . . \$3.88

### GERRY MULLIGAN, 89c EACH

- Kaper  Funhouse
- Roundhouse  So What
- Caricea  Funny Valentine
- Lullaby Of Leaves  Francis
- Motel  Walkin' Shoes
- Freeway  Saret
- Lover Man  Cherry
- NEW PACIFIC LP 255. . . . \$3.88
- PRESTIGE LPs 120, 141. ea. . . . 3.88

### MAX ROACH, 89c EACH

- Orientation  Sfas
- Drum Conversation  Kismet
- Cou-Manchi-Cou  Masology

### DAVE BRUBECK, 89c EACH

- Stardust  May Be Wrong
- My Romance  All Things U R
- Great  This Can't Be Love
- Lyons Bury  Mam'selle
- Heart & Soul  Crazy Chris
- Squeeze Me  Always  Laura
- Avalon  Let's Fall In Love
- Prelude  Sept. In Rain
- Love Walked In  S Wonderful
- Undecided  September Song
- Tea For Two  Lullaby In Rhythm
- Body & Soul  Remember April
- Fantasy LPs 1-2-3-4-5-7-8. Ea. . . . \$3.88

### MILT JACKSON, 89c EACH

- Vendome  La Ronde
- Queen's Fancy  Autumn In N.Y.
- PRESTIGE EPs 125, 130. . . . \$1.58
- PRESTIGE & BLUENOTE LPs. . . . 3.88
- Heart & Soul  True Blues
- Bags Groove  What's New

### MISC. NEW SIDES, 89c EACH

- SONNY ROLLINS—The Stopper
- ART FARMER—Mau Mau
- MILES DAVIS—Conception
- Out Of The Blue  Bluing
- Paper Moon  Dig
- WARDELL GRAY—Jackie
- Bright Bay  Farmer's Market
- BENNIE GREEN—Stardust
- JOE HOLIDAY—Funny Valentine
- Cotton Candy  Blue Holiday
- T. MONK—Monk's Dream
- Trinita Tintin  Bye
- JAMES MOODY—Am I Blue?
- STITT—This Can't Be Love
- New Blues Up & Down (Ammons)
- KING PLEASURE—This Is Always
- ANNIE ROSS—Jackie
- Twisted  Farmer's Market
- CHET BAKER—Imagination
- LARS GULLIN—Gull In A Gull
- ARNE DOMNERUS—Lat's Cool One

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# Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff, except those initialed by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### Eddie Bert

*First Day of Spring*  
*Malabaja*  
*All the Things You Are*  
*Ming Tree*  
*Love Me or Leave Me*  
*Little Train*  
*Prelude to a Kiss*  
*Conversation Piece*

Rating: ★★★

A sound, professional session of no great eloquence and without sustained interest. Eight sides that lean as heavily as these on guitar-trombone voicing become tiresome. Five are Bert originals of no special thematic distinction. Most impressive soloist is guitarist Sal Salvador whose airy imagination is often lost in the heavy context of the Kenton band. Bert, as always, plays with taste and technical skill. Clyde Lombardi (bass), Harry Biss (piano), and Frank Laola (drums) provide excellent backing on the first side; Duke Jordan (piano) and Mel Zelnick (drums) are heard on the second set. (Discovery DL 3020)

### Jimmy Deuchar

*Climbin' the Bush*  
*Stormy Weather*  
*Early*  
*Spain*  
*Time Was*  
*Magoo*  
*Someone To Watch Over Me*  
*Toot Sweet*

Rating: ★★★

By far the best demonstration yet of modern English jazz. Trum-peter Deuchar, in his early 20s, has worked with the Dankworth seven as well as with Jack Parnell and Ronnie Scott and is a skilled arranger. It was he who single-borneedly convinced the French at the 1952 Jazz Festival that English musicians can play contemporary jazz well.

Deuchar's style is his own, and though it needs development, it has a discipline Chet Baker might study, and an effective use of lower register for dynamic contrasts. Even more striking is Dill Jones' piano. Using notes functionally, he knows the value of selected space, and he improvises with fine, clean lines and a sensitive touch. Drummer Phil Seaman swings lightly and freely, and Sammy Stokes is an effective bassist.

The ensemble work could be better, and the originals aren't much, but these musicians are soundly grounded jazzmen. And who said the English can't swing? (Discovery DL 3004)

## BLUE NOTE

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- 6018 Horace Silver Trio
- 6023 Kenny Drew Trio
- 6025 Wynon Kelly Trio
- Outstanding Previous Releases by:
- BUD POWELL, THELONIOUS MONK, ERROLL GARNER, MILT JACKSON, DIZZY GILLESPIE, JAMES MOODY, GIL MELLE, FATS NAVARRO, MILES DAVIS, TADD DAMERON, etc.

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### Dizzy Gillespie

*My Man Always*  
*This Is the Way*  
*'S Wonderful*  
*Watch Out!*  
*The Land of Oobla-dee*  
*Moon Nocturne*  
*I Got Rhythm*

Rating: ★★★★★

This you really should hear—and see! It's Dizzy at his most relaxed and inventive in the cleanest European jazz recording technically I've yet heard. It's called *Dizzy in Paris*, and Diz has almost all the solos and three of the tunes are his. Of the two original ballads (*This Is the Way* and *Moon Nocturne*), the former is played with particular beauty.

*Wonderful* begins with a South of Marseilles opening, after which Dizzy takes off. His *Watch Out!* is a simple riff on which John Birks builds a dizzily swinging tower with the help of drummer Al Jones. Weak points are the two vocal bands (*Oobla-dee* and *Rhythm*) but Dizzy saves this version of the Mary Lou Williams journey with a kicking solo.

Mon vieux, that cover! C'est le bout. Le bout absolu! (Contemporary LP C 2504)

### John Graas

*Frappé*  
*6/4 Trend*  
*Banana*  
*Not Exactly*

Rating: ★★★

The ensemble sounds are richly pleasant, and the level of the writing (Giuffre, Graas, and Nelson Riddle with both Graas tunes arranged by Shorty Rogers) is high. Two objections though, one major.

There is a general air of tentativeness, of exceeding care. This should dissolve as the men concerned feel freer in the forms and voicing. There are very pleasant though brief contributions by the unlisted septet members (sounds like Rogersmen), and the fine hand of Shelly Manne seems to be in the background.

As for Graas himself, he writes (*Down Beat*, Dec. 2): "The French horn is a tons instrument, and its sound should not be distorted."

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O.K., then John is open to comparison tonally with other French hornmen, and he just doesn't come close to the Brains (Aubrey and Dennis) or Stagliano or several other masters of the instrument. This is a good idea, and John and Trend Records deserve credit (John also for experimenting further in triple meter.) But the solo tone could be much better. (Trend EP 507)

### Bennie Green

★★★ Stardust  
★★★★ Embraceable You

Bennie's choruses are in his best ballad revitalizing form. Rhythm has John Malachi, Tommy Potter, and Osie Johnson on drums. The strings, though innocuous, are enough in the way to bring down the rating. They didn't help Bird musically, and when they're written for in this unswinging fashion, they won't even help sales. (Prestige 847)

### Woody Herman

★★★★ Four Others  
★★★★ Sorry 'Bout the Whole Darned Thing

Woody's spoken prologue to *Sorry* is a small, serio-comic masterpiece. Rest of the ballad is lifted to distinction by Woody's characteristically tasteful phrasing. Ralph Burns' arrangement, and the band's sound and subtle beat.

In *Four Others*, Jimmy Giuffre tries to do for the trombone section what he did for reeds in the fraternal bit a few years ago. Kai Winding and Vern Frieley were imported for the date; Urbie Green was still with the band, and Frank Rehak completes the brilliantly swinging quartet. Only thing is that it's all been heard before. (Mars 1003)

### Joe Holiday

★★ Cotton Candy  
★★ And Now It's Love

*Cotton Candy* is a weary Holiday original and gets the solos it deserves. The ballad, another original, is inoffensive. Holiday's chorus on it is good except that his intonation wanders on the long opening lead-in. The second star is for Max Roach, who helps make the date moderately palatable. (Prestige 871)

### George Lewis

*Bucket's Got a Hole in It*  
*Dumaine Street Rag*  
*In Gloryland*  
*Sheik of Araby*  
*When You and I Were Young*  
*Maggie*  
*San Jacinto Stomp*

Rating: ★★★

As played by men who have lived this music from boyhood, this kind of authentic New Orleans jazz is close to folk music. It therefore is unwise to judge it by the usual criteria of intonation and conception. As the notes say: "It is simply good-time music created for the dancing and listening pleasure of the people." The notes err only in criticizing modern jazz by implication. Why fight? There's room for everybody but the crude imitators of either.

On this 1944 session, George Lewis is on clarinet; Louis' Compatriot, Kid Shots Madison, is on trumpet; Jim Robinson, trombone; Baby Dodds, drums; Lawrence Marrero, banjo; and Slow Drag, bass. There's a slow drag, a stomp, a spiritual, two pop standards, and *Bucket's Got a Hole in It*. A New Orleans ball, in short, with especial depth in the playing of George Lewis. And it's all honest music. (American Music LP 645)

### Shelly Manne

*La Mucura*  
*Mallets*  
*You and the Night and the Music*  
*Gaselle*  
*Sweets*  
*Afrodesia*  
*You're My Thrill*  
*Fugue*

Rating: ★★★★★

Another excellent entry in David Stuart's low-priced, superbly recorded series. The writing is of much more stimulating quality than on the Rogers' Victor date with Bill Russo's contributions being particularly well conceived (*Gaselle*, *Sweets*, and his arrangement of *You and the Night*). Shorty Rogers' *Afrodesia* with Bud Shank is sinuously effective and Jimmy Giuffre's little *Fugue* is great aural fun. It's only a beginning in this direction, but an imaginative one, and somehow it swings even though there's no steadily pulsating rhythm section in the usual sense.

Soloists are excellent, and any

drum student—beginning or advanced—should dig this. Manne is too much! So is engineer Val Valentin. (Contemporary C 2503)

### Thelonious Monk

★★★ Little Rootie Tootie  
★★★ Monk's Dream

Both sides sound like part of the same theme and variations design—such as it is. Monk's musical mind lacks discipline, but it's still quizzically interesting. In *Rootie*, Monk takes a simple figure, sets it against fairly inopposite chords, develops it a little, and sees what happens. Nothing much does, but it's worth the trip for kicks. (Prestige 850)

### James Moody

★ How Deep Is The Ocean?  
★ Am I Blue?

Made in Sweden, *Blue* has Moody on alto. A waste of lacquer with Domnerus in the same studio Moody has an uncanny gift for the mediocre in ideas, phrasing, and tone. The coda (to dignify a goof) is absurd. The *Ocean* is plumbled by a merciless Moody vibrato that should scare the fish nigh up to the Gulf stream. There is a brief calm, thanks to Lars Gullin, and James returns with a fairly creditable closing chorus. (Prestige 854)

### King Pleasure

★★ Sometimes I'm Happy  
★★ This Is Always

Not John Lewis nor Percy Heath nor Kenny Clarke nor Dave Lambert's Singers nor all the king's men is likely to make King Pleasure a competent vocalist. Lambert's vocal writing should get more record space, but Dave's voice and % of the Modern Jazz Quartet have better things to do with their time than this.

Actually, *Happy* is Pleasure's best record yet—he's almost in tune and succeeds in being dull rather than totally tasteless. He dedicates each side to the man whose chorus he's bowdlerizing. An apology would be more in order. (Prestige 860)

More Reviews, Page 17-S

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Django Reinhardt

Blues Primitif
Gypsy Without a Song
Blue Django
Danse Norvegianna
Gypsy Swing
I'll Never Smile
Confessin'
Night and Day

Rating: \*\*\*\*

A set of Blue Stars made around 1951. Django swings vigorously (as does brother Joe on rhythm guitar), and moreover his solo lines are sustainably imaginative. No matter what kind of material he cut, Django remained intensely rhythmic, often lyric, and always uncompromisingly himself. (Dial LP 218)

Henri Renaud

Thou Swell
Mahogany Hall Stomp
Paris Je T'Aime
You'd Be So Nice to Come Home To
Docteur Wiggins

Rating: \*\*

Everyone means well here, but the stiff, dated writing and the murky ensemble work make most of it pretty rocky. Featured soloists include tenor Sandy Moss, who is a mild copy of Getz but is better than adequate, and guitarist Jimmy Gourley. Gourley, like Moss, is a Chicagoan, and while no Farlow or Raney, has a few fresh things to say.

The other soloists, including leader Renaud, have a long way to go. The rhythm section, thanks mainly to 20-year-old Jean-Louis Vialle, has a good beat. All these men play or sit in at the "Tabou"—a Paris center for resident and visiting modern jazzmen. Maybe it sounds better with wine. (Contemporary LP C 2502)

Shorty Rogers

Morpho
Bunny
Powder Puff
Mambo Del Crow
The Peaky Serpent
Diablo's Dance
Pirouette
Indian Club

Rating: \*\*\*

Shorty in particular and his giants in general, play with high level musicianship, but much of the writing is stillborn. A few make it—Mambo Del Crow is a witty blend of jazz and Latin American elements, Bunny is an obliquely effective portrait, and Shelly Manne's Powder Puff has a very graceful line.

Most of the framework, though, is like the conversation at a better-than-average cocktail party. Everybody's cool and clever, but a draught of fresh air or water would be quite welcome. Again excellent Victor recording and wonderful drumming by Shelly. (Victor LPM 3137)

Johnny Smith

Stars Fell on Alabama
Sometimes I'm Happy
Terry's Theme from Limelight
Nice Work If You Can Get It
I'll Be Around
Cavu
Yesterdays
Cherokee

Rating: \*\*\*

Like too much chocolate cake, this gets pretty saccharin the fifth and sixth times around. It's all in taste and expertly played, but it's all so persistently polite! Something like a slightly tipsy diplomatic function.

The one trio band—with Joe Mooney and Eddie Safranski—is a

mawkish version of Terry's Theme. Sounds like background music for Life Can Be Beautiful. On the other sides, the rhythm section—drummer Don Lamond, bassists Bob Carter and Arnold Fishkin, and pianist Sanford Gold—is more alive than the front line. Second four have a "mystery" tenor who cuts Stan on this LP, but he, too, is pretty polite.

Most stimulating bands are Cavu and Cherokee, the latter because of a series of sensuously pleasant changes. When are they going to record Johnny with violins? (Roost LP 413)

Sonny Stitt

This Can't Be Love
For the Fat Man

Sonny's on baritone on Love and alto on the reverse. Neither in tone or conception is his work here better than all right. Charlie Bate-man's piano on Love is inventive, but I'd like to hear it with both hands sometime. Sonny swings, but that isn't quite enough. (Prestige 831)

Charles Thompson

The Lily Rag
Derby Stomp
Delmar Rag
Lingering Blues

Rating: \*\*\*

If you like real stomps and rags, this should please you. Thompson was one of the ablest St. Louis rag pianists—he won the 1916 ragtime contest and later cut Tom Turpin at a match. These were recorded by Bill Russell in 1949 when Thompson was 57. I expect Thompson's playing has diminished in vigor over the years and he'd not been playing regularly for some time when these were made. (He largely retired from the music business several years ago). But these remain valid historical documents. (American Music 527, 528)

Fats Waller

Mamacita
Swings-Dilla Street
Don't Try Your Jive on Me
I Repent
Come Down to Earth, My Angel
Pantlin' in the Panther Room
I Believe in Miracles
Let's Get Away from It All

Rating: \*\*\*\*

Fats (on organ here) and Count were two of the very few who could make the Hammond really sound. I still like the two pipe organ bands better (Jive and Miracles). Electric or traditional, this is a warm col-

Blakey Beats Drum For 'That Good Old Feeling'

Art Blakey, who most recently traveled the country with Buddy DeFranco, now has his own quintet that includes altoist Lou Donaldson, trumpeter Kinny Dorham, bassist Gene Ramey, and pianist Horace Silver. Interviewed in New York, he had a few things to say about jazz in general and the behavior of musicians in particular.

"We're trying to build up a group that has that good old jazz feeling. We want to blow and have a ball and make mistakes, if necessary, but have that good feeling that used to be in jazz. Remember Davey Tough? That's what I mean.

Like Good Dixie

"We're trying," Art Blakey continued, "to get the same thing they do in good Dixieland. We'll certainly play modern, but we want to get the people to follow the beat and let the horns do what they want to. Once they follow the beat, they'll be able to follow the horns, too. And I'd as soon just call it jazz and forget the labels."

At 33, Art has a family of four including a 17-year-old daughter at Hunter college who is studying to be a pediatrician. Another girl is 15, his son is 13, and there's a seven-month-old little girl. "I think

lection of previously hard-to-get sides. Liner notes have the relevant personnel data. Good 1935 Bill Coleman horn behind Miracles, and such a tender vocal on Let's Get Away. Fats sings five, plays bonus piano on some. If you're a Wallerite, it's a good buy. And if you're not, why not? (Victor LPT 3040)

Jerry Wiggins

Too Marvelous for Words
Wiggin' with Wig
Have You Met Miss Jones?
Three Little Words
Why Was I Born?
Coffee Time
I Get a Kick Out of You
All the Things You Are
Ivan-Wig-Digs "Chic"

Rating: \*\*\*

Cut in Paris in 1950 while Jerry and Chico Hamilton were on tour with Lena Horne, the set displays able but not very distinctive Wiggins piano. Jerry has a marked tendency to use flamboyancy where musical thought would be better, though he shows his potential in Wiggin' with Wig. He's more relaxed and less concerned with effect for its own sake on the last four, which were made at a later, more impromptu session. Chico aids greatly, and the bassist is Jean Bouchez. (Discovery DL 2033)

Teddy Wilson

Oh, Lady Be Good
Darn That Dream
Ten for Two
One I Love
Tenderly
Emaline
Lisa
Everything Happens to Me

Rating: \*\*\*\*

This is titled The Didactic Mr. Wilson, and Teddy is indeed didactic in the literal sense in that he's been valuably instructive to many pianists over many years. He is not didactic in the colloquial use of the word in that he is neither arbitrary nor overbearing, but teaches by subtle example. Here again are the Wilson taste, careful chordal patterns, and the often underrated pattern beat. There is also his touch—with both hands. Buddy Rich and John Simmons are on the first side with Denzil Best and Aaron Bell on the second. Denzil is under-recorded. (Clef MGC-140)



Art Blakey, bassist Percy Heath

my son is going to be a musician. I wish he would. Music broadens a man's scope on life and as for me, I sure can release a lot of my tensions by expressing myself through the drums."

Discussing the tensions that beset musicians, he had this to say: "As soon as certain modern musicians straighten themselves and their lives out, we can really present our music to the public. The public loves presentation. But when fellows on the stand seem to be asleep when they're not playing, when their appearance is bad, it's bad for modern music. The older jazzmen, by and large, are clean, alert, have a good appearance, and so have been able to outsell us."

"Do you remember how at first modern jazz drew good crowds, but as the people saw the attitudes and appearance of some of the musicians, the boxoffice fell? People would say: 'Why should I go to see men who look like they're asleep?'"

'Brought It On Ourselves'

"Let's be frank. A lot of the public has a whole set of ideas about what a modern jazzman is like, and we brought it out on ourselves. And more important than the effect on the public is the fact that a man is really committing suicide when he falls into dope. And you don't need it. At anytime. All you need is eight hours' sleep and a good meal, and you can blow your best. "But it's getting more encouraging all the time. Most of the musicians who were involved are waking up. I think we're ready now. And I hope this group will get some bookings so we can show we're ready."

The Blakey quintet broke in at the French Quarter in New York, did a week at Birdland opposite the Modern Jazz Quartet, another week at the Rendezvous in Philadelphia and then filled in with one-niters in Long Island and Boston until they opened in Chicago at Nob Hill for three weeks. The band will record for Blue Note, is booked by Joe Glaser, and managed by Oscar Goodstein.

Hold It!

New York—It was a crowded evening at Nick's, and the crowd had just cheered a drum solo on a Dixieland standard. Clarinetist Sal Pace followed with two tasty choruses, and nothing happened. "Look," said a cynical member of the band, "next time start your chorus with a high F and hold it for 16 bars." Sal did, and the audience exploded in cheers. Sal still doesn't quite know what happened—or why.

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# Kids: This Yuletide It's Music! Music! Music! 'Gambler's Guitar' Shifted Lowe Career Into High

The nation's youngest set, emerging triumphant from its annual foragings beneath the Christmas tree, is likely to find itself this season confronted with a wealth of new—and unusual—musical sounds, a *Down Beat* survey of instrument and toy manufacturers and retailers discloses.

Gearing their production pace—and ingenuity—to an ever-growing public music-consciousness reflected in this year's peak sales of instruments and recordings, makers of children's items have come up with a host of new musical gadgets and gimmicks guaranteed to make Junior's Christmas, 1953, a far cry from the "Santa-bring-me-a-toy-drum" aspect of a generation ago.

### Wide Variety

A wide variety of midget plastic instruments, music boxes that lurk in everything from a six-inch automobile to a nursery-rhyme "black-bird pie," and recorded music that beams itself at little brother and sister from their own pint-sized three-speed phonograph or blasts itself right out of a full-sized carousel while the tots ride merrily around—these are just a few of the items calculated by manufacturers to make this yuletide the most musical ever.

Price-wise, too, every conceivable area is covered in this year's crop of musical toys for Christmas. For example, Marshall Field and Company, operator of the world's largest year-around toy department, reports its Christmas stock ranges in price from 60 cents, for an ordinary, promic harmonica, to \$1,750, for an automatic, push-button-operated merry-go-round, whose two wooden horses, mounted on a circular base some six feet in diameter, move vertically on their poles while the base rotates to the amplified tune of a stack of records planted on an automatic changer deep below decks.

### Won't Set Trend

Though musical carousels aren't likely to set a fashion among small-fry this—or any other—Christmas, plastic instruments would appear to be doing so already, for more varieties are on the market than ever before. Indicative of this growing popularity, Emencee Products, New York manufacturer which last year brought out a golden plastic trumpet, now has added a clarinet, slide trombone, and saxophone to its line.

All four instruments have the same "voice"—a harmonica tone produced by blowing against an ordinary mouth-organ-style reed, but each horn requires fingering identical with that of the real article to produce the various notes. The clarinet, ebony-colored with silver keys, produces eight tones plus two triple-note harmony chords and retails for about \$4. The golden-colored trombone, which sells for about \$7, plays a full octave through manipulation of a registered slide, the numbers indicating correct positions for the various tones. The sax, similar to the clarinet in operation, is silver in color and retails for about \$6.

### New Toy Accordion

Latest development of the Magnus Harmonica corporation, Newark, N. J., producer of toy accordions, is a special "student" model embodying two new features—an

air button similar to that found on regular accordions, and a device permitting retention of the same note whether the bellows is "in" or "out." (Other models produce differing tones, depending upon bellows action, in contrast to real accordions.) The "student" model, like all Magnus toy accordions, uses buttons throughout—12 treble and 4 bass. It retails for around \$13.

In addition to its toy instrument line, Magnus is also offering a new device for the passive music-lover, junior grade—a red plastic electric "organ," which plays harmonica-toned music from player-rolls. Dimensions are about 15"x7"x7", and the price tag is in the neighborhood of \$20.

### Variations On A Theme

The kitchen linoleum crowd, for whom music is traditionally harbored in tops and furry animals, will get a few variations on an old theme this Christmas, thanks to the ingenuity of European toy-makers. The "Lieder Kreisel," a pump-style top of bright red metal, about 10" in height, contains a Swiss music box which plays *Jingle Bells*. The top comes from West Germany, and retails for around \$6.

A similar model, called the "Choral Automatic," produces a series of harmonica-toned major chords rather than an actual melody, by forcing air through a reed when the top is set in motion. Also a West German import, it is encased in gaily-decorated metal, has a suction-cup base, and sells for about \$3.

### Monkey Business

New in the musical animal department is a series of furry monkey instrumentalists which "play" guitar, accordion, and various horns, moving heads, arms, and mouths in rhythm to various Strauss waltzes produced by Swiss music boxes built into the figures. Prices of these Paris imports range from about \$25 to \$50, depending upon the height of the figures, which varies from about 8" to 15".

Slipping music into a less conventional corner is the Schuco Radio Car, a six-inch automobile with a real-McCoy steering wheel and a lever-operated dashboard "radio," actually a minute Thorens music box. The car, which comes from the U.S. zone in Germany, retails for about \$10. Music, along with a flock of metal feathered-friends, will also pop, this season, out of a hand-cranked "Musical Black-bird Pie," which measures about 10" in diameter and retails for about \$3.

For little lease-breakers more raucous sounds have been dreamed up, as evidenced in a trio of musical gadgets sponsored by show folk. Fresh on the market is the "Desi Arnez Conga Drum," which is about 24" high and looks precisely like the real article. It is made by the American Metal Toy Company, Brooklyn, and sells for about \$4.

Lawrence Welk, meanwhile, has lent his name to a new "one-man-band," consisting of washboard, hammer scratchers, horn, crash plate, comb, two clapper-frying pans, and kazoo—all this for about \$4. Almost identical in price and style is the Mickey Rooney one-man-band, reaching the Christmas market for the first time, after its introduction earlier this year, by Leslie of California.

Jim Lowe is a personable, pleasant-looking young man of 27 who is (1) an NBC staff announcer, (2) a disc jockey, (3) the composer of a hit tune, (4) a recording artist on a major label, (5) a singer whose first in-person engagement

the ice packs right off their heads. The next day, just about the whole shift was fired, including the pride of Springfield, one James Lowe. He took off for a four-month stay in Hollywood, then came back to join NBC's WMAQ, where he still is in residence.

He'd been writing songs for a couple of years by then, but no one had been moved to ecstasies upon exposure to them (including one called *Gambler's Guitar*). Finally he teamed up with an ex-bandboy-turned-publicist named Bob Devere, and together they tried to sell them. The results were equally discouraging.

So in self-righteous desperation they hired musicians and a studio and recorded four of the songs themselves (among them *Gambler's*), in hopes of selling the masters. Lowe did the singing. No one wanted those, either, until Mercury finally bought them with the stipulation that they also could cut a Rusty Draper version of *Gambler's Guitar*. Rusty's record busted wide open. Jim's did only fairly well, but the publicity he received was tremendous.

It led to his first (and so far, only) job as a singer. He headlined the show at the Edgewater Beach hotel's Marine Room, doing a production number on *Guitar* and singing a couple more of his songs



Jim Lowe

he was down the street having a cup of coffee (quite humorously), and tell you who made what record in what year on what label (quite accurately).

### What To Do

A man of broad scope and many interests is Lowe—so many that he still isn't quite sure of what he wants to do or become.

He started as a political science major at the University of Missouri, then switched to radio when he became so disgusted listening to local disc jockeys that he figured anyone could become one. He went to a station, auditioned for a show of his own, and got it. And almost immediately he became afflicted with a peculiar (though not rare) disease known as radiolitis.

He finished school and found employment at station WIRE in Indianapolis. A year later he was hired by WBBM, the CBS outlet in Chicago. It was there that he took an inactive role in what is now jocularly referred to as the New Year's Day Massacre.

### Take Off

It seems the Rose Bowl football game was on, and because Lowe didn't have to do the next station break, he took off for some coffee. The announcer who did stay on was discussing with the engineer the personality and habits of an individual high in the station's hierarchy. The language wasn't something you'd repeat to your Aunt Jess. Or even your Uncle Jess. They forgot to look at the clock.

As a result, some several hundred thousand Chicagoans heard 10 seconds of conversation that lifted

(very neatly, too, said all the night club critics).

He has had several other tunes recorded since then (*Lighthouse* by Draper, and *Fiddle Dartin'* and *Santa Claus Rides a Strawberry Roan* by himself), and has some non-folk-type ballads in the works by other singers on other labels. It would appear that he has a profitable composing career ahead of him.

### A Fluke?

But it could also be that *Gambler's Guitar* was one of those once-in-a-lifetime flukes that occasionally happen to a person, and that Jim Lowe, disc jockey, songwriter, singer, et al, will again become plain Jim Lowe, disc jockey.

Either way, however, Jim will be content. At least as long as there's someone around with whom to argue the relative merits of Gershwin and Kern, Miller and Goodman, and LaRosa and Fisher. And Mustal and Williams.

—jack

## Talmadge

(Jumped from Page 4)  
20 sides in a hurry just to acquaint disc jockeys with the name.

"Our Detroit distributor tipped us off to the Gaylords," said Talmadge. "Eddy Howard's contract was purchased from Majestic, which was going out of business. He didn't want to do *Six* with the vocal group and strings, but we practically forced him into it. He and Georgia Gibbs are the only ones we've taken and worked on after they'd left another label.

"And we don't ever plan to pick up artists who haven't been able to make it on other labels. We're going to continue to grow our own."

—jack

## Dancers Duel At Minton's

New York—Minton's Play House, where much of bop was birthed, recently became the center of jazz dance for a few fiery nights. The New York dance critics didn't know it, but the patrons and musicians certainly did.

On one Monday night, a long-awaited duel between Teddy Hale and Baby Lawrence finally came to pass. No one, least of all the participants, would even try to name a winner. Teddy was at the Apollo, and Baby was hypnotizing the regular Minton's crowd for a few weeks' engagement.

The following Wednesday, after Baby's first show, Al Minns sat in (or rather stepped in). Minns was a first prize winner in the Harvest Moon Ball in 1938 and has since appeared in *Finian's Rainbow*, *The Hot Mikado*, *Halleluoppin'* and other shows, as well as with the Mura Dehn Jazz Dancers. Minns and vocalist Joan Shaw gave an impromptu demonstration of whirlwind ballroom dancing backed by the Tony Scott quartet. Minns also sang his own special material with the group.

Maybe Minton's is seeing another new development. Or rather, a return to the beginnings of jazz when dancing and jazz were part of each other.



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The Blindfold Test

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It's Ella All the Way: Axel, June

Axel Stordahl and June Hutton, though they are both mainly identified nowadays with the worlds of TV, radio, and recording, have a substantial background of dance band associations—June as a former member of the Pied Pipers, Axel as a man who grew to fame with Frank Sinatra in the Tommy Dorsey orchestra.

For their blindfold test the material was divided up between instrumentals and vocals, but as so often happens with married couples, there was very little conflict in their reactions. Axel and June were given no information whatever, either before or during the test, about the records played for them.

The Records

1. Claude Thornhill. Poor Little Rich Girl (Trend). Arr. Gerry Mulligan. Ray Norman, tenor; Sonny Rich, trumpet.

JUNE: I haven't the slightest idea who that was, but I'll tell you one thing. It took me a long time to figure out what the song was. I like to hear more melody. AXEL: I thought the tenor solo kind of brought the thing down. It got going pretty good in the first chorus. JUNE: It's just fair. I don't like all that wild playing. Two stars. AXEL: Yes, two.

2. George Bassman. I'll Be Around (MGM).

JUNE: I like that. It's a good tune. AXEL: Yeah, Alec Wilder's I'll Be Around. But I'll tell you, I think it's treated a little pretensionally for this kind of a song. I like the record on the whole, but I didn't care for that big finish. I'll Be Around is a very nice, easy kind of melody. JUNE: I think it's very interesting, though I'd say three stars. AXEL: Okay, three.

3. Jo Stafford & Frankie Laine. Basin Street Blues (Columbia).

JUNE: Well that, of course, is one of the great songs, and I would give this three and a half



Axel Stordahl, June Hutton

stars on account of Jo. Jo sings it just great. Frank... I like Frank's singing but I think it's a little bit too dramatic. Too many slurrings of the words for me. AXEL: Jo is one of my favorite singers. I'd give it four stars.

4. Felicia Sanders. Embrasse (Columbia). With Percy Faith Orch.

AXEL: I don't know who it is. JUNE: I don't know, either. The song is fair. AXEL: I liked the orchestra. JUNE: I don't quite understand the words. I guess it's French for love or something. But I couldn't distinguish some of the words anyway—diction could have been better. Just fair. AXEL: Two and a half stars. JUNE: As far as the song is concerned, it's two.

5. Tommy Dorsey. The Touch of Your Hand (Decca). Arr. Neal Hefti.

AXEL: That's Tommy, and I think he's got a great style here with this new sound. I don't like it as well as the first one that came out—what was it called?—The Most Beautiful Girl In The World. But it's a wonderfully iden-

tifiable sound; you recognize the band and the style as soon as you hear it. I think they're Neal Hefti's arrangements. Very good. I'd give it four stars. JUNE: I'd say the same.

6. Ella Fitzgerald. I've Got a Crush On You (Decca). With Ellis Larkins, piano.

JUNE: Right away I'd say five stars. AXEL: Great, Great. Four and a half stars. JUNE: I give it five, because I think she's the greatest there is. There's no one like this girl. AXEL: Maybe I'd give it five if there were an orchestral accompaniment. JUNE: I liked the accompaniment. She really doesn't even need a full band. AXEL: Well, I missed it a little, but four and a half stars means very good. doesn't it? Okay!

7. Sauter-Finegan Orch. Coco Bongo (Victor). Vocal by band. AXEL: (kidding) Nice lyrics!

... It's very interesting. I like everything except the vocal; it's sung out of tune. Instrumentally I like it very much. It's not Nelson Riddle, is it? JUNE: Those musicians singing get carried away in spots. But the orchestration certainly is interesting. AXEL: Three and a half. JUNE: I'll go for that.

Afterthoughts by Axel and June

JUNE: One of my most important standards is, I like diction. I like to hear what they're saying. As far as favorites—everyone in the business says the same thing. It has to be Ella. AXEL: When I first started in the business I thought Isham Jones had a wonderful band. As far as my writing is concerned, I was probably more influenced by classical composers—Ravel, Wagner, Richard Strauss—those cats. Ravel more than any of them.

Recording Stars Must Learn Nitery Ropes: Bob Manning

By Nat Hentoff

New York—The morning after a sudden record hit, many a young, inexperienced vocalist begins to worry. "Now that I have access to the top clubs and TV and high fees, what will I use for an act? Where will I get the experience to perform before show-wise audiences? What am I going to do?"

Those who haven't come up with answers have disappeared after the one record. Others, like Capitol's Bob Manning, begin the long learning process that will eventually make them seasoned performers.

Learn by Doing "Many people," Bob says, "put down young singers because of their lack of thorough professional skill in clubs, but they don't realize that they haven't had a chance to learn. There's no alchemy to make you good overnight. There's no school except by doing." Bob's first record for Capitol, The Nearness of You, was released in March and its sales are



expected to go over 200,000. His latest, It's Easy to Remember, is also doing well. Yet Manning has not accepted all the offers that have come his way as a result of the records.

"There are some rooms I've turned down because I don't think I'm ready for them yet. I'm not even thinking in terms of regular TV shows or films until I've had more experience. I don't want to be rushed.

"Man, You Learn!" "And, man, you learn. I recently did a weekend at a club in Pennsylvania. After an hour's rehearsal, the four musicians on the date could only make one tune. The manager fired them and promised me the five best musicians in town. In this case, five were worse than four. So when it came to show

Taylor-Made

New York—Billy Taylor, who has been accustomed all his life to hearing gags about "Did you bring your piano with you?", finally found the real thing happening to him here last month.

Arriving at a benefit for which numerous big stars had been set, he was greeted by one of the organizers, who asked him in all seriousness whether he had arranged to have a piano brought along.

When Billy confessed that he had negligently left it home, someone thrust an accordion at him. His protests that he hadn't touched one in 15 years were unavailing, and he had to make the show as an accordionist—WGM broadcast and all. He was still under sedatives at presstime.

U. Of C. Slates 3rd Jazz Bash

Chicago—The third annual "Jazz at Mandel Hall" concert will take place at that hall at the University of Chicago on Dec. 2 under the direction of Dr. S. I. Hayakawa, semanticist and lecturer on jazz.

Featured will be Lovie Austin, Booker T. Washington, Mama Yancey, Muddy Waters, Little Brother Montgomery, Cripple Clarence Lofton, and others, who'll give demonstrations of early jazz in Chicago.

On hand to aid in emceeing and producing will be Dan Barley, associate editor of Ebony and veteran jazzman.

time, after the opener I did four tunes with no orchestra background at all.

"In another room, the leader apologized to me for the way he'd played, but it was all right because the people had already left. Then there was the man at the piano in a small town who turned to me and said, 'What do you want from me? I'm not a piano player.' I told him I knew.

"He was the one I asked for a D flat arpeggio. You know, that was the only time I've sounded like Bobby Breen."

Hard to Quiet Crowds "As for boisterous audiences," continued Manning, "unless a performer is a name or semi-name he'd better not expect too much attention. And he'd be foolish to say something derogatory about the noise, or it'll get worse. Only a good comic can successfully kid an audience about inattention. You just have to try to overcome it.

"In terms of promotion, the disc jockeys are real important. I've had between 350 and 400 disc jockey interviews over the last nine months. They're responsible for Nearness. They also write in and suggest tunes to record, mostly old standards. I'm flattered at their interest, because they've nothing to gain from it.

"Here I've been in the business seven years, singing on demonstration records, with bands, and in clubs, and now I'm just beginning to learn how to sing and perform.

Advertisement for Conn saxophone mouthpieces. Features a large image of a Conn mouthpiece and text: 'MOUTHPIECE FOR SAXOPHONES WITH THE "/>

Advertisement for Pedler custombuilt instruments. Features a large image of a saxophone and text: 'Custombuilt by PEDLER ... FOR INFORMATION about these famous instruments, made in America according to the high standards of American craftsmanship, see your local dealer or write: THE PEDLER COMPANY Elkhart, Indiana'

Advertisement for Carl Fischer Musical Instrument Co., Inc. Features stylized text: 'A Merry Christmas AND A Happy New Year Carl Fischer MUSICAL INSTRUMENT CO., INC. 105 EAST 16th STREET NEW YORK 3, N. Y. York BAND INSTRUMENT CO. GRAND RAPIDS, MICH.'

# Country & Western

DOWN BEAT

## Stars Of C&W—V

### Presenting Smokey Warren, Musical Jack-of-All-Trades



Smokey Warren

By Freda Barter

Smokey Warren, jack-of-all-trades in the country and western field, first saw daylight in Phoenix, Ariz., Aug. 12, 1916. In 1934, at 18, he made his professional debut as "The Yodeling Cowboy" on a Phoenix radio station. The next years were hard-work years for Smokey—traveling along the West Coast, making many appearances in clubs and theaters and on various radio stations.

About 1939 Smokey decided to try his luck in the New York area. Via road shows, theaters, and clubs, he and brother Shorty worked their way east where they formed the group known as "Shorty Warren's Western Rangers."

#### Served in ETU

In 1941 Smokey was called into the infantry and served three years of his four-year hitch in the European Theater of Operations. While training out in California in 1942, he took part in the film "This is the Army."

The "Eastern King of Western Swing" received his medical discharge in 1945 and upon his return immediately wed his pre-war sweetheart, Gerry, who hails from New Jersey. Their daughter, Carol Jean, was born Dec. 13, 1947.

#### Rangers Reorganized

The new Rangers were organized with Coy McDaniel playing takeoff guitar and vocalizing; Cy Swed on fiddle; Frank Neves on accordion; Shorty and his galloping bass; and Smokey, of course, supplying rhythm guitar, comedy, vocals, yodeling, and hillbilly harmony with his brother in addition to dou-

bling on bass.

Besides radio, recording, television, and night club work, Smokey and the Western Rangers have now entered movies with a series of film shorts for West Coast Soundies. Their latest record releases are *Golden Gate Express* and *Back in '52* on the Rita label. Both tunes were written by Smokey.

Smokey is currently promoting country and western artists throughout the New England states and Canada and is appearing with brother Shorty and all the Garden State Jamboree gang at Shorty's Copa Club in Secausus, N. J.

## Perspectives

### Some Proof That Truth Doesn't Always Out

By Ralph J. Gleason

One of the sad things about life in general is the fact that truth does not necessarily win out and the good guys do not always persevere, in the end, over the lice.

The older jazz gets and the more thinking people it breeds, the more stylized it becomes, unfortunately, and the more stereotypes and clichés it produces. This is true enough within the music, itself, but in the eyes of the public it is even more so.

#### One Case

A case in point is the recent arrest in Oakland of a man in connection with a murder in Alaska. An Alaskan businessman was killed. His wife and the Oaklander are apparently under suspicion of the job. With one exception, the *San Francisco News*, every paper

in this area put out this juicy story under banner headlines calling the Oaklander a "jazz musician," "jazz drummer," etc. Actually, the guy was employed in a nightclub in Oakland as a singer, though he has in the past worked as a drummer.

He's such a prominent jazzman that few outside the union have ever heard of him. But to a headline writer and the rewrite desk, any musician not a member of the Budapest String Quartet or the San Francisco Symphony is a jazz musician. This has infuriated many a local card holder no end, but it isn't going to be changed.

We might as well face it. Jazz is a four letter word and it is never going to achieve respectability even in museums, where the clinical interest is more in its freakishness than anything else.

Another stereotype is the starving jazzman denied a chance to perpetuate his art through recordings and forced to eke out a meag-

causing another tour beginning in Shreveport and ending on west coast . . . Jack Tucker and Oklahoma Playboys in Los Angeles Shrine auditorium for all-star benefit for children.

Banjo music is making a slow but sure comeback . . . Audie Andrews, young Texas singer with a Hank Williams style, signed by Victor . . . Bev Shea, the gospel singer, goes with Billy Graham to England for big evangelistic crusade in early '54 . . . Hill & Range inked C. E. Tebbetts as writer after hearing his current Divorce Granted.

Bob Osgood of Sets-In-Order, world's largest square dance company, is in Aruba, Dutch West Indies, teaching the natives our dances. His company now doing business in 27 countries . . . Station WSM has completed a pilot film starring Ernest Tubb and Grandpa Jones, and this is first attempt at seeing what can be done on TV with a Grand Ole Opry-type show.

## Folksy Music

By HINTON BRADBURY

Life of the late Hank Williams should be one of the big money-making motion pictures of 1954. At the time of his death the great young singing composer was under contract to MGM calling for one film appearance each year, but death

came before he faced the cameras. Reports are that four major studios have seriously considered a movie based on Williams' life, but MGM appears to be the one which will follow through with agreements with his heirs and publishers.

Folksy music fans probably would like to see one of the currently successful hillbilly artists play the role of Williams, but movie authorities can be expected to follow the theory that a seasoned actor could do a better job, as in *The Jolson Story* and similar productions.

Roy Rogers' merchandise sales will exceed the \$30,000,000 mark in 1953 if buying continues at the rate it has maintained the first 10 months, according to Larry Kent of Roy Rogers Enterprises.

Rex Allen and his manager, Mickey Gross, will attend the annual rodeo convention in Denver Jan. 5 and set up a number of 1954 rodeo circuit dates for Rex and his steed, Koko. Rex is now

before the cameras at Republic making *Home in Texas* with Slim Pickens.

Coast Records releases Broome Brothers on *Come Back to Your Loved Ones (My Prodigal Son)* as appeal to GI prisoners who remained with the Reds . . . Joe Maphis and Rose Lee in southeast for dates in Virginia, Carolinas, Tennessee, and Louisiana . . . Tennessee Ernie now transcribed on more than 60 stations for beer account, with package handled by RadioOzark Enterprises, Springfield, Mo. . . Deejay Red Rowe who penned *Cuddle Buggin Baby* and other top songs, now on CBS-TV two hours mornings in western states . . . Minnie Pearl making book shop and department store appearances to autograph her diary.

Stranger in My Home is new Redd Stewart-Pee Wee King song getting top promotional treatment . . . Jim Reeves hit with *Bimbo*,

er living miserable in a micky mouse band. Who's starving? If you had a record company right now, what great unheard voice would you devote six LPs to? Take a look at a Schwann's catalog for an idea of just how thoroughly the small jazz companies have covered the current jazz scene and have been covering it for almost a decade.

Every important voice is well represented on records, and there is a frightening amount of re-issues of historical and musical importance available. Not that there couldn't be more, and why don't they put out the Luncford records I want? But there are lots of them.

However an artist—to be an artist—simply HAS to starve, you know, and it wouldn't do to point out that George Lewis now owns his own home and that Dave Brubeck is building his. How could you be romantic about a success?

## Dress Right

New York—The studio audience for Ed Sullivan's recent *Toast to the Met* was the first in TV history to be asked to wear formal attire. Sullivan requested that studio guests observe the dress custom of the Met, under which those in the orchestra, loges, and "diamond horseshoe" wear evening clothes. Balcony audiences were exempted.

No edict was issued as to what home viewers were to wear, but, according to unconfirmed reports, they were expected to keep their shoes on.

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# Counterpoint

By NAT HENTOFF

## What Was That Again, Stan?

I am interrupting the series on extended form in jazz for what I think is an important reason. The series will continue in the next issue with a study of John Lewis, to be followed, I hope, by a communication from Lennie Tristano.

The final summation will be by Tony Scott, who disagrees with much that has been written so far and has positive views of his own.

This time I'm concerned with a section from our recent interview with Stan Kenton on his return from Europe. Rarely have I seen so many musicians stirred up by a set of views, and I think it might be well to clarify the situation—at least from this column's point of view.

Here is what Kenton said in answer to his own question about why his band was, he thought, the most important jazz band in Europe:

peans is that white musicians can play jazz too."

### No Prejudice

I think Stan's reasoning here is perfectly absurd. But let me make very clear at the beginning that Stan is as free from prejudice of any kind as any man I know. It has almost become a cliché among writers on jazz to say in conversation, "Stan is such a nice guy," and then to go on to either praise or disparage his music. I am certain he did not mean to be disparaging in his comments. So I criticize him only for what strikes me as very faulty logic and insufficient depth of insight on this particular subject.

In the first place, isn't it about time we abandoned terms like Negro jazz or white jazz? Music is a product of cultural influences. No aspect of it is racially inherited. If the music of Southeast Asia displays certain unique characteristics that differ strongly from the music of the British Isles, the reasons are social, psychological, historical, economic, etc.—not genetic. If a Burmese child were born in

London and raised entirely like an English child, his musical expressiveness would be in English terms. If an English child were born and raised entirely within the Burmese community, his feeling for melodic patterns and his harmonic preferences would be in the idiom of Burmese music.

### Nothing Physiological

In this country, for many reasons that I've gone into over many hours on the Lowell Institute FM series at WGBH in Boston (a series that may be broadcast nationally next year), the Negro was the most important factor in the evolution of jazz. And he still is, although more and more musicians of all ethnic backgrounds have become thoroughly fluent in the idiom. The reasons for this invaluable contribution of the Negro to jazz were social, psychological, and cultural. They were not physiological. And part of it was due to the Jim Crow that still unjustly bars the Negro from much of the world of classical music.

When Kenton talks about "Negro jazz" as being less complex har-

## Hi, Neighbor

Cincinnati—Macy won't tell Gimbél, but one of Cincinnati's top disc jockeys came to the aid of a deejay on a competing station to help in an emergency. Rex Dale, WKCY personality, was on the air last month when his wife was about to give birth to a child. Jack Remington, WKRC spinner, Dale's neighbor, not scheduled to go on the air until that night, came to the rescue and drove Mrs. Dale post-haste to the hospital. While performing this merry errand, Jack crashed into the auto driven by a physician and was cited for reckless driving. Mrs. Dale made it just in time. She and the young John E. (Crash) Dale are doing just fine. Rex and Jack, still rivals, are better neighbors than ever.

monically and melodically than the music Europeans are accustomed to hearing and when he says that his music put "Negro jazz" in European terms, he is quite wrong on both counts.

First of all, there is very little harmonically or melodically in the Kenton book that hasn't been all too familiar to European ears since Richard Strauss, the early Viennese period of Schoenberg, and the days of the Impressionists. Since, let's say, 1910. Strauss was born in 1864, Debussy in 1862, and Schoenberg in 1874. To a good European ear, most of Kenton sounds as Kostelanetz would to us if he had some kind of beat. That kind of familiarity is no compliment.

### Untrained Ears?

I submit that those Europeans who are greatly affected by Kenton's music are largely untrained in either jazz or classical music. I submit further that those Europeans who are well oriented in both jazz and classical music have found infinitely more of harmonic and melodic interest in the work of Armstrong, Heiderbecke, Ellington, Lester Young, Stan Getz, Charlie Parker, Dizzy Gillespie, Milt Jackson, et al.

Stan now has one of his best bands—a crisp, swinging, fairly relaxed unit. At its best, however, it is far from top-drawer jazz. I don't blame Stan for allowing huge crowds, huge enthusiasm, and huge grosses to inflate his view of his music. But he went in "way over his depth when he began to theorize. Everybody but one loves Julius LaRosa these days. He'd fill any hall in the U. S. Why? Do you suppose it's because he's translated the great European art of lieder and bel canto into American terms?

## Europe Stars To Columbia

New York—As a further indication of the greatly increased markets opened by LP records, Columbia's George Avakian is enlarging that firm's production of albums featuring European disc names that formerly had been mostly limited to small labels here. At the end of November, three 12-inch LPs in the Columbia ML series were devoted to Edith Piaf, Jacqueline Francoise, and Patachou. Piaf is already well known on the label, Patachou is a Maurice Chevalier protege who has scored in New York appearances and on the Ed Sullivan show. Jacqueline Francoise has been instrumental in making several French songs popular here.

In the spring several other sets will be issued including one by Chevalier and another by Lucienne Boyer.

## Back To Ballet

New York—MGM star Leslie Caron, who began her theatrical career as a dancer in Paris, will make her first American stage appearance as a ballerina at the Broadway theater Jan. 19 with Roland Petit's Ballets de Paris.

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# Band Routes



**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; f—feather; cc—country club; r—roadhouse; pc—private club NYC—New York City; Hdq.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Mos Gale, 4 West 48th St., NYC; RMA—Ray Marshall Agency, 4371 Sunset Blvd., Hdq.; SAC—Saw 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.

- Albert, Abbey (Statler) Washington, D. C.
- Anthony, Ray (Clubby's) Camden, N. J., 12/4-10, nc: (On Tour—East) GAC
- Bair, Buddy (Officers) Maxwell Field, Montgomery, Ala., Out 1/2/34, pc
- Barnet, Charlie (El Rancho) Chester, Pa., 12/24, nc
- Barron, Blue (On Tour—N. Y. territory) MCA
- Becker, Denny (Sheppard Air Force Base) Wichita Falls, Tex., 12/25-31
- Borr, Misha (Waldorf-Astoria) NYC, h
- Bothe, Russ (Paradise) Chicago, h
- Brandwynne, Nat (Waldorf-Astoria) NYC, h
- Brown, Les (On Tour—West Coast) ABC
- Cabot, Chuck (On Tour—Texas & Louisiana) GAC
- Carle, Frankie (Statler) NYC, In 12/7, h
- Carlyle, Russ (Trianon) Chicago, h
- Caylor, Jay (On Tour—Texas) GAC
- Clifford, Bill (Riverside) Reno, Nev., h
- Cross, Bob (Balinese Room) Galveston, Tex., 12/10-1/20, nc
- Cugat, Xavier (On Tour South Pacific) MCA
- Devol, Frank (Lido) Long Beach, Calif. (Saturdays only), h
- Duke (De Soto) Savannah, Ga., h
- Duroso, Michael (Coppacabana) NYC, nc
- Ferguson, Danny (The Cipango) Dallas, Tex., Out 12/5, pc; (Schroeder) Milwaukee, Wis., In 12/8, h
- Fields, Shep (Sheppard Air Force Base) Wichita Falls, Tex., 12/31-1/6
- Fitzpatrick, Eddie (Mapes) Reno, Nev., h
- Flanagan, Ralph (On Tour—Midwest) GAC
- Foster, Chuck (Aragon) Chicago, Out 12/20, b; (Tulsa Club) Tulsa, Okla., 12/23-31
- Garber, Jan (On Tour—Texas) GAC
- George, Chuck (Green Point Barbecue) Muncie, Ind., Out 12/13
- Glasser, Don (Balinese Room) Galveston, Tex., nc: (Tulsa Club) Tulsa, Okla., In 12/26
- Gray, Jerry (Ambassador) Los Angeles, Calif., Out 12/25, h
- Harris, Ken (Mayflower) Washington, D. C., h
- Harrison, Cam (Warwick) Philadelphia, Pa., 12/4-10, nc
- Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, h
- Hill, Tiny (On Tour) ABC
- Howard, Eddy (Casaloma) St. Louis, 12/4-6, h
- Hunt, Pee Wee (Casino) Toronto, 12/10-16, t; (Seville) Montreal, 12/17-23, t
- Jama, Harry (Palladium) Hollywood, 12/25-1/25, h
- Jerome, Henry (Edison) NYC, h
- Johnson, Buddy (Savoy) NYC, 12/23-1/12, h
- Jurgens, Dick (On Tour—Texas) MCA
- Kenton, Sias (On Tour—Midwest) GAC; (Blue Note) Chicago, In 12/24, nc
- King, Henry (Palmer House) Chicago, h
- Kisley, Steve (Statler) Detroit, h
- Lande, Jules (Ambassador) NYC, h
- LaSalle, Dick (Palmer House) Chicago, h
- Lewis, Ted (Roosevelt) New Orleans, 12/17-18, h
- Lombardo, Guy (Roosevelt) NYC, h
- Long, Johnny (Meadowbrook) Cedar Grove, N. J., 12/18-31, rh
- McCoy, Clyde (On Tour—Chicago territory) MCA
- McCrae, Don (Radison) Minneapolis, Minn., h
- McIntyre, Hal (On Tour—Texas & Louisiana) GAC
- McKinley, Ray (On Tour—South) GAC
- McNeely, Big Jay, East St. Louis, Ill., 12/4-20; (Loop Lounge) Cleveland, 12/22-1/4, cl
- Martinez, Ralph (Melody Mill) No. Riverside, Ill., In 12/16, h
- Martin, Freddy (Ambassador) Los Angeles, 12/23-1/19, h
- Masters, Frankie (Conrad Hilton) Chicago, h
- May, Billy (On Tour—West Coast) GAC
- Morgan, Russ (On Tour) ABC
- Morrow, Buddy (On Tour—Midwest & South) GAC
- Pablo, Don (Graystone) Detroit, Mich., h
- Palmer, Jimmy (On Tour) ABC
- Pastor, Tony (On Tour—Midwest) GAC
- Pepper, Les (Officers Club) Eglin Field, Ft. Ransom, Fla., 12/5-12, pc
- Perrault, Clair (Cipango) Dallas, Tex., In 12/4, pc
- Petti, Emil (Jung) New Orleans, 12/1-1/12, h
- Ranch, Harry (Colony) McClure, Ill., nc
- Reed, Tommy (Statler) Buffalo, N. Y., 12/1-1/6, h
- Rudy, Ernie (New Yorker) NYC, h
- Schreiber, Carl (On Tour, Midwest)
- Smith, Jesse (King Philip) Wrentham, Mass., h
- Spivak, Charlie (On Tour—N. Y. territory) MCA
- Stevens, Roy (On Tour—East) GAC
- Still, Jack (Glorieta Manor) Bridgeport, Conn., nc
- Stratner, Ted (Plaza) NYC, h
- Strong, Benny (Palladium) Hollywood, Out 12/23, h; El Paso, Tex., 12/29-31
- Thornhill, Claude (On Tour—East) GAC
- Waples, Buddy (Club Manhattan) Lansing, Mich., nc
- Watkins, Sammy (Statler) Cleveland, h
- Weems, Ted (Statler) Los Angeles, Out 12/16, h
- Welk, Lawrence (Aragon Ocean Park, Calif., Out 2/7/10, h
- White, Pres (American Legion) Hornell, N. Y., nc
- Wills, Bob (On Tour—Texas) MCA

# Strictly Ad Lib

(Jumped from Page 3)

**CLEVELAND**—Dorothy Donegan, who always has 'em standing in the aisles replaced Hadda Brooks at Wexler's Theatrical Grill . . . No future booking has been set for the Hollenden's Vogue Room after Hamish Menzies . . . Dwight Fiske comes into the Skyway on Dec. 3. He follows Mel Torme.

**MIAMI**—Patti Page into the Clover club Dec. 2. Lena Horne, Dick Haymes, and Johnnie Ray set to follow . . . The Cole-Vaughan-Jacquet-Marterie production was booked for two Saturday night shows in the mammoth Dinner Key auditorium.

Clair Hogan bounced into the Black Magic room and also assumed TV vocal chores with the Preacher Rollo aggregation. Rollo and his Saints promoted a Sunday afternoon Damon Runyon fund benefit in the Dade county auditorium coincident with pianist Marie Marcus' hospitalization for cancer surgery.

A plush new hotel, the Dildo, is scheduled to open Dec. 18 with the Freddy Calo crew, currently in Atlanta, on the stand . . . On the same date the Vagabonds will be unshuttering their spot for the winter season . . . The last two weeks of December will find the entertainment industry in this area shifting into high gear with nearly all of the top spots in operation.

**BALTIMORE**—The new Capri 3 is attracting considerable comment by presenting strictly Latin-American artists for the first time in the city's musical history. Noro Morales just completed a stand, and the current attraction is the Lecuona Cuban Boys, in for an indefinite stay.

Billy Haley and his Comets, very popular locally and big on jukes, played for three Sundays in a row at the Famous ballroom in Sunday afternoon "Matinee Hops." Zem Zemer orchestra played for dancing, while Haley's crew stuck pretty closely to sessions . . . Jackie Davis current at the Comedy club, with Johnny Sparrow billed next . . . Beryl Booker trio at Club Tijuana. Eddie (Lockjaw) Davis next up.

**PITTSBURGH**—Dick Haymes' recent no-show for his week's engagement at the Carousel has resulted in the Heller Brothers' instituting suit against him for breach of contract . . . Lennie Little

Sparks Duo, Dick (Annex Bar) Sandusky, O., cl

Stitt, Sonny (Beehive) Chicago, 12/11-31, nc

Teagarden, Jack (Rouge Lounge) River Rouge, Mich., Out 12/6, cl; (Royal Room) Hollywood, In 12/16, nc

Three Suns (Astor) NYC, h

Tipton, Billy (Monkey Room) Sillman Hotel, Spokane, Wash., cl

Travis, Lil & Pres (Club 72) Valparaiso, Fla., nc

Treniers (Sciola's) Philadelphia, Out 12/20, nc; (Ciro's) Miami Beach, In 12/24, nc

Wagman Trio, Lew (Bel-Air) Brooklyn, N. Y., nc

Walker, T-Bone (Toast of the Town) Chicago, Out 12/7, nc; (Orebid Room) Kansas City, Mo., 12/8-13, nc

Williams, Paul (Emerson's) Philadelphia, 12/7-12, nc

Yankovic, Frank (Town Casino) Buffalo, N. Y., Out 12/6, nc

Young, Lester (Hi Hat) Boston, 12/14-20, nc

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man, operator of the Copa, recently made a quick flying trip to the Apple to appear on George Jessel's TV show, The Comeback Story, the night singer Sandy Solo appeared. Litman was one of the first to give Solo a booking after he had lost his hands in the war . . . Linton Garner, pianist, with a combo at the Pirate Inn.

For the first time in its seven-year history, the Deuces Wild combo, at the Midway lounge, is featuring a female vocalist. She is Nikki Dee, and is billed as having been booked on the recommendation of Artie Shaw . . . Art Farrar, local favorite for many years, is returning to the band business to play the local ballroom circuit . . . The annual performance of Handel's The Messiah, with the Pittsburgh symphony and the Mendelssohn choir, has gone into rehearsal. Featured soloists will be Eileen Farrell, contralto Carol Smith, tenor Joseph Laderoute, and baritone Mack Harrell . . . Local music circles were saddened recently by the death of Vladimir Bakaleinikoff, for many years the assistant conductor and musical director of the Symphony. He had been ill of cancer for over a year.

**HONOLULU**—Norman Granz brought his Jazz at the Philharmonic to town for a one-night stand, Oct. 30, in the Civic Auditorium. Highlights: Over 2,300 enthusiastic Island jazz fans attended; alto saxist Willie Smith fell off the side of the bandstand as he was bowing and backing following one of his solos (no injuries sustained); Ella Fitzgerald's \$3,000 traveling wardrobe turned up "missing" after her performance, and the hefty queen of jazz had to leave Honolulu for a scheduled Far Eastern military circuit with only the gown on her back. Her luggage was eventually found, one week later, behind some shrubbery near a downtown office building.

Ted (Dixieland) Wells, transplanted Los Angeles clarinetist, back at his old spot in the Circus Room of Gibson's bar . . . San Francisco's gift to Hawaii's music world, jazz pianist Paul Lingie, has opened his own studios, teaching Island kids the fundamentals of classics and jazz. He's also featured pianist with the Dixie-Cats at the Waikiki Tavern . . . Tennessee Ernie is entertaining the military on a junket of service camps in Hawaii.

**TORONTO**—Woody Herman provided a week of exciting music at the Colonial, with Cy Touff's bass trumpet and Jerry Coker's tenor sax heavily featured. Herd vocalist Dolly Houston had a busy week that included two TV appearances, one of them on CBC's major variety show, The Big Revue . . . Eileen Barton and harpist Robert Maxwell followed Hank Snow into the Casino theater.

The Town Criers (with ex-Dorsey vocalist Jack Duffy featured) into the Town Tavern for three weeks, then back to the States . . . Jack Teagarden's band, with brother Charlie and Ray Baudec on board, in for two weeks (Nov. 9-21) at the Colonial . . . Cy Coleman's trio doing nicely at the Club One Two . . . Clarinetist Cliff Mc-

# Cleveland 'Press' Celebrates With Big Music Shows

Cleveland—The Cleveland Press celebrated its 75th anniversary, and people here were treated to a week-end of music and musical talent that is amazing, even in this era of the "big package" show. Every one of the shows was for free; a gesture of "thanks" from the paper to the town.

Headliner of the affair was singer Eddie Fisher, who was already firmly planted in the hearts of most of the teenage audience if sound is any criteria. Sunday, Nov. 1, was the show designed specifically for the teenagers. Fisher sang for 50 minutes. On the same bill were Monica Lewis, Big Jay McNeely, Tommy Edwards, Richard Hayman, Buddy Greco, Richard Hayes, Teddi King, Eugenie Baird, etc., etc. Music was directed by Henry Levine.

This was just one show. There were four, each beamed at a different Cleveland audience. Monday, the show was given for everyone. George Jessel was emcee. Ray Anthony provided the music, many of the same stars performed, and there was the addition of the George Shearing quintet. Attendance was close to 8,000.

It would seem that the Press' birthday party was a huge success. The assembled audiences certainly gave every indication that they thought so.

Key, who can play jazz with the best of them, now heading a western-type TV show called Holiday Ranch.

**MONTREAL**—Ann Summers, wife of local bandleader Frank Costi, has left Ray McKinley and is now with Sammy Kaye . . . Al Haig was a recent guest at an Emanon jazz session . . . Red Adams, bassist, out of the Blake Sewel band and now working at the Chalet Cochand in the Laurentiens with accordionist Gordie Flemming.

Phil Spitalny's all-girl band at the Normandie room . . . Jo Ar Jordan trio back at the Maroon club . . . Nick Martin's band at Michel Sauro quartet at the Downbeat . . . Montreal all-stars, including Hal Gaylor, Billy Graham, Yvan Landry, Al Bacallus, and Gordie Flemming had their first four sides for Discovery issued this month.

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