

LNC-ID

Metronome

BANDS • RECORDS • RADIO

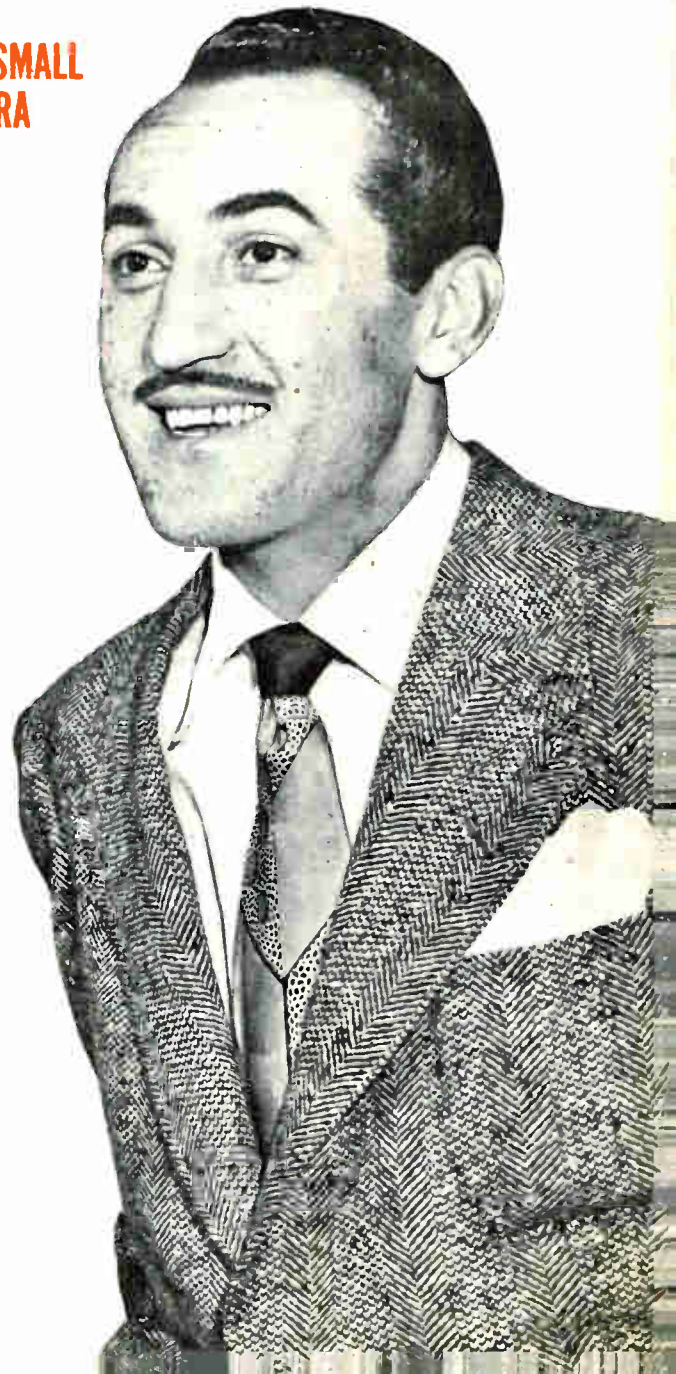
STAN WINS BAND POLL
Dizzy, Woody Place and Show

MODERNISTS TAKE OVER
All Stars All Progressive

January, 1949 25c



WINNERS, BIG AND SMALL
KENTON AND VENTURA





Gibson

GOES ON TELEVISION

WITH TONY MOTTOLA

Gibson is in the public eye—now that Tony Mottola and other famed Gibson artists are featured on television. The rich appearance of Gibson can be appreciated along with its superb tone . . . and that makes these fine instruments a natural choice "to be seen as well as heard." Watch for Gibson on the television screen—ask for Gibson at your favorite music dealer.

GIBSON, INC., KALAMAZOO, MICHIGAN

TO END ALL REED TROUBLES—

Roy J. Maier presents

ONLY LA-VOZ REEDS CAN GIVE YOU 12 OUT OF 12 QUALITY REEDS IN EACH BOX!

AT LAST! This modern, new-as-tomorrow, packaging presentation brings to reed players the world over . . . selected highest quality reeds in SEALED BOXES . . . DIRECT from maker, Roy J. Maier TO YOU!

This single feature insures reception of perfectly graded reeds protected against handling damage at all times. They can't be 'picked over' or incorrectly grouped as to strength or cut. In this way, you receive LA-VOZ REEDS identical in playing quality to the day they left the factory, SEALED FOR SAFETY.

CANE . . .

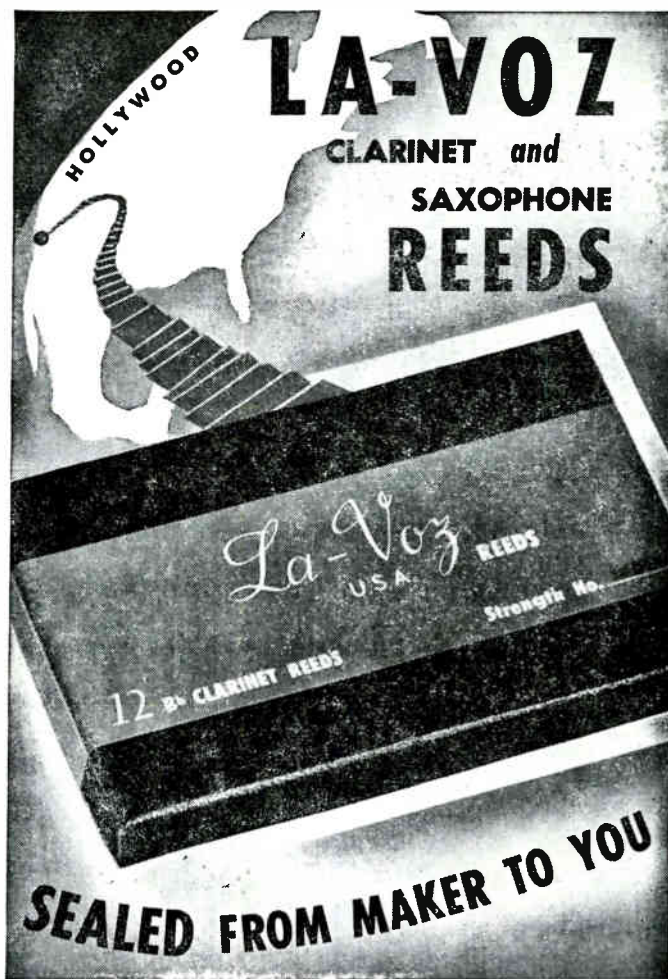
Made of the finest cane obtainable and chosen for particular individual qualities. Guaranteed seasoned 3 to 4 years before processing. That produces cuts and patterns of reeds to match ANYTHING IN THE WORLD.

GRADING . . .

All hand-graded to as close tolerances as can be attained by human hands.

CUTTING . . .

Unique among modern reed production is the LA-VOZ CHAMPAGNE CURING which lasts many months from grading thru clipping. After every step, an adequate rest period is scheduled which eliminates all resultant operational distortions. Roy J. Maier Products advise that purchase of LA-VOZ Reeds in sealed boxes of 12 will avoid any such possibilities.



LA-VOZ 'CHAMPAGNE CURING' BRINGS REEDS TO VELVETY PERFECTION . . . GENTLY

Thru aging methods traditional to century-old champagne and brandy making, careful attention by skilled workers create in LA-VOZ Reeds a similar exceptional quality, tho the products differ. Yet, the world has long recognized and honored the distinctive smoothness and perfection that is the hallmark of such exacting treatment and curing.

In turn, you'll obtain performance results with these reeds that we confidently claim CAN'T BE MATCHED! While priced a few cents higher each, LA-VOZ Clarinet and Saxophone Reeds will repay you in eventual dollars saved—thru consistently high quality, usable reeds with superb tonal beauty and easy performance.

Graded in 5 playable strengths

Soft Med. Soft Medium Med. Hard Hard

See your favorite dealer—
For further information,
write direct to

ROY J. MAIER PRODUCTS
6636 SANTA MONICA BOULEVARD, HOLLYWOOD 38, CALIF.

Polished Performers



**Jack
Donnerstag**

and His

Model 48
**HOLTON
Trumpet**

Jack Donnerstag has made the grade in big time, and his Model 48 HOLTON Trumpet has made the grade with him! He has played first trumpet with Alvino Rey, Sammy Kay and the Victor Recording Orchestra; during the war he was bandmaster in the U. S. Army.

Jack is now playing with Anselmo Sacasas' orchestra at Ciro's, Miami Beach. Mr. Sacasas, director of this famous orchestra, reports that "since Donnerstag has been using the HOLTON Model 48, the trumpet section fairly sparkles!"

Jack Donnerstag himself offers this tribute: "My HOLTON Model 48 is the first trumpet I have been entirely happy with."

If you want a trumpet that never stifles your talent and always keeps you at your best, HOLTON'S Model 48 is for you. It demonstrates convincingly why . . .

THE SWING IS TO HOLTON!



**FRANK
HOLTON & Co.**
322 N. Church St.
ELKHORN, WISCONSIN

Mail this coupon today:

FRANK HOLTON & CO. 322 N. Church St., Elkhorn, Wisconsin
Please give me the name of the HOLTON dealer in my area,
and send me information about:
.....Model 48 Trumpet(Other instrument)
NAME.....
ADDRESS.....
CITY, STATE.....

MAKERS OF QUALITY BAND INSTRUMENTS FOR HALF A CENTURY

Metronome

26 WEST 58TH STREET. NEW YORK 19, NEW YORK
JANUARY, 1949 VOLUME 65, NUMBER 1

GEORGE SIMON, BARRY ULANOV.....*Editors*
BARBARA HODGKINS.....*Assistant Editor*
GENE RODERICK.....*Advertising Manager*
GUS GREIFF.....*Assistant Advertising Manager*
MARTIN STERNBERG.....*Advertising Representative*
EARL UMPENHOUR.....*Production Manager*

this month

Point and Counterpoint..... 6

Stan Hasselgard. A tribute to the young Swedish clarinetist who died just as he was beginning to achieve fame..... 8

He's In and He's Out! He's Stan Kenton, who's in for the third year as the No. 1 bandleader, but who's out of the business until he can play where and what he likes.....15

Ventura's Hot! Charlie turns up as the No. 1 tenorman and the leader of the No. 1 little band in the land in the 1948 All Star Poll.....17

Poll Winners. Pictures, stories and vote listings on all the All Star winners.....18

It All Started with Blue Lou! The story of the METRONOME All Star records, from 1939 through 1947, whose persons have included All Star Poll Winners.....23

Classical Records.....34

Letters to the Editors.....36

Ah, Sweet Melody of Bop! That's Benny Goodman's theme as he finishes off his blindfold test.....40

Record Reviews.....43

The Editors Speak.....50

picture credits

Cover: Zinn Arthur. Page 7, Herb Ball; 8, Capitol Photo by Rothschild; 16, Albert Freeman; 17, Herm Leonard; 18, top, Herm Leonard; center, Columbia Records; bottom, Herm Leonard; 19, top, Zinn Arthur; 20, top and bottom, Gene Howard; 21, top, George Simon; center, Irving Kaufman; 22, top, Harris' Studio; center, Popsie; 44, Bruno of Hollywood; 45, Steinie.



Model 456 — Four
Rocker Action, one
bass, and one master
shifts. Case and straps
included . . . \$695

Patent Pending

COMPLETELY NEW
accordiana

120 BASS MODELS PRICED FROM \$395
Standard 41 treble keys; case and straps.
(All prices include Federal Excise Tax.)

Model 341 — One
Rocker Action treble
shift, one bass shift.
Complete with case
and straps . . . \$395



Model 343 — Two
Rocker Action treble
shifts, one bass shift.
Complete with case
and straps . . . \$475



Model 345 — Three
Rocker Action, one
bass and master shifts.
Complete with case
and straps . . . \$575



Model 311 — 39 treble keys, 111 bass. One Rocker Action
treble switch. Complete with case and straps . . . \$375

fifty percent more volume!

Accordianas now have even more power . . . *extra volume* so important in "swing combo" or full orchestra; *added punch* that lets you play at normal volume level with much less effort!

Here's why: Beneath the grille of your newly styled Accordiana you'll find a redesigned, enlarged tone chamber . . . and special, blued Swedish steel reeds of amazing response — exclusive with the '49 Accordianas.

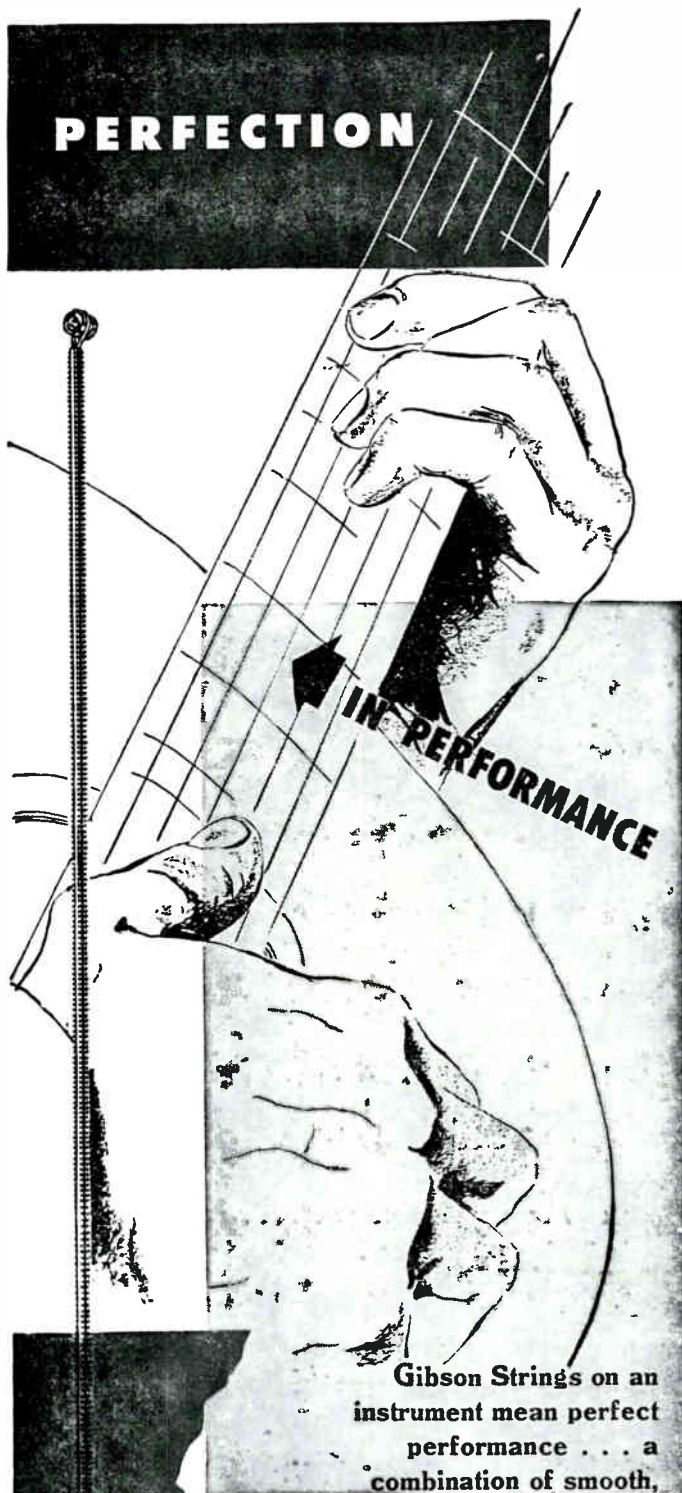
But that's not all . . . sturdier construction, lighter weight, "click proof" bass switch, and a livelier action are yours, too — *at no increase in price!*

Write today for free catalog and name of your nearest dealer.

ACCORDIANA is the product of Excelsior, makers of accordions used by 9 out of 10 leading radio, recording and television artists.
EXCELSIOR ACCORDIONS, INC.
333 Sixth Avenue, New York 14



PERFECTION



Gibson Strings on an instrument mean perfect performance . . . a combination of smooth, rich tone and easy response backed by durability. The orange and black string box contains Gibson quality —for quality performance.

**Gibson** INC.
KALAMAZOO MICHIGAN

point *and* counterpoint

A monthly review of facts, important and not-so-important, of more than passing musical interest.

And Sudden Death

One of the saddest incidents we have ever been called to report upon occurred just before we went to press. It is the sudden death of little Davey Tough. While this is being written, there still remains some mystery as to the exact circumstances of his demise. From what we have been able to learn from his close friends, Davey was found unconscious on a street in Newark, where he lived. His skull was fractured. He was taken to a hospital, where, within twenty-four hours, he died, either from the head injury, from pneumonia and/or from other complications. Davey was not well at the time. He had not been working. Nobody knows where he was going or what he was doing when he met his death. It is all much too sad, much too nebulous to report in detail right now. So watch for next month's issue and a much fuller report on one of the greatest guys in jazz, a report which, we hope, will make pleasanter reading than this one does.

The untimely deaths of two other musicians who were both on their way up in the jazz world marred two of the weeks between production of our December and January issues. For us, involved in the final tabulation of our 1948 All Star Poll, the fact that Stan Hasselgard placed third among clarinetists, Chano Pozo sixth among miscellaneous instrumentalists for his conga and bongo work made their violent deaths even sadder.

Stan, on his way to Mexico to pick up immigration papers in order to establish residence in this country, was killed on November 22 when the automobile in which he was riding was forced off the road near Decatur, Illinois, throwing Stan out of the car and killing him instantly. Just three days before the accident, Stan had recorded several sides for V-Discs, his second record under his Capitol contract had just been released.

Chano, whose real name was Luciano Gonzales, was killed in a barroom brawl on 110th Street in New York on December 2. He had taken leave of absence for a few days from the Dizzy Gillespie band to come to New York to borrow a set of conga drums for the band's Strand date, to replace his own which had been stolen on tour.

Sorrowful Parting

One of the longest and strongest ties that has bound a performer and his press agent in show business was broken several weeks ago when Frank Sinatra and George Evans, who had for years been his confidante, praise-shouter and friend, parted company. Sympathies in the split were for the most part on the Evans side, as Sinatra friends who've rushed to the defense of hot-headed Frankie for years admitted that this time he was being too stubborn. Evans says the two parted friends and their well-wishers look for a reconciliation.

METRONOME

Personalities

Woody Herman, who is being sued by former managers Goldfarb, Mirenburg and Vallon for breach of contract, had his band's scores temporarily appropriated during the conduct of the case . . . Frankie Laine married his childhood sweetheart, Nina Lombardi . . . Joe Dosh, one-time mystery singer on the Hit Parade and later a Washington disc jockey, has signed a Warner Bros. contract and will henceforth be known as Brad Evans . . . Ray Dorey, former Benny Goodman vocalist and currently a disc jockey in Boston, has been appointed to the faculty of the New England Conservatory of Music as a voice instructor . . . Leonard Feather, whose *Inside Bebop* will be

the ban is over!

As we went to press, the news was flashed that the agreement between the musicians' union and the recording companies had received full approval of the Department of Justice and that recording had begun. Full details will be printed next month.

published by J. J. Robbins, topped off a joint bebop poll of radio listeners (with Symphony Sid) with a Dizzy Gillespie concert at Carnegie Christmas night . . . Anita Ellis replaced Fran Warren on the CBS *Sing It Again*.

Buddy Stewart, following the breakup of his little group with Kai Winding, returned to his old boss, Claude Thornhill . . . Benny Goodman, whose much-changed and long-rehearsed big band finally opened at Hotel Syracuse with Buddy Greco on piano and vocals, Eddie Bert and Milt Bernhard on trombone, Doug Mettome on trumpet, Wardell Gray on tenor, will not conduct that projected longhair disc jockey program over WNEW.

Beryl Davis gained herself a husband recently in the person of Peter Potter, real name William Mann Moore, the Hollywood disc jockey. But shortly thereafter, Miss Davis lost her Hit Parade show. Successor there is Eileen Wilson.



JANUARY, 1949



For the world's greatest and most spectacular

indoor Show with a *fleetfoot* pedal

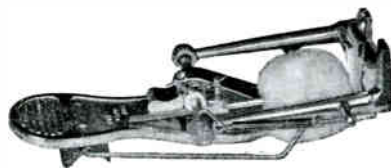
Bob bought the first Fleetfoot pedal that was sold and after using it throughout every performance for three of the ten years he has been with the ICE FOLLIES, here is what he has to say—

"The Fleetfoot is so far superior to any other pedal for speed, power and freedom from ankle strain that there is absolutely no comparison. It is the only pedal that has what it takes.

Yes, the Fleetfoot HAS what it takes. It is built to stand the severe abuse that a drum pedal has to take and is guaranteed to give satisfactory service under such abuse.

It's Fast! It's Flexible! It's Frictionless!

Only a Fleetfoot has all these features—Ball bearings—stroke adjustment—Tone Control—All polished one-piece aluminum alloy frame—AND



It folds into one unit without taking anything apart.

NOTHING TO OIL! NOTHING TO SQUEAK!

A drummer's dream come true

Used also by such outstanding drummers as Dave Tough, Louis Bellson, Sonny Greer, Barry Deems, Joe Syracuse & Spike Jones, Irving Kluger, Erny Rudisil, Shelly Manne, Evie Vale, Viola Smith, Geo. Marsh, Floyd Sullivan, Jerry Slosberg, Poley McClintock, Ernest Morrero, Dick Shanahan, Sonny Manne and many others.

Ask your dealer about this marvelous pedal

If he cannot supply you write to

MARTIN MANUFACTURING COMPANY

2730 First Ave. So.

Minneapolis 8, Minn.

MY SINCERE THANKS

to the readers of *Metronome* for voting me No. 1
in the Trumpet division
and 2nd place in the
Large Band division of
Metronome's
ALL STAR POLL



stan hasselgard 1922 - 1948

IT IS DIFFICULT to assess one's feelings at the news of the death of Stan Hasselgard at 26. Death at such an age is always a cause for grief, a cause deepened rather than vitiated by the death of millions at and around Stan's age in recent wars. In Stan's case, the sadness mounts as one confronts the impressive history of his brief American career. In something less than a year and a half in this country he established himself as the third most popular clarinetist among jazz fans and musicians (see poll results, p. 24); he was well on his way to importance as a recording artist (see review, p. 45): his plans for a band were taking more than casual shape. Well-educated formally in Sweden, Stan indicated his openness to the best of the informal education available to musicians in the United States, as he progressed speedily from a Goodman-imitating clarinetist to a modern jazzman, finding first a place for himself with Benny, later among some of the best of the current modernists. His good nature, his charm, his talent, and his large capacity for musical growth will be sorely missed.

—B.U.

EXCLUSIVE MANAGEMENT

Willard  Alexander, Inc.

30 ROCKEFELLER PLAZA, NEW YORK

THE GREGORY "MASTER" ... *New and Distinguished*
Line of Clarinet and Saxophone Mouthpieces
 ★ Made of finest **HARD RUBBER**



Just as masterpieces of music and art present the finest efforts of their creators, so the new "MASTER" Line of GREGORY Mouthpieces offers a composite of all the finer characteristics and requisites in tonal performance today.

Behind their development is the story of 25

years in design and making of quality mouthpieces for America's outstanding reed artists by M. C. Gregory. Made of finest **HARD RUBBER**, all chambers and facings are entirely **HAND FINISHED** to related specifications which cannot be attained by machine finishing.

Made in the following classifications:

	FACINGS	CHAMBERS
CLARINET—Legit	#2A, #3A	18M, 20M
CLARINET—Popular	4A, 5A	18M, 20M
BASS CLARINET	3A, 4A	20M
ALTO SAXOPHONE	4A, 5A	16M, 18M
TENOR SAXOPHONE	4A, 5A	18M, 20M
BARITONE SAXOPHONE	4A, 5A	20M

* Two different and distinct tone chambers made for Clarinet, Alto and Tenor Sax.



Players and dealers note:
 The regular GREGORY "Diamond" Brand Mouthpieces will continue to be made in their current designs and at prevailing prices.

RICO REEDS—perferred the world over!

Select your particular style and strength of reed from RICO'S four individual style cuts and nine playable strengths... and know where **REAL PERFORMANCE** begins!



Logical Companions
to Gregory Mouthpieces

See your favorite dealer — for further information write direct to

RICO PRODUCTS 6638 SANTA MONICA BLVD.
 HOLLYWOOD 38, CALIF.

I'm sincere appreciation!
Stan Kenton

**FOR EXACTING
RADIO
PERFORMANCE...**

*My Leedy Drums
Are The Answer!*

SAYS

Irv Cottler

Irv Cottler, long-time Leedy drummer, is featured with the Les Brown Orchestra heard every Tuesday evening over NBC on the new Bob Hope Show for Swan Soap.

★

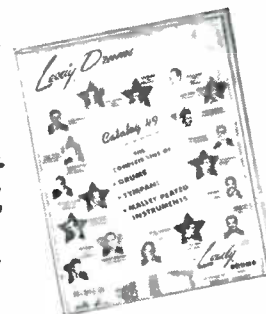
For an autographed picture of IRV COTTLER, send 10 cents to Leedy Drums, Elkhart, Ind., Department 322



Why You SHOULD CHOOSE LEEDY!

- 1 "Floating Head" Assures Perfect Head Tension!
 - 2 100% Self-Aligning Rods Prevent Binding and Stripping!
 - 3 Heat Treated Tension Rods for Dependable Service!
 - 4 Shells are Finished *Inside*, too, for Longer Life and Greater Durability!
 - 5 High Quality, Costlier, Heavier Essence and Sparkling Pearl Finishes for Lasting Beauty!
 - 6 Matchless Tone Through Leedy's Own-Make, Perfectly Matched Heads!
 - 7 Long-Wearing Lustrous Hardware . . . High Resistance to Abrasion and Corrosions!
- Plus that Extra, Unseen Touch that Only Skilled Craftsmen can Include!

**New LEEDY CATALOG
Free!**



Send today for your FREE copy. Every page chock-full of the latest Leedy drums and drummers' instruments. Every drummer wants, needs and can have a copy. Yours is reserved. Simply write today to LEEDY DRUMS, Elkhart, Indiana, Dept. 322

"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

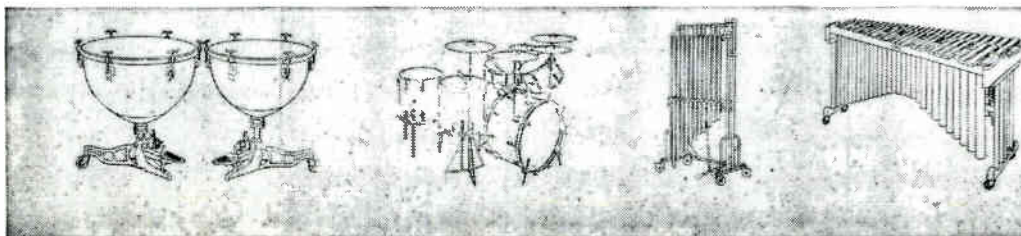
Leedy

LEEDY
QUALITY
○
"EXACTNESS
IN DETAIL"

DRUMS

DIVISION OF C. G. CONN LTD.

ELKHART, INDIANA





METRONOME
ALL-STAR POLL
PICKS
CAPITOL
STARS

HERE THEY ARE...
WITH THEIR LATEST
CAPITOL RELEASES!

winning band

STAN KENTON

For the second straight year!

'Harlem Holiday'

'Don't Want That Man Around'

CAPITOL RECORD 15248

'Bongo Riff'

'Willow Weep For Me'

CAPITOL RECORD 15179

'Soothe Me'

'Lover'

CAPITOL RECORD 15031

Artistry in Rhythm Album BD-39

A Concert in Progressive Jazz

Album CD-79

winning vocal group

PIED PIPERS

'It's Whatcha Do With Whatcha Got'

'Yes, We Have No Bananas'

CAPITOL RECORD 15233

'Rendezvous With A Rose'

'Mind If I Love You'

CAPITOL RECORD 15216

'Ok! Baby Dok!'

'I'll See You In My Dreams'

CAPITOL RECORD 495

Pied Pipers' Harvest Moon Album

Album CC-103

winning clarinet

BENNY GOODMAN

Benny Rides Again Album BD-57

winning piano

NAT (KING) COLE

'That's A Natural Fact'

'Flo And Joe'

CAPITOL RECORD 15320

winning miscellaneous instrument

RED NORVO

(Xylophone)

'Bop!'

'I'll Follow You'

CAPITOL RECORD 15253

winning bass

EDDIE SAFRANSKI

(Stan Kenton Orchestra)

winning drums

SHELLY MANNE

(Stan Kenton Orchestra)

winning arranger

PETE RUGOLO

(Stan Kenton)

IT'S  IN '49
RECORDS
FIRST WITH THE HITS FROM HOLLYWOOD!

The Nation's No. 1 Singing Star

Sarah Vaughan

Winner for the Second Consecutive Year

METRONOME'S ALL STAR POLL



Personal Management
GEORGE TREADWELL

Publicity
JIM McCARTHY

The Herd Runs Wild!

WOODY HERMAN

and His Orchestra
with

TODAY'S GREATEST ARRAY OF MUSICAL STARS!

Bill Harris

Chubby Jackson

Mary Ann McCall

Don Lamond

Terry Gibbs

Arrangements by Ralph Burns

Currently
**THE NEW
HOLLYWOOD EMPIRE**

ON
**COLUMBIA
RECORDS**

Personal Management

CARLOS GASTEL

GENERAL ARTISTS CORPORATION

Publicity

**GENE HOWARD
MARVIN KOHN**



he's in and he's out!

stan kenton wins poll, disbands to fight for decent working conditions for his music and that of second-place dizzy, third-place woody, and the rest of modern jazz

by barry ulanov

FOR THE THIRD YEAR in succession, Stan Kenton's is the favorite band of METRONOME readers, but Stan doesn't have a band any more. He doesn't have a band and he doesn't want one and he won't have one until the conditions under which he (and all other jazz bandleaders) must work today are much improved. Stan is convinced that jazz is a concert music, or at least his branch of it is, and not a series of background noises for the shuffling of dancers' feet and the clinking of drinkers' glasses and the undulating tones of night club conversation. He believes that jazz, to be properly appreciated

by its most loyal audience, America's youth, must be played in dignified surroundings, at decent hours, and must be made available at reasonable prices. Most remarkable, the leader of the country's number one band is prepared to make large personal sacrifices for his convictions and beliefs.

If Stan's plan to offset the difficult working conditions which beset jazz bands is to work he will need the cooperation of the bands which placed second and third, 28 votes apart, Dizzy Gillespie's and Woody Herman's, as well as those which placed fourth (Duke Ellington), fifth (Gene Krupa), sixth (Ray



1 stan kenton

3 woody herman

2 dizzy gillespie

McKinley), as well as the top small jazz crews and singers. As new bookers have arisen around the country to organize and sponsor Stan's concerts, new auspices can be found to set up clubs in which concert jazz can be played, according to the Kenton plan. These will have to be commodious, off the track which is so beat, away from the sordid elements in the business which have made what Stan calls "hell-holes" of most of the usual gathering places of jazz musicians and fans.

"I don't blame the theatre managers. I don't blame the ball-room owners," Stan says. "But we can't go on like this, and neither can any other self-respecting jazz unit. This is a growing music, one which requires thoughtful consideration on the part of listeners as well as musicians, and the right working conditions under which such consideration can be given on everybody's part. The way we've been going is the way out, not financially, not commercially, but personally. We're ragged human beings, those of us who play these grueling theatre schedules, the wild hops from town to town, the crazy hours in the crazy places. We're nervous, sick, unhappy, and our music is going to become all of those things too unless we watch out."

There is little doubt in our minds that directness of expression, willingness to experiment, and courage of conviction are the elements responsible for Stan's continuing success. These same virtues highlight his present appeal, an appeal as broad as it is heartfelt, as determined as it is vigorous.

Before announcing his intention to disband following his Paramount engagement in December, Stan consulted with his

band. He found agreement, the same common assent which has made of his band a powerful precision instrument, utilized under tremendous pressure, at enormous volume. Soon afterward, he presented his plan to the trade press, and in particular detail, at particular length, to the editors of METRONOME. Again, he found agreement and encouragement.

It bodes well for Stan's plan that he gets it under way at a time when his music and musicians are so popular. The extent of that popularity is indicated by his decisive victory in the METRONOME band poll, along with the firsts scored by Pete Rugolo, Eddie Safranski and Shelly Manne, his own third in the piano division, June Christy's second, and the conspicuous success of Art Pepper, George Weidler, Bob Cooper, Bob Gioga, Chico Alvarez, Laurindo Almeida, and Jack Costanza. The overall success in the poll of progressive bands, of Dizzy and Woody and their musicians, of men like Billy Eckstine, Billy Bauer and Lennie Tristano, the general sympathy extended new jazz—all of this augurs well for Stan Kenton's fight. In announcing simultaneously the results of this year's poll and the thinking that lies behind Stan's plan, the editors of METRONOME have a double privilege and an announced responsibility: this article stands as an earnest of our intention to join with Stan Kenton and to support his every effort to establish jazz on its proper level. This is a common endeavor—or at least it should be—in which we hope to find every conscientious musician, booker, critic and fan, anybody and everybody to whom jazz means something more than a four-letter word.

ventura's hot!

**charlie's little group
replaces king cole
as winning troupe
in small band poll**

by george simon



THE MAN of the Poll is very definitely Mr. Charles Ventura. Winner in the tenor sax division, Mr. V. along with his cohorts ran away with top honors in the small band division, the first time any outfit has ever surpassed the King Cole Trio in that category.

To some, the Ventura Victory may be a surprise; to those close to the jazz scene it is an indication of what they felt right along, that Charlie was hot and that as soon as a smart, musical group would come along, the commercial-conscious Cole crew would have to move over.

The winning Charlie Ventura band is hardly a year old. Its chief stock in trade is its new approach to music, that of emphasizing the blend of voices and instruments. It first started to attract real attention when it played at the Royal Roost, just about the time that its two big National records, *East of Suez* and *Euphoria*, appeared on the market. From there it went into the Apollo Bar in Harlem, then to the Blue Note in Chicago and now it's back in the Roost. Recently another one of its National discs began to click, *I'm Forever Blowing Bubbles*, which, like *Euphoria*, features Charlie on tenor, blending with the voices of Jackie Cain, Ventura's mighty gifted and attractive girl singer, and Roy Kral, the band's pianist and arranger. Charlie's fine, modern trombonist, Benny Green, is also spotted, along with trumpeter Normie Faye, brother Ben Ventura on baritone, bassist Ken O'Brien and drummer Ed Shaughnessy.

Charlie is a Philadelphia lad who worked daytimes in the Navy Yard and at night used to drop into Nat Siegel's Downbeat Club for sessions with Buddy DeFranco, Bill Harris, Lou Stein and others. Roy Eldridge dropped in one night and was so impressed with Ventura's blowing that he got Gene Krupa, with whom Little Jazz was working, interested. They sent for Charlie, but during this first fling in big time he did little else except play section horn. Shortly before the band busted up, Ventura got more to play. Teddy Powell heard about him, got him to join his band, which included guys like Pete Candoli, Ray Wetzel and Fazola, and from then on built his book around Charlie's horn. But when Gene reorganized, Charlie returned and eventually evolved the style that brought him a band and fame. If you want to read more about this, see the October, 1948, METRONOME. And if you want to hear more of his music, watch for more National releases, and, now that the ban is over, for some platters via Victor, with whom he recently signed a recording contract.

One of Ventura's idols, another Charlie, Parker by last name, also pulled an upset in the small band division, rising all the way from last year's eighth slot to a position right behind the Cole trio. Joe Mooney, who occupied third rung in the '47 poll, fell way down, but Louis Jordan held onto his fourth position. One of the few non-modern musicians to do anything at all in this poll was Louis Armstrong, whose Jack Teagarden-sparked group jumped from tenth to fifth spot where it was closely trailed by Tad Dameron, so very definitely a modernist, and his newly organized outfit.

But all of that is kid stuff when you stop to consider what Ventura has done. Very obviously, Charlie has found his niche at last, and though some very unimaginative theatre managers are currently trying to get him to enlarge his group merely for appearance's sake, there is little chance that Charlie will listen to them. Not that Mr. V. isn't a nice, easy-going, uncocky gent who will listen. It's just that Charlie tried that big band idea, tried it and failed, failed very badly, too. And he has no intention of being burned again, even though he is just about the hottest thing in the business today!



charlie parker won his position in this year's poll with the greatest of ease. His pre-eminence as one of the founding fathers of bop, as the definitive exemplar of the medium on alto, and as a fount of new jazz ideas, in or out of the idiom associated with him and Dizzy Gillespie, has, at this point, carried him to the very top of his profession. Today, very few jazz instrumentalists born since the first World War play without a decisive Parker influence. And yet Bird's imposing position was not easily or directly arrived at. He came out of Jay McShann's Kansas City band in the early forties, giggered around Chicago and New York, didn't really make any lasting impression until four years ago, when his first records with Dizzy began to achieve wide circulation. Then, as the bebop formulations began to make their way out of Minton's and a couple of 52nd Street cellars, the full story began to emerge along with the music. Musicians, fans, and critics discovered how tightly the long melodic line, the fresh colors, and the brightly altered chords were attached to Bird's own playing. His work can be heard, in some small measure at least, in almost all the alto men who placed near him except those trained in an earlier music: listen to Art Pepper, George Weidler, Sonny Stitt, Charlie Kennedy, Lee Konitz—you will hear at least a warble of Bird music.



benny goodman has done it again. Winner every time in the clarinet division of the METRONOME poll since its inception over a decade ago, BG this year just squeezed by Buddy DeFranco, the brilliant young clarinetist who recently left the Tommy Dorsey band to start his own big outfit. The new star in the clarinet horizon led Benny most of the way, but in the very final week, BG forged ahead to win. Perhaps it was Benny's recent activities that caused some of his supporters to rally behind him with votes. The King of Swing has a new band, a band that he claims is very modern and which boasts of several bopists, including the very respected Wardell Gray on tenor sax. After a comparatively lengthy retirement, in which Benny appeared to be hiding his head in the sand so as to avoid the modern advances which he may have thought himself incapable of playing, Goodman emerged with a modern-sounding group last summer, which turned out to be a commercial flop but which inspired him enough to try it all over again with a big band. In the recent Goodman Sextet was a very talented, handsome clarinetist for whom Benny was predicting a great future. His name was Stan Hasselgard. But Stan's career was ended forever by his recent death in an auto accident. And yet his playing impressed enough people so that they voted him into the third spot in the poll.



charlie ventura is the only double winner in this year's poll, his group having copped top spot in the small band division and Charlie, himself, winding up first among all tenor saxists. The latter, in itself, is a notable achievement, inasmuch as there are probably more definitely "favorite tenormen" around than any other type of musician, well evidenced by the comparatively small number of votes that went to the victor. Charlie, who first appeared on the jazz horizon with Teddy Powell's band and then achieved greater fame when Gene Krupa featured him, has always tried to keep up with tenor styles, of which there always have been many. At the same time he has achieved a certain amount of distinctiveness in his playing, primarily because of his greater use of dynamics. Ventura replaces Flip Phillips, last year's winner, who along with another perennial favorite, Coleman Hawkins, tops one of the poll's biggest surprises, Wardell Gray, in fourth place. Comparatively unknown last year, when he finished twenty-seventh, Wardell received instant recognition during the past year because of his playing with Benny Goodman's Sextet and should be heard much more often in the future as featured tenor man in Goodman's new band. Like Ventura, Gray is a likable, quiet kind of guy, thoroughly aware of what's taking place in music and eager (allen wound up sixth) to blow.



serge chaloff comes by his music directly and indirectly, directly because his father is an accomplished musician, indirectly because said parent is a longhair long associated with the Boston Symphony. There's nothing longhair about Serge's playing; from his first days of prominence with the Georgie Auld band of 1945 he has been in the forefront of those section men and soloists blowing bop and working for modern jazz. Serge, as a matter of fact, almost single-handedly brought the baritone back into the dance band, making so much more of his instrument than the anchor for arrangers' wide voicings, finding such facility in his solo manipulation of his difficult horn that many a youngster previously committed to the alto or tenor saxophone has switched to the baritone. This past year, Serge has been a vital adjunct of the Herman sax section, making a rich, round sound of his bottom notes in team voicing and offering vigorous solo performances. Leo Parker, who placed third among the baritones, is the other really outstanding modern on his instrument, well known for his own records and his work with Illinois Jacquet's band. Harry Carney, just ahead of Leo, continues to be remembered as the man who for all these years has kept the baritone alive with Duke Ellington. Bob Gioga is the Kenton baritone; Charlie Ventura has alternated enough to establish himself on baritone.



dizzy gillespie has, over the past three years, moved from a bare first place, 43 votes ahead of Roy Eldridge, to a 490 lead over Charlie Shavers last year, to this year's remarkable showing, 685 votes in front of Howard McGhee. The career of John Birks Gillespie has moved with the balloting and the music associated with him, until almost everybody in America who knows anything about jazz is well acquainted with his name and more often than not with his sounds, whether made by him directly or in imitation of him. As remarkable as Dizzy's commanding lead in this division is the voting for second, third and fourth places, all allotted to boppers: Howard McGhee, a particular favorite in California, where he has spent much of the last few years; Miles Davis, especially associated with Charlie Parker, and most recently a leader in his own considerable right; Theodore *Fats* Navarro, a great star with Billy Eckstine, various 52nd Street groups, with Tad Dameron this last year, and Benny Goodman. After *Fats* come the famous names of many years' standing, Charlie Shavers, Roy Eldridge, Harry James, Louis Armstrong, then some more boppers, Red Rodney, Chico Alvarez, Conti Candoli, then an interesting interlacing of names old and new. But the prevailing trend among the trumpets, as among jazz bands large and small, is expressed by the top four: in '48, bop was on top.



bill harris is METRONOME poll trombonist for the third year in a row. Tall, bespectacled Mr. H., who looks more like a professor and walks more like a guy who'd rather whittle a stick, topped slide-horner Kai Winding for the second time in a row, though his victory this year wasn't as overwhelming as it had been in the two previous polls. Out of the Herman band for a while and unheard of except by the few that caught him in smaller groups, Bill's tremendous influence still managed to bring him victory. Had others been able to hear him in these smaller groups, his margin of victory might well have been greater, for, according to reports, his blowing in those outfits, especially in the one that featured three bones, was far and away the best thing he has yet put down. Like Charlie Ventura, Bill developed his musical skill in Philadelphia. He left in 1942 to join Ray McKinley's band, but his reading was so poor at the time that he had to return to his Quaker-town jazz haunts. He brushed up on his reading, however, and was fully ready when Benny Goodman offered him a job. From Goodman fame he went to Woody and small combos. Winding also wasn't heard as widely during 1948, but still his small-band work seemed to impress more people than his blowing with Kenton had. Third-placer is J. J. Johnson, now a member of Jacquet's troupe, Ventura's Benny Green is fourth.



nat cole is occupying the all star piano bench for the third time this year, a position from which he ousted Teddy Wilson in the results of the 1946 voting. Nat's piano, much admired by the critics during the early days of the King Cole Trio, is now firmly entrenched in the hearts of his listening public, the result of such Trio instrumentals as *Body and Soul* (on whose chords Nat's melodic inventions have been copied by many an instrumentalist), and the Trio's appearances on the Kraft Music Hall, the Chesterfield Supper Club, its own Wildroot show and countless guest radio appearances. Though Nat's musical interests have been rather commercial the past few years (his biggest record, *Nature Boy*, had piano by *Buddy Cole*, if you please), he still can hold his own not only as a pianist but as a composer: METRONOME's All Star side of 1947, *Leap Here*, was based on a riff which Nat had been mulling and perfected on the spot for use on the date. The chief Cole competition this year as last is the Royal Roost's recent weekly attraction, Lennie Tristano, who in the first rush of votes had such a strong lead that it seemed he might win. Stan Kenton, pianistic choice of the faithful Kentonites who vote for a member of the Kenton band in every division of the poll, came up from seventh spot to third, passing long-time winner Teddy Wilson and Dodo Marmarosa, Art Tatum, and Johnny Guarnieri.



billy bauer is the most modest of musicians, the most self-critical. He found it difficult to believe he had won such great favor with METRONOME readers, such a clear plurality of the votes cast for guitarists. But Billy does to some extent echo the belief of our readers in his ability. He knows he has made striking progress in his work in 1948 with the Lennie Tristano Trio and Quintet; he feels greater and greater confidence in his solos: he feels less and less like the man whose performance as one-fourth of the Woody Herman rhythm section from 1944 to 1946 made him a universal favorite as a rhythm guitarist. Billy's high achievement this year can be measured by the infrequency of his appearances. Since leaving Woody in August, 1946, he has played solely with small groups, confining his regular work to the Chubby Jackson unit in '46 and '47 and to the Tristano outfit since. A few records with Lennie, a few broadcasts, and the limited showings of the Tristano groups have been Billy's outings in public in the last year and a half, outings which have displayed sufficient musicianship, fecundity of idea, and ease of expression to push him to the top. Barney Kessel, Billy's closest competitor, is another modernist, one closer to the bop school. Oscar Moore and Irving Ashby, Cole guitarists of yesterday and today, Stan Kenton's Laurindo Almeida, and virtuoso Les Paul follow.



eddie safranski is a very modern bassist. He would have to be, in order to play the tough, advanced book that Pete Rugolo and Stan Kenton have given him in the Kenton band. But Safranski is that way by choice, not by demand. Long before most other bassists, he began to realize the greatness in the playing of Jimmy Blanton, and long before other bassists, Safranski began to pattern his style along the lines of that of the Ellington Great. So doing demanded a maximum of technique plus a well-founded knowledge of chords. Eddie first exhibited these talents of his while a member of Hal McIntyre's band, where he was featured for several seasons. Kenton heard him and offered him a job, but Eddie, loyal to the man who had given him his first opportunity, would not leave until it was all right with Hal. McIntyre cooperated and Safranski was on the way to fame. This year marks the second time that he has won the METRONOME poll, though his victory over second-placer Chubby Jackson was not quite as decisive as it was last year. Third and fourth spots went to two more modernists, to Ray Brown, who has been leading his own trio and accompanying wife Ella Fitzgerald and who upped from fifth to third spot, and Oscar Pettiford, recently with the Duke Ellington band and on 52nd Street, who subbed for Safranski with Kenton during the latter's recent incapacitation.



shelly manne didn't have the slightest notion several years ago when he subbed in Joe Marsala's band for the late Dave Tough that he would ever win the METRONOME poll. He was thrilled enough that he was able to sit in for his big idol; that was a dream in itself come true. But it was the beginning of a wonderful career for the New York drummer boy who went from a job with Marsala into the bigger bands of Les Brown, Bobby Byrne, Will Bradley, Benny Goodman (for a very short time) and eventually to Stan Kenton. Always keeping abreast the times, Shelly is today a modern drummer of the loose, relaxed school, a drummer who believes that touch and taste are every bit as important as technique and who thinks it's just as important to know what to do as how to do it. The selection of Shelly by METRONOME readers goes hand-in-hand with their second-placing of Max Roach, considered by most to be the top bop drummer and, of course, like Manne, a truly modern percussionist. Gene Krupa, often a winner, came in third, partially on the strength of past performances, but also, one would suspect, because of his support during the past year of progressive jazz. Buddy Rich, last year's winner, dropped to fourth spot this time, while Tough, another former victor, settled in seventh place, chiefly because of inactivity. In fifth place is Woody Herman's Don Lamond.



red norvo was a very poor second to Lionel Hampton in 1943, the first year the miscellaneous instrument division was added to the All Star Poll, a little better in 1944, close to Hamp in 1945, and a vigorous first in 1946, 1947, and this year. That first year for odd horns, glockenspiels, and such, Red was still dancing his mallets over xylophone blocks. Today, as for the past five years, he has been amplifying his delicate sound. Red emerged as top man on his instrument in 1945, largely as a result of his work with Woody Herman's band, making for Mr. N. his third or fourth major success in this business. For Red has been a big name since he and Mildred Bailey led their superb band of the middle thirties, well known to musicians even longer. After the big band, Red ducked in and out of big and small cities with several impressive little bands, wound up the early forties playing with Benny Goodman's Sextet, then joined Woody. When the Herman organization disbanded in 1946, Red went out to the Coast, where he has become a fixture, holding national attention with his Capitol records. Hamp makes himself known with one of the three or four biggest attractions in the business, his own band; Milt Jackson, a Gillespie alumnus, is in and out of New York; Jack Costanza is the Kenton bongoiist; Terry Gibbs is Woody's recent addition.



pete rugolo doesn't play with the Stan Kenton band, but he is as clearly one-third of it as he would be if he played a couple of trumpets, trombones, and saxes and doubled on the piano and drums as well. For Pete writes most of the music in the number one band's books, some with Stan, some at Stan's instigation, a great deal created in his own head and by his own hands. Pete, the overwhelming choice as arranger of the year by our readers, is a well-schooled musician, a craftsman trained by Darius Milhaud, an experienced dance-bandsman after two years with Kenton, and behind him an earlier fourteen months of playing and writing for Johnny Richards, three years of Army band work, and eight months of playing in Leon Mohica's outfit in Denver. A sharp, articulate, enthusiastic defender of the work of Bartok, Stravinsky, Schönberg, and, of course, Milhaud, Pete stays close to his music and to such other distinguished practitioners of his art as his friend Eddie Sauter, who last year nosed him out for the number one spot. This year, less active, Eddie wound up third, with Ralph Burns, who was second in 1945 and 1946, once more in that position. After Eddie comes bopper Tad Dameron, holding the fourth slot he established for himself last year, veterans Ellington and Oliver, Ventura pianist-arranger Roy Kral, Dizzy's Walter Fuller.



billy eckstine, whose National and MGM records plus successful personal appearances during 1948 helped him become the top male vocalist in our 1948 poll, is a former Earl Hines singer and a former band-leader. After leaving Hines, with whom he was most famous as a blues singer, Billy formed an orchestra which included such bop figures as Dizzy Gillespie, Fats Navarro, Sonny Stitt, Charlie and Leo Parker, Gene Ammons, Dexter Gordon, and Sarah Vaughan. Mentored by Dizzy, the band, with which Billy sang and blew a bit of boppish valve trombone, was a musical success but was dubbed uncommercial by bookers and promoters. Eckstine stepped out on his own, appeared on the now defunct 52nd Street, transferred from the National to the MGM record label, broke it up at the Royal Roost in New York. Currently he is turning out some of the most impressive vocal sounds in jazz: his original tags to his ballads, his swooping approach to important notes or words, his amazing vibrato have made his voice distinctive and distinctly successful, so much so that his influence has been clearly heard in the styles of many young singers. Frank Sinatra, previous winner for five years, whose work has been far from consistent in 1948, dropped into second place, and Herb Jefferies, METRONOME Singer of 1947, passed 1947 runners-up, Nat Cole, Mel Torme and Frankie Laine, to place third.



sarah vaughan again is the female vocalist with our All Star Band, duplicating her 1947 victory. The professional career of the ex-choir singer from New Jersey in many ways resembles that of her baritone counterpart, Billy Eckstine. After winning an amateur contest at the Apollo Theatre in New York, Sarah also went with Earl Hines, doing vocals and playing second piano with the band. Soon after Billy left Hines and formed his own band, he sent for Sarah and together they made vocal and instrumental history. Sarah preceded Billy in the single routine, leaving the band before he broke it up in despair, and sang at Cafe Society Downtown, made some record dates for small companies, landed her present spot with Musi-craft, where she has been one of the best-selling artists for some time. Her bent notes and her twisting of musical phrases have been the envy of and basis for the styles of a good many singers, and her theatre and night club appearances, to the sound of handclaps and tinkling cash registers, have made her the logical choice for the opening of New York's new Clique Club. Second and third place winners are also duplications of last year's best, with June Christy of the Stan Kenton band rating second in the hearts of our voters, Ella Fitzgerald, who upon her return from appearances in England opened at New York's Royal Roost, remaining in third position.



the pied pipers this year repeat their top standing among vocal groups, having been the first winners in a division that we first included in the 1947 poll. They started professional life as an octet (including Jo Stafford) but chopped their number in half when they joined Tommy Dorsey, followed fellow Dorseyite Frank Sinatra out of the band and were signed to vocalize for Capitol Records. When Jo left their ranks to do a single, the male Pipers, Chuck Lowry, Clark Yocum, and Hal Hopper, replaced her with June Hutton, who had sparked the Stardusters with Charlie Spivak and who had also sung solos with the band. The group still records for Capitol, by itself and in collaboration with various Capitol singers, notably Johnny Mercer, and occasionally they're loaned out to Columbia to accompany Sinatra, on whose radio shows they've appeared. They were also on the Chesterfield Supper Club with Mercer, several years ago. Runners-up to the Pipers are Babs' Three Bips and a Bop, a vocal group which is actually no longer in existence, but whose wordless antics have influenced a good many hitherto wordy singers, and whose discs still receive many spin-nings by jockeys and by record collectors. In the show spot are the Ravens, whose National records have helped them to third position, passing such headliners as the Pastels, Mills Brothers, Meltones, and the King Cole Trio.

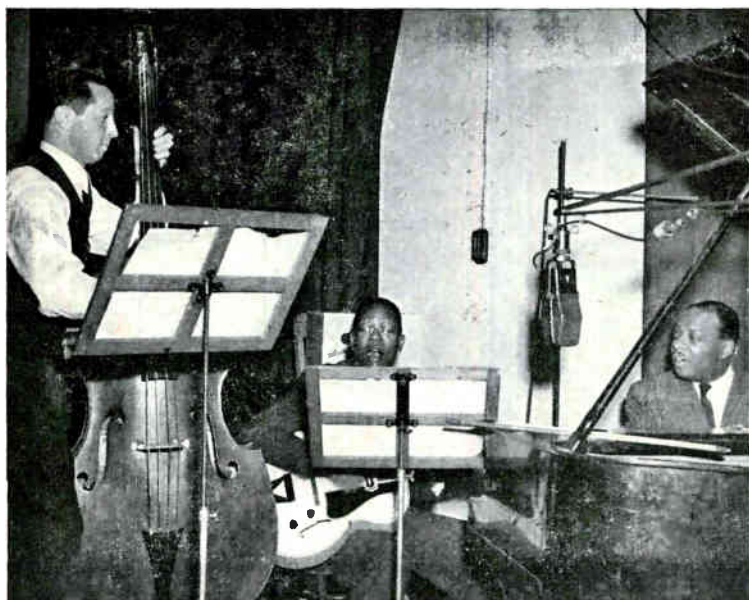
it all started with blue lou!

PETRILLO WILLING, there's going to be another METRONOME All Star Band record coming your way before too long. As many winners as possible will be gathered together at one time in a recording studio (it's RCA-Victor's turn this year) to wax two sides, proceeds of which will go to charity. So far, more than \$30,000 has been distributed to needy musicians and to others by METRONOME, all that money being the royalties accrued from the sales of the seven records issued so far. Just in case you're not familiar with all the sides, here's a recap for you, year by year, with 1943, '44, and '45 blank because of World War II and Recording Ban I.

1939 THE BLUES and BLUE LOU. Trumpets: Bunny Berigan, Harry James, Sonny Dunham, Charlie Spivak. Trombones: Tommy Dorsey, Jack Teagarden. Saxes: Hymie Shertzer, Eddie Miller Arthur Rollini. Sax and clarinet: Benny Goodman. Piano: Bob Zurke. Guitar: Carmen Mastren. Bass: Bob Haggart. Drums: Ray Bauduc. The first side features a trombone duet between Dorsey and Teagarden; the second, Berigan. (Victor 26144)

1940 KING PORTER STOMP and ALL STAR STRUT. Trumpets: Harry James, Ziggy Elman, Charlie Spivak. Trombones: Jack Teagarden, Jack Jenny. Clarinet: Benny Goodman. Saxes: Toots Mondello, Benny Carter, Eddie Miller, Charlie Barnet. Piano: Jess Stacy. Guitar: Charlie Christian. Bass: Bob Haggart. Drums: Gene Krupa. The full band plays the first side; James, Teagarden, Goodman, Carter, Miller and the rhythm section jam the blues on the second. (Columbia 35389)

All Star rhythm section on the METRONOME 1911 date had Artie Bernstein on bass, the late Charlie Christian on guitar, Count Basie on piano. Buddy Rich is the unpictured drummer.



1941 BUGLE CALL RAG and ONE O'CLOCK JUMP. Trumpets: Harry James, Ziggy Elman, Cootie Williams. Trombones: Tommy Dorsey, J. C. Higginbotham. Clarinet: Benny Goodman. Saxes: Toots Mondello, Benny Carter, Coleman Hawkins, Tex Beneke. Piano: Count Basie. Guitar: Charlie Christian. Bass: Artie Bernstein. Drums: Buddy Rich. Both sides are tight, Goodman-esque jumping jazz; the second features successive solos by Williams, Elman and James. (Victor 27314)

1942 ROYAL FLUSH. Trumpets: Harry James, Cootie Williams, Roy Eldridge. Trombones: J. C. Higginbotham, Lou McGarity. Clarinet: Benny Goodman. Saxes: Toots Mondello, Benny Carter, Vido Musso, Tex Beneke. Piano: Count Basie. Guitar: Freddie Green. Bass: Doc Goldberg. Drums: Gene Krupa. The second big band side, DEAR OLD SOUTHLAND turned out so badly it was never issued. Instead, nine leaders got together at a later date and recorded *I Got Rhythm* with this personnel: Cootie Williams, trumpet; J. C. Higginbotham, trombone; Benny Goodman, clarinet; Benny Carter, alto; Charlie Barnet, tenor; Count Basie, piano; Alvino Rey, guitar; John Kirby, bass; Gene Krupa, drums. (Columbia 36499)

1946 LOOK OUT and METRONOME ALL OUT. Trumpets: Sonny Berman, Pete Candoli, Harry Edison, Neal Hefti, Rex Stewart, Cootie Williams. Trombones:
(Continued on page 42)

All Star rhythm section on last year's METRONOME date had Eddie Safranski on bass, Billy Bauer on guitar and the pictured Buddy Rich. The unpictured King Cole played piano.



modernists cop top poll slots

SITTING ON TOP of the Poll here, we've got a pretty good idea of how America feels about its jazz these days. We've got a pretty good idea, just from looking at the following results, that the jazz enthusiasts and participants are looking ahead, that they want their music modern and imaginative and that the tradition which has been pervading some folks' thinking, and sometimes their voting in the past, is, in itself, very definitely becoming a thing of the past. *Now* it's strictly a case of backing up musicians who are great *now* because they are playing great stuff *now*. As for the guys who *were* great years ago, even just several years ago, if they're not going to progress, then America's jazzmakers and listeners are no longer interested.

This truth becomes pretty self-evident when you take a look at the winners in the various categories. Look at Charlie Parker! Regarded by many as the most important influence in modern jazz, Yardbird this year polled more votes than any other person in the entire poll, an honor which in former years used to go to such traditional favorites as Benny Goodman and Tommy Dorsey and Harry Carney. And look what happened to Benny! He would have lost his shirt and title to Buddy DeFranco if some of the voters hadn't gotten wind of the fact that Benny had been playing more modern stuff during the late summer and that he was very busy organizing a modern-sounding band. As for Carney, he lost for the first time and his successor, Serge Chaloff, is strictly a member of the new school. And Snelly Manne, a loose drummer of this era, succeeded Buddy Rich.

Now look at the follow-ups, the seconds and thirds and so on. The trumpets serve as an excellent example. The first four, Dizzy, Howard McGhee, Miles Davis, and Fats Navarro are strict boppers. Yes, Diz won last year, but McGhee came up from fifth, Davis from tenth and Navarro from fourteenth. And the runners-up in the trombones are also all 1948 blowers, Kai, J.J. and Benny Green, the last-named unrated in 1947.

Another nowhere guy last year, Art Pepper, spiced the alto sax division with his fourth spot finish, while in addition to the near DeFranco victory among the clarinets, that section offered one of the biggest surprises of them all, the polling of over three hundred votes by the young, late Stan Hasselgard, a lad who finished twentieth last year with only fourteen votes. During 1948, Stan, in addition to being heard on Capitol discs, modernized his playing to such an extent that Benny Goodman was often noted digging the handsome Swede's playing rather assiduously when Hasselgard blew in the Goodman Sextet.

And so it goes. The first four arrangers are all men with pretty advanced ideas, Rugolo, Burns, Sauter and Dameron. Among singers, Billy Eckstine, who has definite ideas about singing songs and doing things with them, displaced Frank Sinatra, the first time in years that anybody has been able to unseat The Voice. And in so doing, Eckstine hopped all the way from a 1947 sixth slot to this year's number one position. And the nearest thing known to Billy, young Kenny Hagood, came up all the way from twenty-second to seventh.

You'll find lots of interesting material in the listings that follow. Read 'em and keep your eyes, your ears, and your mind open. If jazz is any criterion, America is definitely moving ahead. Maybe next year we'll even have Harry S. on piano!



hodges



smith

alto

1. Charlie Parker	1058	15. Herbie Fields	22
2. Johnny Hodges	393	15. Ernie Henry	22
3. Willie Smith	230	17. Les Robinson	20
4. Art Pepper	195	18. Woody Herman	16
5. George Weidler	133	19. Ray Beller	13
6. Sonny Stitt	107	20. Sonny Criss	11
7. Charlie Kennedy	93	20. Charlie Ventura	11
8. Benny Carter	79	22. Toots Mondello	9
9. Lee Konitz	46	23. Rudy Williams	8
10. Boots Mussulli	41	24. Vido Musso	7
11. Charlie Barnet	37	24. Jimmie Tyler	7
12. Johnny Bothwell	34	26. Pete Brown	6
13. Earl Bostic	31	26. Sam Marowitz	6
14. Jimmy Dorsey	25	28. Tex Beneke	5
		28. Edmond Gregory	5



defranco



hasselgard

clarinet

1. Benny Goodman	703	12. Tony Scott	20
2. Buddy DeFranco	678	13. Edmond Hall	18
3. Stan Hasselgard	302	14. Peanuts Hucko	16
4. Woody Herman	241	15. Pee Wee Russell	15
5. Jimmy Hamilton	161	16. Abe Most	11
6. Artie Shaw	116	17. Rudy Rutherford	10
7. Barney Bigard	75	17. Jerry Wald	10
8. John LaPorta	68	19. Sidney Bechet	8
9. Herbie Fields	52	20. Irving Fazola	5
10. Hank d'Amico	36	20. Andy Fitzgerald	5
11. Aaron Sachs	34	20. Danny Polo	5



phillips

hawkins

mcghee

davis

tenor

1. Charlie Ventura	731	21. Arnett Cobb	17
2. Flip Phillips	362	21. Erv Hinkle	17
3. Coleman Hawkins	210	23. Ted Nash	16
4. Wardell Gray	174	23. Charlie Parker	16
5. Illinois Jacquet	163	23. Al Sears	16
6. Allen Eager	146	26. Boomie Richmond	15
7. Vido Musso	144	27. Al Cohen	13
8. Bob Cooper	128	28. Corky Corcoran	11
9. Lester Young	127	28. Sam Donahue	11
10. Stan Getz	106	30. Gene Ammons	9
11. Dexter Gordon	55	31. Teddy Edwards	8
12. Lucky Thompson	48	31. Bud Freeman	8
13. Don Byas	44	31. Eddie Miller	8
14. Tex Beneke	30	34. Herbie Fields	7
15. Georgie Auld	29	35. Warren Marsh	6
15. Buddy Wise	29	36. Jimmy Ford	5
17. James Moody	21	35. Morris Lane	5
17. Zoot Simms	21	36. Ike Quebec	5
19. Ben Webster	19	36. Herbie Steward	5
20. Charlie Barnet	18		

trumpet

1. Dizzy Gillespie	962	24. Bernie Komer	14
2. Howard McGhee	277	26. Al Porcino	12
3. Miles Davis	147	27. Al Killian	11
4. Fats Navarro	138	28. Charlie Spivak	10
5. Charlie Shavers	137	28. Cootie Williams	10
6. Roy Eldridge	125	30. Clark Terry	9
7. Harry James	118	31. Don Fagerquist	8
8. Louis Armstrong	103	31. Shorty Rogers	8
9. Red Rodney	93	33. Cat Anderson	7
10. Chico Alvarez	67	33. Edward Preston	7
11. Conti Candoli	63	33. Muggsy Spanier	7
12. Ziggy Elman	60	33. Rex Stewart	7
13. Buddy Childers	55	33. Nick Travis	7
14. Billy Butterfield	42	38. Buck Clayton	6
15. Ernie Royal	40	38. Wild Bill Davison	6
16. Pete Candoli	32	38. Max Kaminsky	6
16. Norman Faye	32	38. Ray Linn	6
18. Neal Hefti	31	38. Bobby Nichols	6
18. Ray Wetzel	31	43. Ray Anthony	5
20. Bobby Hackett	30	43. Alec Fila	5
21. George Cherb	19	43. Joe Guy	5
22. Harold Baker	17	43. Bobby Sherwood	5
22. Jimmy Zito	17	43. Joe Thomas	5
24. Randy Brooks	14		



carney

parker

baritone

1. Serge Chaloff	794	11. Boyd Raeburn	10
2. Harry Carney	511	11. Benny Ventura	10
3. Leo Parker	495	14. Charlie Barnet	8
4. Bob Gioga	163	15. Denny Banks	6
5. Charlie Ventura	150	16. Dick Comenda	5
6. Ernie Caceres	39	16. Bob Dawes	5
7. Paul Williams	32	16. Johnny Dee	5
8. Dean Kincaid	25	16. Herbie Fields	5
9. Bob Poland	21	16. Willie Jackson	5
10. Butch Stone	11	16. Joe Rushton	5
11. Gerry Mulligan	10	16. Jack Washington	5



winding

johnson

trombone

1. Bill Harris	764	9. Milt Bernhardt	66
2. Kai Winding	632	10. Vern Friley	43
3. J. J. Johnson	363	11. Eddie Bert	35
4. Benny Green	183	12. Harry DiVito	29
5. Tommy Dorsey	135	13. Harry Betts	27
6. Jack Teagarden	99	14. Trummy Young	26
7. Lawrence Brown	95	15. Vic Dickenson	23
8. Earl Swope	70	15. Parke Groat	23



Here's what makes the difference. The very finest French cane is carefully selected by Martin Frères experts. This choice material is then fashioned into the reed which will make your playing hours a delight.



Prove it!

To satisfy yourself, TRY a Martin Frères Reed.

SEND FOR YOUR TRIAL TONE-GROOVE REED Today!

BUEGELEISEN & JACOBSON, Inc. Dept M149
5-7-9 Union Square, New York 3, N. Y.
Also Toronto, Canada.

Send me a Martin Frères Tone-Groove Reed. I enclose 10¢ for cost of handling & mailing.

Name.....

Address.....

City.....Zone.....State.....

Dealer's Name.....

trombone (continued)

- | | | | |
|------------------------------|----|--------------------------|---|
| 17. J. C. Higginbotham | 22 | 22. Bart Varsalona | 9 |
| 18. Tommy Turk | 18 | 24. George Brunis | 8 |
| 19. Lou McGarity | 17 | 25. Will Bradley | 6 |
| 20. Ziggy Elmer | 16 | 25. Tyree Glenn..... | 6 |
| 21. Juan Tizol | 10 | 25. Kid Ory | 6 |
| 22. Benny Carter | 9 | 28. Melba Liston | 5 |



tristano



kenton

piano

- | | | | |
|-----------------------------|-----|-----------------------------|----|
| 1. Nat Cole | 348 | 30. Earl Hines | 17 |
| 2. Lennie Tristano | 234 | 32. Milt Buckner | 16 |
| 3. Stan Kenton | 198 | 32. John Lewis | 16 |
| 4. Dodo Marmarosa | 177 | 34. Jimmy Jones | 15 |
| 5. Teddy Wilson | 159 | 35. Frankie Carle | 14 |
| 6. Mel Powell | 110 | 35. Hal Schaefer | 14 |
| 7. Art Tatum | 109 | 35. Tommy Todd | 14 |
| 8. Tad Dameron | 105 | 38. Jimmy Rowles | 12 |
| 8. Erroll Garner | 105 | 39. Jimmy Bunn | 11 |
| 10. Bud Powell | 98 | 39. Elliot Lawrence | 11 |
| 11. Thelonious Monk | 92 | 39. Sir Charles Thompson .. | 11 |
| 12. Al Haig | 73 | 42. Skitch Henderson | 10 |
| 13. Roy Kral | 70 | 42. Oscar Peterson | 10 |
| 14. Lou Stein | 56 | 44. Page Cavanaugh | 9 |
| 15. Ralph Burns | 53 | 44. Mary Lou Williams | 9 |
| 16. Hank Jones | 51 | 46. Eddy Duchin | 7 |
| 17. Duke Ellington | 48 | 47. Tony Aless | 6 |
| 17. Johnny Guarnieri | 48 | 47. Jeff Clarkson | 6 |
| 19. Lou Levy | 45 | 47. Hampton Hawes | 6 |
| 19. Arnold Ross | 45 | 47. Eddie Heywood | 6 |
| 21. George Wallington | 37 | 47. Duke Jordan | 6 |
| 22. George Shearing | 30 | 47. Kenny Kersey | 6 |
| 23. Andre Previn | 29 | 47. Norm Pockrandt | 6 |
| 24. Count Basie | 26 | 47. Pete Rugolo | 6 |
| 25. Patty Kaye | 24 | 55. Jack Fina | 5 |
| 26. Jess Stacy | 22 | 55. Mel Henke | 5 |
| 27. Teddy Napoleon | 21 | 55. Johnny Potoker | 5 |
| 28. Freddie Deland | 20 | 55. Paul Smith | 5 |
| 29. Claude Thornhill | 19 | 55. Ralph Sutton | 5 |
| 30. Carmen Cavallaro | 17 | | |

kessel



moore



The standard by which all are judged:



A thousand words cannot communicate to you the glorious voice of this instrument . . . or the wonderful sense of freedom you feel when you experience its instant response, its unbelievably accurate scale. From the richly resonant chalumeau to extreme high register, the Selmer speaks with a precision and a full roundness many musicians never believed possible. Throat

tones, bell tones, clarion register—all are a revelation. And you play with a consistent embouchure throughout every register! Sixty-five years of continuous development have made today's Selmer the clarinet without peer the world over. The world's highest-paid artists agree: A Selmer will free you to realize your fullest musical capabilities.

**Try the New Selmer Clarinets
at Your Dealer's**

In Paris, home of fine woodwinds, more Selmer Clarinets are used in leading concert organizations than all others combined. Find out why Selmer Clarinets are preferred by so many of the highest-rated, highest-paid players and teachers. A careful trial of a new-model Selmer will give you the answer.



Send for this color-illustrated Free Booklet

SELMER, Dept. A-11, Elkhart, Indiana.
Without obligation, send your free
booklet on Selmer (Paris) instruments.

Name _____

I play clarinet, saxophone, trumpet, _____

Street _____

City _____ Zone _____ State _____

Martin is the sax with a full tone
that carries. That's why so many

extra power!

top artists
play Martin...
stars like

Tex Beneke, Freddy Martin,
Andy Bagni, Walter Thomas,
Les Robinson, Earl Bostic
and Boomy Richmond.
See your dealer today.

MARTIN

Band Instrument Company
Elkhart, Indiana



guitar

1. Billy Bauer	494	23. Johnny Gray	14
2. Barney Kessel	297	24. Leo Blovin	13
3. Oscar Moore	249	25. Freddy Green	11
4. Laurindo Almeida	215	26. Teddy Walters	10
5. Irving Ashby	198	27. Freddy Guy	9
5. Les Paul	198	27. Tony Rizzi	9
7. Dave Barbour	138	29. John Collins	8
8. Bill de Arango	59	29. Ulysses Livingston	8
9. Chuck Wayne	58	31. Slim Gaillard	7
10. Tiny Grimes	47	31. Bobby Gibbons	7
10. Mundell Lowe	47	31. Tony Mottola	7
12. Al Casey	41	31. Allen Reuss	7
13. Jimmy Raney	35	31. Bobby Sherwood	7
14. Remo Palmieri	33	36. Bob Ahern	6
15. Arv Garrison	31	36. Django Reinhardt	6
16. Mary Osborne	30	38. Bob Bain	5
17. Mary Kaye	24	38. Mike Bryan	5
18. Barry Galbraith	22	38. Teddy Bunn	5
19. Eddie Condon	21	38. Bucky Pizzarelli	5
20. Alvino Rey	17	38. Tiny Timbrell	5
21. Al Hendrickson	15	38. George Van Epps	5
21. Al Viola	15	38. T-Bone Walker	5



jackson

brown

bass

1. Eddie Safranski	933	17. Bob Carter	10
2. Chubby Jackson	681	17. Tommy Potter	10
3. Ray Brown	275	19. Charlie Mingus	9
4. Oscar Pettiford	178	19. Sid Weiss	9
5. Slam Stewart	155	21. Jack Lesberg	8
6. Curley Russell	92	21. Clyde Lombardi	8
7. Arnold Fishkin	52	21. Joe Mondragon	8
8. Red Callender	37	24. Trigger Alpert	7
9. Nelson Boyd	31	24. Shifty Henry	7
9. Kenny O'Brien	31	24. John Simmons	7
11. Red Wootten	21	27. Phil Stephens	6
12. Johnny Miller	20	28. Harry Babasin	5
13. Bob Haggart	19	28. Artie Bernstein	5
13. Al McKibbon	19	28. Gus Cole	5
15. Joe Comfort	13	28. Pops Foster	5
16. Arvell Shaw	11	28. Al Hall	5

roach

krupa





EPIPHONE joins BILLY BAUER in expressing appreciation to all of you who voted BILLY to the guitar chair in Metronome's All Star Band.

EPIPHONE knows of the work BILLY has put in his profession and applauds his constant desire to explore and bring to successful reality the unbelievable possibilities of the instrument.

We are glad his contributions to the guitar field have not satisfied his personal ambitions only, but have been acknowledged by the music world.

EPIPHONE compliments BILLY on his untiring efforts. In addition to a busy schedule of appearances and recording dates, he is teaching others to bring out heretofore undiscovered tonal effects of the guitar, giving it a variety of new voices in the orchestra.

In his technique, style and performance BILLY knows and achieves what he wants. His choosing of an instrument is equally discriminating. His choice of a guitar that responds without fallacy to the mental and technical dictation of his mind and hands is EPIPHONE.

BILLY BAUER is shown here with his EPIPHONE Zephyr De Luxe Cutaway.

EPIPHONE
INSTRUMENT BUILDERS SINCE 1873

142 WEST 14th STREET
NEW YORK, N.Y., U.S.A.

YOUR GUIDE TO PERFECT INTONATION
 Small dots on edge of finger-board give exact fingering positions. Make bass easier to learn. Serve as intonation guides for professionals.

anyone can play it!

NEW LOWER PRICED KAY "5 STRING" BASS
 Here's a bass anyone can learn to play almost overnight. It's a bass every professional needs, too, because only 4 positions give you the full range.
 Position markers tell exactly where to finger each note. Added range of 5th string eliminates need for 5th, 6th and 7th positions.
 Think how this speeds progress, improves tone and intonation!
 Best of all, the Standard Model Kay 5 string bass costs you no more than a good "4 string." Chubby Jackson's book on 4-position method included with each instrument.
 At all leading music stores, see and try this revolutionary bass today!

WRITE FOR M-5 FREE CIRCULAR  1640 WALNUT ST. CHICAGO 12, ILL.

drums

1. Shelly Manne	559	19. Charlie Perry	14
2. Max Roach	383	20. Cozy Cole	11
3. Gene Krupa	376	20. Chick Keeney	11
4. Buddy Rich	352	20. Roy Porter	11
5. Don Lamond	309	23. Lionel Hampton	10
6. Irv Kluger	113	23. Jackie Mills	10
7. Dave Tough	73	23. Jack Sperling	10
8. Sid Catlett	60	23. Mel Torme	10
9. Sonny Greer	59	27. Denzil Best	9
10. Jo Jones	56	28. Stan Levey	8
10. Ray McKinley	56	28. Dick Shanahan	8
12. Ed Shaughnessy	46	28. George Wettling	8
13. Louis Bellson	38	31. Ray Bauduc	6
14. Kenny Clarke	36	31. Jim Chapin	6
15. J. C. Heard	31	31. Alvin Stoller	6
16. Art Blakey	30	34. Baby Dodds	5
17. Shadow Wilson	22	34. Nick Fatool	5
18. Tiny Kahn	18	34. Roy Haines	5



hampton

jackson

miscellaneous instrument

1. Red Norvo (vibes)	545	13. Johnny White (vibes) ...	19
2. Lionel Hampton (vibes) .	338	14. Ernie Felice (accordion)	18
3. Milt Jackson (vibes) ...	277	15. Margie Hyams (vibes) ...	13
4. Jack Costanza (bongos) .	243	16. Stuff Smith (violin)....	9
5. Terry Gibbs (vibes)	165	17. Esy Morales (flute).....	8
6. Chano Pozo (bongos & conga)....	87	18. Johnny Long (violin)....	7
7. Sidney Bechet (soprano)	49	18. Bart Varsalona (bass trombone).....	7
8. Ray Nance (violin)	45	19. John Graas (French horn)	6
9. Herbie Fields (soprano) .	36	20. Adele Girard (harp)....	5
10. Art Van Damme (accordion)	35	20. Tyree Glenn (vibes)....	5
11. Joe Mooney (accordion)	27	20. Harry Klee (flute).....	5
12. Charlie Barnet (soprano)	26	20. Ray McKinley (tympany)	5
		20. Joe Venuti (violin)....	5



burns

sauter

arranger

1. Pete Rugolo	657	2. Ralph Burns	310
----------------------	-----	----------------------	-----

3. Eddie Sauter	300	20. Eddie Finckel	13
4. Tad Dameron	248	20. Johnny Richards	13
5. Duke Ellington	127	22. George Williams	12
6. Sy Oliver	112	23. Jerry Gray	11
7. Roy Kral	85	24. Thelonious Monk	10
8. Walter Fuller	81	24. Mel Powell	10
9. Neal Hefti	78	26. Bill Finnegan	9
10. Billy Strayhorn	75	26. Shorty Rogers	9
11. Dizzy Gillespie	72	26. Paul Weston	9
12. Stan Kenton	70	29. Norm Leyden	7
13. George Handy	43	29. Charlie Parker	7
14. Axel Stordahl	41	29. Bobby Sherwood	7
15. John Lewis	23	32. Benny Carter	6
16. Gil Evans	21	33. Ray Conniff	5
17. Bob Graettinger	15	33. Mary Lou Williams	5
17. Lennie Tristano	15	33. Ray Wright	5
19. Gerry Mulligan	14		



sinatra



jeffries

male vocalist

1. Billy Eckstine	563	25. Dave Lambert	10
2. Frank Sinatra	339	25. Vaughn Monroe	10
3. Herb Jeffries	297	27. Stuart Foster	9
4. Mel Torme	212	27. Johnny Hartman	9
5. Buddy Stewart	209	27. Gordon MacRae	9
6. Nat Cole	172	30. Denny Dennis	8
7. Kenny Hagood	119	30. Gene Williams	8
8. Frankie Laine	118	32. Johnny Desmond	7
9. Al Hibbler	64	32. Dick Edwards	7
10. Perry Como	61	32. Dizzy Gillespie	7
11. Louis Armstrong	55	32. Gordon Polk	7
11. Bing Crosby	55	32. Jimmy Rushing	7
13. Vic Damone	28	37. Ronnie Deauville	6
14. Woody Herman	27	37. Vinmie DeCampo	6
15. Dick Haymes	26	37. Tony Martin	6
16. Norman Kaye	24	37. Andy Russell	6
17. Jack Teagarden	20	37. Bobby Sherwood	6
17. Artie Wayne	20	42. Alan Dale	5
19. Art Lund	18	42. Ray Eberle	5
20. Earl Coleman	16	42. Bob Eberly	5
21. Ray McKinley	15	42. Babs Gonzales	5
22. Dick Noel	14	42. Jack Hunter	5
23. Buddy Clark	12	42. Roy Kral	5
24. Buddy Hughes	11	42. Lee Richardson	5

christy



fitzgerald



BABS GONZALES

creator of bop singing

Apollo • Blue Note • Manor Records

says —

"In show business I have to stay really sharp. That's why I prefer.."

F. & J. Clothes made to order

752 Broadway — Suite 5 — N. Y. C.

MOUTHPIECES

by *Otto Link*



If you are interested in TONE QUALITY you will play LINK.

LINK MOUTHPIECES

are used by more fine artists throughout the world than any other make.

"TONE-EDGE" EBURNATED HARD RUBBER
"TONE-MASTER" BELL-METAL

See Your Dealer... If He Cannot Supply You, Write Us Direct

OTTO LINK CO.

117 WEST 48th STREET NEW YORK 19, N. Y.

Send for Free Descriptive Brochure

COSMOPOLITAN SCHOOL OF MUSIC
 Incorporated Not For Profit
 IN ITS FORTY-SECOND YEAR OF SERVICE TO MUSIC

Announces

A NEW DEPARTMENT OF POPULAR MUSIC

Featuring

CHARLES ALBERTI
 Saxophone—Clarinet—Trombone—Trumpet

CLARENCE CARLSON
 Vibraharp—Marimba—Xylophone—Drums

ELWYN ERICKSON
 Piano

ALEX POSKONKA
 Arranging—Orchestration—Composition

ADOLPH ROMBA
 Accordion

Second Semester 1948-49 Begins Feb. 7, 1949

WRITE FOR CATALOG AND ASK QUESTIONS

Edwin L. Stephen, Manager, Box M, Kimball Building
 306 South Wabash Avenue Chicago 4, Illinois
 HARRISON 7-4868

female vocalist

1. Sarah Vaughan	690	18. Patti Page	15
2. June Christy	447	19. Kay Davis	13
3. Ella Fitzgerald	305	19. Lucy Ann Polk	13
4. Billie Holiday	298	19. Frances Wayne	13
5. Anita O'Day	208	20. Marion Morgan	9
6. Jackie Cain	168	20. Rosalind Patton	9
7. Peggy Lee	112	22. Helen Forrest	8
8. Doris Day	91	23. Wini Brown	7
9. Fran Warren	89	23. Connie Haines	7
10. Kay Starr	84	23. Delores Hawkins	7
11. Mary Ann McCall	60	26. Mildred Bailey	6
12. Jo Stafford	45	26. Beryl Davis	6
13. Dinah Shore	34	26. Ernestine Anderson	5
14. Margaret Whiting	28	28. Helen Humes	5
15. Dinah Washington	21	28. Julia Lee	5
16. Lena Horne	17	28. Martha Tilton	5
17. Nellie Lutcher	16		



PHOTO BY SILENCE ON RECORD



top, babs' 3 bips and a bop; bottom, the ravens

vocal group

1. Pied Pipers	545	20. Clark Sisters	15
2. Three Bips and a Bop	158	20. Crew Chiefs	15
3. Ravens	147	20. Merry Macs	15
4. King Cole Trio	141	23. Moonlight Serenaders	13
5. Meltones	103	23. Nudnicks	13
6. Starlighters	102	25. Sentimentalists	12
7. Modernaires	87	26. Austin Little Qt.	11
8. Mills Brothers	72	26. Moon Maids	11
9. Page Cavanaugh Trio	62	28. Dinning Sisters	10
10. Pastels	60	28. Dizzy Gillespie-	
11. Ink Spots	50	Pancho Hagood	10
12. Jackie Cain-Roy Kral	41	30. Satisfiers	9
13. Dave Lambert-		31. Orioles	8
Buddy Stewart	40	32. Joe Mooney Quartet	7
14. Honeydreamers	38	33. Basin Street Boys	6
15. Andrews Sisters	30	33. Beachcombers	6
16. Town Criers	28	33. Blue Flames	6
17. Charioteers	26	33. Four Tunes	6
18. Delta Rhythm Boys	23	33. Dave Lambert's	6
19. Golden Gate Quartet	17		

OVER 300 CHORDS

Wm. Fodens complete chord method for the orchestral
 TENOR BANJOIST. All keys illustrated. Note and
 Diagram System. 75c Complete Postpaid.

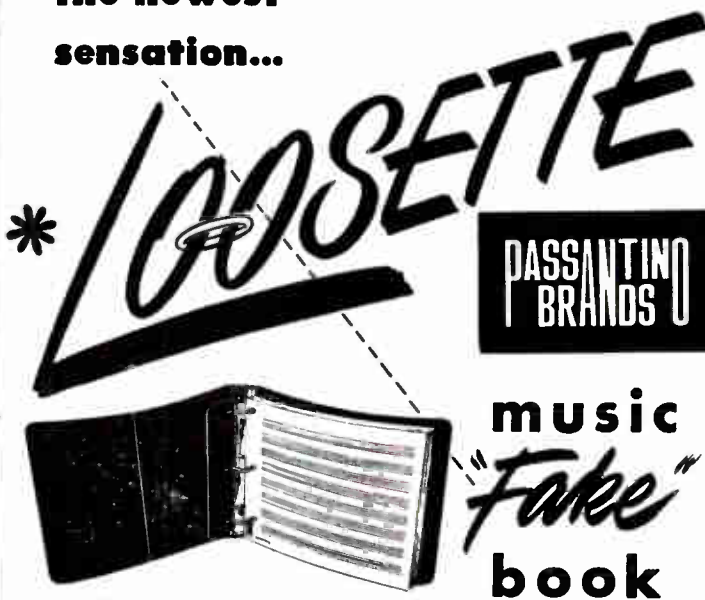
WM. J. SMITH MUSIC CO., Inc.

254 West 31st Street

Dept. C-1

New York 1, N. Y.

**the newest
 sensation...**



Featuring

1. CONVENIENT NEW SIZE 7 x 9 1/2
2. NEW TYPE FLEXIBLE BINDER
3. EIGHT WIDE STAVES
4. FIFTY SHEETS PRINTED TWO SIDES ON 90 LB. MANUSCRIPT PAPER
5. REFILLS ALWAYS AVAILABLE

FLEXIBLE 3-RING BINDER
 NEW TYPE CONSTRUCTION
 HAS DEEP POCKET AND SPECIAL
 SAFETY LOCK FEATURE

AT YOUR MUSIC DEALER NOW

PASSANTINO PRINTING CO., INC.

250 W. 49th STREET

NEW YORK 19, N. Y.

Circle 6-5757-8-9

- | | | | |
|---------------------------|---|--------------------------|---|
| 33. Buddy Stewart's | 6 | 39. Little Sisters | 5 |
| 39. Deep River Boys | 5 | 39. Sportsmen | 5 |
| 39. Buddy Greco's | 5 | 39. Stardusters | 5 |
| 39. Larkin Sisters | 5 | 39. Three Blazers | 5 |

large band

- | | | | |
|---------------------------|-----|---------------------------|----|
| 1. Stan Kenton | 813 | 13. Harry James | 29 |
| 2. Dizzy Gillespie | 597 | 14. Count Basie | 22 |
| 3. Woody Herman | 569 | 15. Elliot Lawrence | 18 |
| 4. Duke Ellington | 255 | 16. Charlie Barnet | 14 |
| 5. Gene Krupa | 86 | 16. Earle Spencer | 14 |
| 6. Ray McKinley | 84 | 18. Benny Goodman | 11 |
| 7. Claude Thornhill | 66 | 19. Ray Anthony | 10 |
| 8. Tommy Dorsey | 44 | 19. Sam Donahue | 10 |
| 9. Lionel Hampton | 36 | 21. Vaughn Monroe | 7 |
| 10. Boyd Raeburn | 35 | 21. Bobby Sherwood | 7 |
| 11. Les Brown | 33 | 21. Gene Williams | 7 |
| 12. Tex Beneke | 32 | 24. Buddy Ryland | 6 |
| | | 25. Howard Williams | 5 |



cole small band

- | | | | |
|---|-----|--|----|
| 1. Charlie Ventura | 778 | 21. Miles Davis | 17 |
| 2. King Cole Trio | 490 | 21. Ernie Felice | 17 |
| 3. Charlie Parker | 114 | 23. Arnett Cobb | 12 |
| 4. Louis Jordan | 100 | 24. Earl Bostic | 11 |
| 5. Louis Armstrong | 81 | 25. Eddie Condon | 10 |
| 6. Tad Dameron | 75 | 25. Poll Cats | 10 |
| 6. Benny Goodman | 75 | 25. Raymond Scott | 10 |
| 8. Illinois Jacquet | 72 | 28. Chubby Jackson | 9 |
| 9. Page Cavanaugh Trio | 66 | 28. Jazz at the Philharmonic | 9 |
| 10. Kai Winding-
Buddy Stewart | 58 | 30. Bill Harris-
Shelly Manne | 8 |
| 11. Joe Mooney | 53 | 30. Howard McGhee | 8 |
| 12. Dizzy Gillespie | 50 | 30. Three Suns | 8 |
| 13. Lennie Tristano | 49 | 33. Gene Ammons | 7 |
| 14. Alvy West | 31 | 33. Eddie Heywood | 7 |
| 15. Art Van Danme | 27 | 33. Three Blazers | 7 |
| 16. Herbie Fields | 24 | 33. T-Bone Walker | 7 |
| 17. Krupa Jazz Trio | 22 | 37. Red Allen | 6 |
| 18. Woodchoppers | 21 | 37. Harry James Jazz Band | 6 |
| 19. Lester Young | 20 | 37. Lu Watters | 6 |
| 20. Thelonious Monk | 19 | 40. Red Norvo | 5 |
| | | 40. Les Paul | 5 |

GRETSCH BROADCASTERS...

*"Finest Drums
I Ever Owned"*

Says SHADOW WILSON



**Shadow Wilson, currently with the Count Basie Band has played with Benny Carter, Lucky Millender, Lionel Hampton and Illinois Jacquet. A drummer's drummer, Shadow and his Broadcasters make a top section team on anybody's All-American band.*

● Why do the nation's top-flight drummers select Gretsch Broadcasters? Here are just a few features of these famous drums.
Superlative Hardware and Plating • They Sound Better
• Tone Matched Calf Skin Heads • The Perfect Round Shell
See them at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories—all prices).

**Charter Member of International Association of Modern Drummers*

The FRED GRETSCH MFG. CO.

60 Broadway, Brooklyn 11, N. Y. • 218 So. Wabash Ave., Chicago 4, Ill.

DRUMMERS

The New "HIDE AWAY" SPUR

ANOTHER "MATHER" INNOVATION
Attached Permanently to Bass Drum
JUST PULL OUT — PUSH BACK

PRICE \$3.50 PER PAIR — POSTAGE FREE

MATHER DRUM CENTER 315 W. 47th STREET, NEW YORK CITY
AND WHEN YOU SAY "DRUMS"—SAY "SLINGERLAND"

DRUMMERS

TODAY'S TWO MOST
PROGRESSIVE STUDY BOOKS

SAM ULANO'S "BASS BOPS"

The very newest in effective drum study, BASS BOPS will induce and improve proper development of genuine hand and foot coordination! Will quickly help you acquire that smooth running combination needed to produce a really good BOP effect! Excellent for beginner or advanced student! ORDER NOW!

PRICE . . . only **\$1.00**

Just released. Make sure you obtain your copies now!

Send check or money-order today! Your order will be sent by return mail!
LANE PUBLISHING CO. • 1739 Boston Road, Bronx 60, N. Y., N. Y.

SAM ULANO'S "RUDIMENTAL GUIDE"

Here is an up-to-the minute treatment of the rudiments of drumming . . . for the beginner, intermediate, or advanced drummer . . . as well as for the teacher! Containing a compilation of all the fundamental strokes and their inversions, RUDIMENTAL GUIDE gives you a carefully selected list of all the basic strokings to be used in your scheduled day by day practice routine! A wonderfully concise approach to the rudimental subject! ORDER NOW!

PRICE . . . only **\$1.50**

SONGWRITERS

- ARRANGEMENTS
- MELODIES
- PRINTING
- PROMOTION



Your Song Professionally arranged, played and sung on 19" Unbreakable Record. **\$7.85** Write for Catalog "M"—Full Details

SONGWRITERS SERVICE, 113 W. 42nd St., N. Y. 18, N. Y., (CH. 4-7971)

JUST OFF THE PRESS!

NEW 1949 WM. J. SMITH CATALOG

of Modern Methods, Folios, Sheet Music for All Instruments

Send for your Free Copy Today!

WM. J. SMITH MUSIC CO., Inc.

254 West 31st St. Dept. C-1 New York 1, N. Y.

The Secret is Out!!

Carlos Diamante, -in his sensational new book

- **Exposes:** How to locate the "Clave Beat"—Basis of all Cuban music
- **Explains:** Typical rhythm instruments and the rhythms they play
- **Shows:** How to construct mambos and rhythmic variations
- **Illustrates:** With text and instrumental scores,—29 of the more popular dances of

CUBA
BRAZIL
ARGENTINA
PUERTO RICO
MARTINIQUE
COLUMBIA
MEXICO
SPAIN
WEST INDIES
VENEZUELA



Price **\$1.75** Prepaid

JOSÉ CURBELO



says: "My band could not have reached its present success without the arrangements of Carlos Diamante."

TOM TIMOTHY—
Outstanding Arranging Teacher

"I will not hesitate to recommend it to my students as an accurate guide to the proper technique for this type of music."

ESY MORALES: Latin Recording Artist
"Carlos Diamante and my flute is the combination that produced "Jungle Fantasy."

ORDER DIRECT FROM

KING BRAND PUBLICATIONS

1595 Broadway

New York City 19, N. Y.



Classical records

month's best: bartok twice, cimarosa, fauré, strauss, virgil thomson, and the chopin preludes

- I
BARTOK: CONCERTO FOR ORCHESTRA. Pittsburgh Symphony under Fritz Reiner. Columbia album 793, \$8.50.
BARTOK: QUARTET NO. 6 FOR STRINGS. Gertler String Quartet. Decca album EDA 73, \$9.
FAURE: PAVANE, OP.50. Philharmonia Orchestra and Chorus under Sir Malcolm Sargent. Columbia 72707-D, \$1.25.
STRAUSS: ALSO SPRACH ZARATHUSTRA. Chicago Symphony under Artur Rodzinski. Victor album 1258, \$7.25.
THOMSON: FOUR SAINTS IN THREE ACTS. Soloists, Double Chorus, Chorus, Male Chorus and Orchestra under Virgil Thomson. Victor album 1244, \$7.25.

The Strauss is a long-overdue replacement, the other sets are notable debuts, altogether a fresh and pleasing assortment. The Bartok Concerto for Orchestra is not part of the retreat into conservative forms which produced most of the composer's last works, although it does contain its share of that kind of sumptuous sound which impresses one as little more than an exploitation of virtuosity in scoring. It does also, however, exploit this brilliant composer's contrapuntal gifts in fugato and fugue, in the effective massing of section against section; it does also express a wide range of thematic idea and orchestral elaboration, with rhythmic ingenuity and just enough of the tonal imagination associated with Bartok's early work to hold one's interest throughout. Written as a memorial to Natalie Koussevitzky, wife of the conductor, the Concerto is freighted with "sternness," "lugubrious death-song," and "life-assertion" (in the composer's own words), which you may or may not find in the music. You will find great music, I think, in the Sixth Quartet, in its dazzling part-writing for the four strings, in its rhythmic virility, in its freshness of melody. Good as the Concerto is, the Quartet is better; both are excellently performed, both well recorded, the Quartet suffering from surfaces unusually noisy for ffr discs.

The *Pavane* is a delicate bit of early Faure delicately conducted, beautifully performed and recorded, not so heavily perfumed as most of the later work of this stepfather of the French Impressionists. *Zarathustra*, one of the most compelling of Richard Strauss's orchestral exercises, prototype of many a bloody movie score and effective still in spite of that, is at last available in its full glory, well conducted, brilliantly recorded.

Four Saints in Three Acts will probably not please everybody, Gertrude Stein's inane humors, refracted through Virgil Thomson's ecclesiastical effervescences (not a contradiction in terms so much as a nimble mating), delight me; I find her words funny, his music charming, the performance (by the original cast) captivating, and recommend at least a couple of careful listenings.

Heard the latest?

"I Knew Some Day I'd Meet Someone Like You"

Wilford - Tobin

A new song. Sheet music 50c. postpaid in U. S. 60c. in Canada. Write now for complete orchestrations. 75c. in U. S. \$1.00 in Canada.

W. H. Wilford, 358 W. 116 St., New York, N. Y.

CHAS. MAGNANTE S Famous SOLOS

Here are the country's top Accordion tunes, from the prolific pen of Chas. Magnante famous radio and recording star.
ACCORDIANA—50c VENETIAN GONDOLIERS—40c LOST LOVE—40c
TANTALIZING—50c PERPETUAL MOTION—40c PRELUDING—40c
FLIGHT OF BUMBLE—50c BLUE FLASH—50c I.A BELLA TERESA
POLKA—40c SUMMER DREAMS—40c WALTZ IN F MINOR 50c
WM. J. SMITH MUSIC CO. Dept. C-1, 254 W. 31st St. New York 1, N.Y.

II

CIMAROSA: CONCERTO IN C FOR OBOE AND STRINGS. Mitchell Miller and the Saidenberg Little Symphony. Mercury album DM-6, \$2.88.
 MENDELSSOHN: SYMPHONY NO. 4 IN A (ITALIAN). Boston Symphony under Serge Koussevitzky. Victor album 1259, \$4.75.

MOZART: CONCERTO NO. 4 IN D MAJOR, K.218. Jascha Heifetz, violinist, and the Royal Philharmonic under Sir Thomas Beecham. Victor album 1267, \$4.75.

MUSIC FROM THE EIGHTEENTH CENTURY. Royal Philharmonic under Sir Thomas Beecham. Victor album 1264, \$6.

SCARLATTI: SONATAS IN E (Longo 27), G (L.209), B MINOR (L.33), A (L.483), E (L.25), E (L. 430). Vladimir Horowitz, pianist. Victor album 1262, \$3.50.

A handsome collection of eighteenth-century music (the Mendelssohn, though nineteenth-century in origin, is unmistakably eighteenth in spirit), all well-performed and recorded. With the possible exception of Leon Goossens, Mitch Miller is the nonpareil performer on his instrument today, and in this concerto, a free transcription by Arthur Benjamin of several keyboard sonatas of Domenico Cimarosa, his taste and skill are brightly exhibited. Koussevitzky's dispatch with the *Italian* Symphony is well-known to record collectors, for this new set is simply a replacement for an old one long in favor. I prefer Beecham's reading in his recording of some years ago with the N. Y. Philharmonic, but this is certainly a more attractively recorded, better-sounding orchestra than the ensemble Sir Thomas directed. Again, the Mozart D major, one of his masterpieces, is beautifully reproduced in these new records, but I much prefer the more sensitive musicianship of Szigeti, with the same conductor, in an older set. And the Scarlatti sonatas, too, could be more sensitively performed, though not better recorded, and they are not otherwise available. The Beecham anthology presents a pleasant Handel *Scherzo* (from his *Amaryllis* Suite), a pert Paisello Overture (to his opera buffa, *Nin-Pazza per Amore*), an unabsorbing Méhul Overture (to *Les Deux Aveugles de Tolède*), and a wonderful little Mozart Symphony, No. 27 in G, K.199, which it would certainly be nice to have all by itself.

III

CHOPIN. PRELUDES, OP. 28. Artur Rubinstein, pianist. Victor album 1260, \$6.

RACHMANINOFF: SONATA FOR CELLO AND PIANO, OP. 19. Edmund Kurtz, cello; William Kapell, piano. Victor album 1261, \$6.

TCHAIKOVSKY: CONCERTO NO. 1 IN B FLAT MINOR FOR PIANO AND ORCHESTRA. Oscar Levant and the Philadelphia Orchestra under Eugene Ormandy. Columbia album 795, \$7.25.

In the Chopin *Préludes*, Artur Rubinstein has the opportunity to display not only his affinity for the music of Chopin but just enough technique and resonant tone to make his full virtuoso mark. Furthermore, the previous full recordings of the 24 *Préludes*, by Petri and Cortot, suffer from stylistic and/or engineering distortion, and so, whatever exception one may take to over-hesitant *rubato* here, an extra-arch trill there, this is a more than suitable representation of the music. The Kurtz-Kapell collaboration does early Rachmaninoff to a recording crisp; the music as such is not entirely worth the effort, in spite of some felicitous melodic moments. Levant's Tchaikovsky, similarly well-recorded, provides no competition for the Horowitz-Toscanini recording. —BARRY ULANOV.

GRETSCH BROADCASTERS...

"Finest Drums I Ever Owned"

Says JO JONES



**Jo Jones, one of the all-time drum greats, is a top rhythm man known for his powerful driving beat. Jo handles his Broadcasters in the modern style and is now sparking the fine band of Illinois Jacquet.*

- Here are just a few of the features which have made Gretsch Broadcasters the choice of the nation's top-flight drummers.
 - They Sound Better • The Perfect Round Shell • Superlative Hardware and Plating • Striking New Gretsch-Pearl Finishes.
- See them at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories—all prices).

**Charter Member of International Association of Modern Drummers*

The FRED GRETSCH MFG. CO.

60 Broadway, Brooklyn 11, N. Y. • 218 So. Wabash Ave., Chicago 4, Ill.



DRUMOLOGY By A. V. SCOTT

The most modern, complete treatise on the art of drumming published. Covers both Military and Modern Dance Rhythms, wire brush-cymbals-traps, plus Scotty's famous rhythmic patterns, just what every dance drummer needs. Size 9x12, 88 pages.

Price \$1.25 Postpaid
 WM. J. SMITH MUSIC COMPANY, Inc.
 254 West 31st St. Dept. C-1 New York 1, N. Y.



Reg. U. S. Pat. Off.

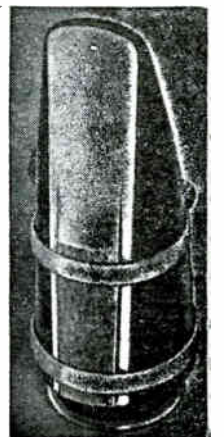
Kres-kut REEDS
 America's Finest IN 5 DISTINCT STRENGTHS

The American Musician of today faces requirements far beyond any he has ever met before, anywhere. He can't afford to be handicapped in any way. KRES-KUT REEDS MEET THESE NEW STANDARDS. They are scientifically designed and cut. Their edges vibrate unhampered—free from ligature bind. This means FAR RICHER TONES—INSTANT RESPONSE—WITH MINIMUM EFFORT. Made only from the CREAM of the CANE. This plus their GLOSS FINISH makes them long lived and remarkably resistant to moisture.

You'll find them in America's finest bands and orchestras. Try one and YOU'LL agree—KRES-KUT REEDS are America's Finest. Make your reputation with Kres-Kut

America's Oldest Reed Manufacturers — Get Them at Your Dealers

PRESCOTT'S REED MANUFACTURING CO., 1442 Belmont Ave., Chicago, Ill.





Adler Music Co.

MUSICAL INSTRUMENTS
MUSIC STUDIOS
ADLER BUILDING

126 West 46th St., New York 19, N. Y.

Tel: LU 2-1457

Authorized Agents for:

LEEDY — OLDS BUFFET — BLESSING — WFL
AMRAWCO DRUMHEADS — A. ZILDJIAN CYMBALS
SYMMETRICUT REEDS — GIBSON STRINGS
NATIONAL GUITARS — KAY BASSES
VEGA TRUMPETS and VEGA GUITARS

Complete Line of Accessories — Mail Orders Promptly Filled

AND IN OUR PRIVATE MUSIC STUDIOS

AMERICAS FINEST TEACHERS

Billy Bauer—Guitar
Morton Bullman—Trombone
Arnold Fishkin—Bass Violin
Jay Goldberg—Timbali
Dave Gusikoff—Tympani
Gordon Heiderich—Drums
Danny Hurd—
Piano, Arranging, Composition
Irv Kluger—Drums

Phil Kraus—
Vibraphone, Xylophone, Marimba
John La Porta—Sax & Clarinet
Humberto Morales—Timbali
Terry Snyder—
Vibraphone, Xylophone, Marimba
Charles Tappan—Drums
Murray Williams—Sax & Clarinet
Charles Zimmerman—Trumpet

Seasons Greetings



GEO. BARNES MODERN GUITAR METHOD

Radio's foremost modern guitarist explains his terrific style. A method teaching the Electric Spanish Guitar as a SOLO instrument. No chord studies, since string technique only. 3 main studies. Fingering — Picking — Tone. Not for beginners. Price \$1.50 postpaid

WM. J. SMITH MUSIC CO., Inc.
264 W. 31st Street Dept. C-1 New York 1, N. Y.

What Every R. C.*
Should Know!

Actone

TRANSCRIPTION NEEDLE
100% SHADOWGRAPHED

Many a *Record Collector already knows that Actone Needles are best for valuable records. Each Actone is Shadowgraphed to insure that its point is perfect. These perfect points mean clear, undistorted tone... and a minimum of record wear and surface noise. Actones are used by radio stations and transcription companies... and by wise Record Collectors everywhere!

A Product of

Bagshaw

Famous for Fine Needles
Since 1892

Note: In the Shadowgraph Process, each needle is magnified 200 times and shadowed against a scaled outline of a perfect point. If it deviates more than a tolerance of from .0002 to .0015 inches, it is discarded.

H. W. ACTON CO., INC.

370 Seventh Avenue, New York 1, N. Y.

letters
to the Editors

herd fans respond
to tharalson's columbia plea

Let's all get behind Brother Tharalson's suggestion to persuade Columbia Records to release the 1944-46 Herd waxings now catching dust on the shelves.

We all know that the Herd, prior to its folding in December '46, was the greatest musical aggregation in jazzdom, what with its components, namely Flip, Bill, Norvo, Woody, Berman, to mention a few.

Norvo was quoted as saying in January, 1947, that some sides the band had made in Columbia's new Chicago studios had been the best he had ever heard put on wax. What with Ralph Burns' *Lady McGowan's Dream* and *Summer Sequence*, those reissues would be cheered by the vast Herd following.

JOE PARKNAVY

Duquesne, Pa.

Bought the METRONOME magazine—November issue. One of the most interesting Letters to the Editors was that written by Bob Tharalson. After reading his letter—regarding a petition to force Columbia to release the guarded Herman masters of his '44-'46 Herd—a group of avid Herman doters around the neighborhood decided to draw up this petition-like letter in the hope that others will take up the almighty pen and snowball this growing movement into such avalanche proportions that stingy Columbia will realize the vast demand for Herd-hungry collectors and give them to the public, where, I might add, they belong. The records would look good in album form. I hear that Columbia has enough hidden Herman Herd masters to make four albums—each containing four records.

However, it is entirely up to us—the great Herd's audience—to get started... Please, somebody do something. To get the movement away and underfoot, we the undersigned wish to add our names to Bob Tharalson's and the unsigned thousands, for the "cause".

MIKE NADER	JOE RICE	TODD PETERSEN
NANCY LA HOOD	JANE CHANE	MARIANNA DELISLE
BETTY NACEL	BOB FORTRESS	MARC BLAIR
MARY KING	ZACK BARIEN	

Detroit, Mich.

FACTS and SECRETS

"FOR PROPER WIND INSTRUMENT PLAYING"
A Small Booklet (No Music) Copyright 1945 — Price \$15.00
Presents practical examples for the immediate developing of the breathing center (or diaphragm muscle the reed,) and direct coordination with the various vibrating factors (or the lips, the reed mouthpiece contact, and the larynx.) Simple truths for training the ear, the tongue, developing natural tone quality and register and increasing breathing capacity. Very high credentials.
MAX (LARGO) TAUB
358 WEST 46th STREET NEW YORK 19, N. Y.

MUSIC WRITERS

Arrangers **MUSIC WRITING FOUNTAIN PEN** Copyists
Two Point or Three Point Style — 14 Kt. Solid Gold Point
No Dipping — Speedy — Uniform Writing
Regular Model \$3.85 — Deluxe Model \$5.00
DUOCRAFT MUSIC WRITING INK
Free Flowing — Permanent Black
The Finest Ink Obtainable for the Purpose
2 oz. Size 25c, Half Pint 90c, Pint \$1.65, Quart \$2.75
If Your Dealer Cannot Supply You—Write Direct
2065-M Menahan St. THE DUO-CRAFT CO. Brooklyn 27, N. Y.



Seasons Greetings

FROM

SANSONE

"World's Largest French Horn House"
All Sansone instruments manufactured under the personal supervision of LORENZO SANSONE

West Coast Branch
Sansone Music Center 5902 Sunset Blvd.
Hollywood 28, California
N.Y. Office: 1658 Broadway New York City

Teachers directory

BOSTON, MASSACHUSETTS

Charles Alden

★ *Drum Instruction* ★

SWING . . RUDIMENTS . . TECHNIQUE . . PHRASING

12 Huntington Ave.

Studio: KEmore 6-3914

Boston, Massachusetts

Res. GENEVA 6-4025

Phil Saltman School of Modern Music



2 & 3-yr. Diploma Courses in Popular Music with Classical Background. 15th-year. Co-ed. Day-Evening. Faculty of Experienced Professionals. PIANO, VOICE: Band, Chorus, Broadcasts, Laboratories in Song Writing, Arranging, Radio Production, Musical Theatre (3 annual musicals), Teaching.

(TIME Magazine: "Phil Saltman—Pioneer in modern teaching methods.")

APPROVED FOR VETERANS

Write Registrar for Catalog - 284 Commonwealth Ave., Boston 15, Mass.

Branches in Lynn, Wellesley, Worcester, Providence

CHICAGO, ILL.

Jack Weldon TEACHER OF SAXOPHONE-CLARINET

For Appointment: Tel. WEL 0388 Studio: 442 Lyon & Healy Bldg., Chicago

GEORGE ALLEN

MODERN — GUITAR — INSTRUCTION

• Rhythm Guitar, Tone, Modern Chord Progressions and Single String Note Reading.

• Individual Lessons By Mail

STUDIOS: 442 Lyon & Healy Bldg., Chicago Phone—WELLINGTON 0388

LOUISVILLE, KY.

STUDIO OF

Instruction on

A. J. GIANCOLA

PIANO, HARMONY & ARRANGING

Wind & String Instruments

2131 W. Oak Street, Louisville, Ky.

NEW YORK, N. Y.

INSTRUCTION ON **TIMBALES**

BY

JAY GOLDBERG

Formerly with: Noro Morales; Frank Marti Samba Band; Eric Madriquera and Louis Del Campo

ALL LATIN-AMERICAN RHYTHMS

Studio: Adler Bldg. 136 West 46th St., N. Y. C. LU 2-1457

STAN FISHELSON

featured with WOODY HERMAN is a trumpet student of

CHARLES COLIN

111-A WEST 48th ST. NEW YORK CITY Telephone: Circle 5-5167

STUDY

Sound: Section Blend: Style

WITH

George M. Karpell

SAXOPHONE-CLARINET-FLUTE-BASS CLARINET

CALL: COLUMBUS 5-7809 or Circle 7-5314

CARNEGIE HALL ANNEX 152 W. 57th St., N. Y. C. SUITE 2W

• MODERN DRUM INSTRUCTION •

BILL MARTIN

"Latin-American Drumming" Associated With Antone-Lusetti Studio 1585 Broadway, New York City — Room 304 CO. 5-8866



A BILL WEST STUDENT

Sonny Jgoe

now featured with

Benny Goodman

DRUM INSTRUCTION



WHITE WAY Studios

1587 BROADWAY • N. Y. C.

Circle 6-1184 Circle 5-7443

LEWIS

ARFINE

TEACHER OF

SAXOPHONE & CLARINET

117 West 48th Street

Phone CI 5-6836

New York City

Top Arrangers Say Study with

CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.

A few of the hundreds of arrangers who studied with Otto Cesana:

Arranger—	Far—
Van Alexander.....	Lionel Hampton
Leonard Love.....	Dean Hudson
Herb Quigley.....	Andre Kostelanetz
Alvino Rey.....	Alvino Rey
Turk Van Lake.....	Charlie Barnet
Buddy Weed.....	Paul Whiteman



★ ★ ★ Now Available ★ ★ ★

Vaicing the MODERN DANCE ORCHESTRA (150 Examples).....	\$4.00
Course in Modern Harmony (Complete).....	3.00
Course in Modern Dance Arranging (Complete).....	2.00
Course in Modern Counterpoint (Complete).....	3.00

OTTO CESANA 29 W. 57th St., New York 19, N. Y. Plaza 5-1250

MODERN DRUM INSTRUCTION

READING — RUDIMENTS — LATIN RHYTHMS

"CASEY" CASINO

783 BROADWAY N. Y. Studio Phone GRamercy 7-4534

(Opp. Wanamakers)

NEW YORK CITY Brooklyn Studio Phone BEaconhurst 6-4587

HENRY ADLER System
Authorized Instructor

Gordon Heiderich

DRUM INSTRUCTION FOR THE STUDENT AND PROFESSIONAL Adler Bldg. 136 W. 46th St., New York 19, N. Y. Phone: LU 2-1457

WALTER "FOOTS" THOMAS
SAXOPHONE STUDIO

Special Instructions In AD LIB — IMPROVISATION — TONE-TECHNIQUE COACHING SAX SECTIONS

Studio: 117 West 48th St., New York 19, N. Y. Tel. PL. 7-0970

MIKE SHELBY

Piano

Formerly with Vaughan Monroe

TED REED

Advanced & Show Drumming

Formerly with Don Bestor

All Instruments Taught

HARTNETT MUSIC STUDIOS

1585 Broadway (48th St.)

New York City

Circle 6-5370

APPROVED FOR VETS

Modern Rehearsal Studios Available

NEW YORK, N. Y.

FRED STEELE — VOICE TEACHER

Former network and recording artist—Now teaching America's leading radio, cafe and dance-band vocalists. Also Teacher of Advanced Voice at Boston's famed New England Conservatory of Music—Popular Department

Studio: 1650 BROADWAY NEW YORK CITY Room 307 CI 6-8623

CHARLES LAVERNE
TEACHER OF
MODERN GUITAR

CHARLES M. D'ALEO
ORIGINAL COURSES IN
MUSIC WRITING

FLATBUSH MUSIC CENTER, Inc.

850 FLATBUSH AVE., BROOKLYN, N. Y.

Phones: BU 4-8617 and BU 4-3535

TOM TIMOTHY

• HARMONY — COUNTERPOINT — COMPOSITION •

ARRANGING FOR THE MODERN ORCHESTRA

117 West 48th St. Suite 41, Phone Circle 5-4293 New York City

APPROVED FOR VETERANS

MUSIC STUDIOS

ANTHONY

PETER A.

ANTONE & LUISETTI

GUITAR

SAX

TENOR
BANJO

CLARINET

MANDOLIN

FLUTE

Strand Theatre Building — Suite 304

1585 Broadway & 48th St., New York City Phone: COLUMBUS 5-9866



GUITAR INSTRUCTION by HY WHITE

(formerly with Woody Herman, Major Networks & Record Companies)

Beginners or Professionals . . . Studio or by Mail

Write, Wire or Phone for Information

HY WHITE STUDIO, 120 W. 48th St., N.Y. C. Phone PLaza 7-2293



HENRY ADLER

DRUM INSTRUCTION

FOR THE STUDENT AND PROFESSIONAL

Complete Line of Musical Instruments and Accessories

STUDIO: ADLER BLDG.

136 West 46th St., New York City 19. Phone LU 2-1457

ANTHONY

CECERE

"TONE PHRASING ARTIST"

CLARINET-SAXOPHONE

40-10 National Ave. (At 103rd St.) HA 4-6423 Corona Plaza, L. I.

ARRANGERS

VOICING BY ACOUSTICS — COMPLETE — \$1

For private, class or correspondence instruction write, wire or phone

MAURY DEUTSCH

153 W. 57th St., N. Y., N. Y. (opposite Carnegie Hall) Circle 6-5568

NEW YORK, N. Y.

LEARN TO PLAY

— the Professional way! —

MIKE SHIPS

... Top Bandsman

now teaching **SAX & CLARINET**

TONE, TECHNIQUE, TRANSPOSITION AND SIGHT READING:

Formerly with Gustave Haenschen, Dr. Frank Black, Don Voorhees, Tommy Dorsey, Glenn Miller, Benny Goodman.

STUDIO... 1166 SIXTH AVENUE (near 45th St.)

ALLEN HANLON

... Top Bandsman

now teaching **GUITAR**

MODERN CHORD PROGRESSIONS, SINGLE STRING TECHNIQUE:

Formerly with Red Norvo, Adrian Rollini Trio, Claude Thornhill, Perry Como, Kate Smith, N.B.C. Television.

STUDIO... 1166 SIXTH AVENUE (near 45th St.)

JOE SHEPHERD

(JOE PECORARO)

... Top Bandsman

now teaching **SAX & CLARINET**

VIBRATO CONTROL, SIGHT READING, TONE DEVELOPING:

Formerly with Clyde Doerr, Pancho Orchestra, Ben Selvin, National Broadcasting Co., Victor, Columbia and Decca Recordings.

STUDIO... 1166 SIXTH AVENUE (near 45th St.)

JOE PACE

... Top Bandsman

now teaching **TRUMPET**

MODERN HOT PLAYING, NON PRESSURE TECHNIQUE:

Formerly with Tommy Tucker, Louis Prima, Orrin Tucker, Radio and Recording artist.

STUDIO... 1166 SIXTH AVENUE (near 45th St.)



HARRY BERKEN

TRUMPET CONSULTANT

AND

RENOWNED TRUMPET TEACHER

Consultations Invited

NEW YORK STUDIO BROOKLYN STUDIO

113 West 48th St.

1014 Flatbush Ave.

CI 5-6226

IN 2-4881 or ES 3-7986

TED

GREENBERG STUDIO

TEACHING

CLARINET — SAXOPHONE — BASS CLARINET

74 West 50th Street

Telephone: COLUMBIA 5-7694

Radio City, New York, N. Y.

PHIL KRAUS

Instruction in

VIBRAPHONE — MARIMBA — XYLOPHONE

Studio: Adler Bldg.

Formerly Staff WNEW, Radio Recording Artist

136 West 46th St.

Phone: LU 2-1457

New York City 19, N. Y.

ANDY BROWN — ADOLPHUS (DOC) CHEATHAM

SAXOPHONE

Instructions in

TRUMPET

CLARINET

Former Members of Cab Calloway

Eddie Heywood Orch.

Special care taken in the training for good musicianship. Elementary, Advanced, Ad-Lib playing. Send for "Ad-Lib Studies" Book I, 14 Ear training choruses: "Ad-Lib Studies" Book II, Chord chart, Swing exercises in chord reading. Hints on Bebop.

117 W. 48th Street

New York 19, N. Y.

Phone CI 5-5123

NEW YORK, N. Y.

Our 50th Year **JAMES A. BROKENSHIRE** Our 50th Year
 Authorized Teacher of the
SCHILLINGER SYSTEM

Day & Eve. Classes — Single Subjects or Complete Courses
 Register NOW for Classes Starting Jan. 24th

All Instruments Taught

HARTNETT MUSIC STUDIOS

1585 Broadway (48th St.) New York City Circle 6-5370
 APPROVED FOR VETS Modern Rehearsal Studios Available

LEARN TO ARRANGE

You can learn to arrange the way recommended by top-flight arrangers by studying the SY OLIVER - DICK JACOBS system of MODERN APPLIED ARRANGING. This step by step course teaches you to arrange by arranging. You learn how to use all of the devices used by the leading arrangers. Instruction available through personal lessons or by mail.

Call, write or phone for full information and free chord chart.
DICK JACOBS — SY OLIVER
 1619 Broadway (11th floor) — New York 19, N. Y. — Circle 7-2900

ERNIE ROYAL

featured with **WOODY HERMAN** is a trumpet student of **CHARLES COLIN**

111-A WEST 48th ST. NEW YORK CITY Telephone: Circle 5-5167

Dick Dia

Radio and Recording Artist
 — TEACHER OF —

PLECTRUM & FINGER-STYLE GUITAR

VICTORIA THEATRE BLDG. Room 610 1545 Broadway, N. Y. C.
 Phones: CO 5-8926 and SC 4-1931

ARRANGING — FRANK IZZO — COMPOSITION
 — MODERN —

HARMONY — PIANO
 "A Short Cut"

Studio 1585 Broadway Columbus 5-9866 ● COUNTERPOINT ● Studio Bensonhurst 6-4899
 Strand Theatre Bldg. Suite 304

PHILADELPHIA, PA.

CLARENCE COX

Authorized Teacher of the
SCHILLINGER SYSTEM

of Arranging and Composition

Regional Representative in Philadelphia

1613 Spruce Street PE. 5-7301

HENRY ADLER System
 Authorized Instructor

**TOLLIN & WELCH
 DRUM & MUSIC STUDIO'S**

INSTRUCTION IN ARRANGING, VOICE, AND ALL MUSICAL INSTRUMENTS BY PROGRESSIVE NAME BAND MUSICIANS

Musical Instruments —:— Repairs —:— Accessories
 1011 Chestnut St., Philadelphia, Pa. Phone Walnut 2-2331

ORCHESTRATIONS

Write for FREE BULLETIN listing current and standard hits:

also Orkettes for three to nine pieces.

ORCHESTRATION SELLING SERVICE

Dept. C, 1270 Avenue of the Americas New York 20, N. Y.

TROMBONE SOLOS Personally Recorded by

JAROSLAV "JERRY" CIMERA America's Foremost
 and ERNEST PECHIN'S RECORDED Trombone Artist
 and Teacher
 Double and Triple Tongue Course for Cornet and Trumpet
 Solo Recording By E. Pechin and Carroll Martin
 Trombone Solos Recorded by Cimeras's Star Pupils
 Write for Free Folder
 JERRY CIMERA, 819 Home Ave., Dept. ME, Oak Park, Ill.

SEND FOR FREE LITERATURE ON HOW

● **WIND-INSTRUMENT PLAYING** ●
 difficulties can be eliminated no matter how extreme they may be
 how ones playing can be greatly improved. Information Mailed to

● **OUT-OF-TOWNERS** ●
 On How They Can Adopt the Grupp System of Natural Playing.

GRUPP STUDIOS

117 SEVENTH AVE., NEW YORK CITY, TEL. CIRCLE 5-6796

DRUMMERS

COVER YOUR DRUMS WITH THE NEW VE-ALOID PEARL

White Marine — Black — Red — Blue

KITS FOR ALL DRUMS

See Your Dealer or Write

VE LOBS

DEPT. 7 — 559 KINGS HIGHWAY
 BROOKLYN 23, N. Y.

Write to **JOE ALLARD** — 71 W. 50th St., New York 20, N. Y. C. for

SOMETHING NEW for SAXOPHONE

● Three octave-scales and chords
 ● A two octave range in any scale
 ● Twelve scales in every key
 ● Fingering above (high F)
 ● Unusual chords

\$3.00

"LaVELLE" CUSTOM-BUILT MOUTHPIECES

For ALL brass instruments. All types suitable for any class of work.
 We also feature Special Models used and endorsed by

"DIZZY GILLESPIE", "ROY ELDRIDGE", "RANDY BROOKS",
 "JACK TEAGARDEN", "JUAN TIZOL",

and many other top men. Information mailed upon request.

RONALD H. LaVELLE 441 Sixth Ave., Pittsburgh 19, Pa

ARLINGTON ACADEMY OF MUSIC

"The School of the East for Intensive Professional Music Training"
 Full and part time courses in theoretical subjects and all instruments

FACULTY OF MODERN MUSIC ARTISTS

Special correspondence course in Arranging
 Mid-year term starts January 31, 1949

*Approved for Veterans

General School and Offices "Intown Studio"
 386 Mass. Ave., Arlington, Mass. 209 Mass. Ave., Boston, Mass.

If You Play
BASS · GUITAR · PIANO · DRUMS
CHUBBY JACKSON
 original interpretations for
RHYTHM SECTION

Includes
 TEMPTATION NOW SOON
 CHARMAINE DON'T BE THAT WAY
 and 6 others

ROBBINS MUSIC CORPORATION · 709 SEVENTH AVENUE · NEW YORK 19, N. Y.

THERE ARE \$\$ IN THE MUSIC FIELD



Our home study course will put you in a position to obtain outstanding positions in orchestras, bands, schools, churches, on radio programs — wherever music is used — at incomes that attract. Check subject and mail for our free catalog and illustrated lessons.

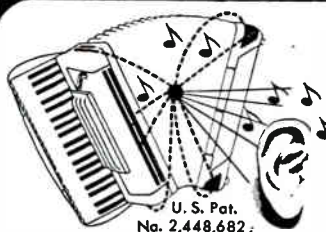
UNIVERSITY EXTENSION CONSERVATORY

Dept. A-657, 28 E. Jackson Blvd., Chicago 4, Ill.

<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Dance Band Arranging	<input type="checkbox"/> Guitar
<input type="checkbox"/> Piano, Student's Course	<input type="checkbox"/> History & Analysis of Music	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Public School Mus. — Beginner's	<input type="checkbox"/> Cornet—Trumpet	<input type="checkbox"/> Voice
<input type="checkbox"/> Public School Mus. — Supervisor's	<input type="checkbox"/> Professional Cornet-Trumpet	<input type="checkbox"/> Clarinet
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Harmony	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Ear Training & Sight Singing	<input type="checkbox"/> Violin	<input type="checkbox"/> Double Bass
<input type="checkbox"/> Choral Conducting		

Name.....
 Street No..... City..... State.....
 Have you studied Harmony?.....
 Would you like to earn the Degree of Bachelor of Music?..... Age.....

DIRECTONE DOMINATES THE ACCORDION MARKET
... only two years after its introduction!



Exclusive feature of
PANCORDION
AND
CRUCIANELLI
ACCORDIONS

120-bass models as low as \$310.
PANCORDION, INC.
Robert Pancotti, Pres. Archie Pancotti, Vice-Pres.
38-10 29th St., Long Island City 1, N. Y.

U. S. Pat.
No. 2,448,682,
patented Italy and Germany
Write for illustrated catalog.

Dealers supplied thru ERNEST DEFFNER 461 Eighth Avenue, New York 1, N. Y.

CHORDS
FOR THE
GUITAR

CHORDS FOR GUITAR By Geo. Roberts
Note and Diagram System

Major and minor chords and progressions in all keys. Modern orchestral chords "movable forms" of the 6th, 7th, 9th, 11th, 13th, 7thb5, 7th#5, etc., 6 string chords all forms. Breaks, Studies in modern accomp. Transposition chart. Most complete and modern book of its kind published. Price 75c Postpaid

WM. J. SMITH MUSIC CO., Inc.
254 W. 31st St., Dept. C1 New York 1, N. Y.

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC BY ANY PROCESS
EST. 1876 ESTIMATES GLADLY FURNISHED
THE OTTO CINCINNATI **ZIMMERMAN & SON CO. INC.** OHIO

ELECTRIC GUITARS



BONDED BY
20 YEARS OF
AMPLIFYING
EXPERIENCE



VALCO MFG. CO.
4700 W. WALTON - CHICAGO 51, ILL.

BENNY GOODMAN
Rhythm Hits
For Clarinet
WITH PIANO ACCOMPANIMENT

Contents
Tiger Rag Taking A Chance On Love
One O'Clock Jump The Wang Wang Blues
Don't Be That Way Vibraphone Blues
Stompin' At The Savoy Sing, Sing, Sing
The Darktown Strutters' Ball Whispering

Price \$1.25

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, N. Y. 19

MUSICAL INSTRUMENTS

HUNDREDS—Rebuilt and New—Money Back Guarantee—10 DAY TRIAL
Prompt Mail Order Service — Ship Anywhere

King Alto Sax, Rebuilt.....\$120.00	2 1/2 Octave Vibe, New.....\$195.00
Conn Clarinet, Rebuilt..... 135.00	Conn Bar. Sax, Rebuilt..... 175.00
Buescher Tenor Sax, Rebuilt 150.00	Loree Oboe, Rebuilt..... 325.00

Also available: Recording Bases, Bass Violins, Oboes, Flutes, Picolos, Sousaphones, French Horns, Bassoons, Celestes, Ludwig Drums, Zildjian Cymbals. Free Bargain List-Catalog. Highest trade-in or cash allowance for old instruments.

MEYER'S MUSICAL EXCHANGE CO., 454-K Michigan, Detroit 26, Mich.

ah, sweet melody of bop!

from kenton to condon,
from louis to diz,
in benny's new stab
at the blindfolding biz

by leonard feather

IN BENNY'S FIRST blindfold test, last month, he reviewed records from New Orleans (Bechet) through swing (Tommy Dorsey) to bop (Tad Dameron, Woody), with several other items that didn't fall into any one category.

My impression that Benny was gradually veering toward a more modern attitude was confirmed with the second set of records, but you still can't pigeonhole him as a bopper, a Fig, or even a fence-straddler. Not having heard his new band at this writing, I don't want to jump to any conclusions, but it seems highly probable that his reactions to the music of others will be reflected in a wide variety of styles in the performances of his own organization. Anyway, here's what Benny had to say in his second blindfold test, according to the evidence of a very honest tape-recording machine.

the records

1. This one I know all about! You don't have to play it . . . I like Jimmy, I like the way he plays very much. It's a good novel piece, and the clarinet playing's excellent. The performance is fine; I don't really like the piece particularly, but I think he does it very well. Jungle piece, isn't it, or something? Well, I'd give it four stars anyway—for Jimmy.

2. (No comment until piano solo) . . . It's Jess-eca! . . . Well, that's good Dixieland isn't it—who's that, Vernon Brown? . . . I don't know who's playing trumpet . . . well, first of all, was this made recently? I think that's got a lot to do with it, don't you? Well, Jess has always been one of my favorite piano players . . . I don't know the clarinet player . . . Brown or Lou McGarity on trombone—they're both more or less from the same school . . . don't recognize the drummer; rhythm section's kind of —well, fair; I think it sounds a little dated. Solos not particularly inspired. I haven't heard very much Dixieland lately—unless you call Louis Dixieland; he's wonderful, but it's awful hard to categorize . . . The particular fellows on the record we just heard, I've heard 'em all play better solos. One star.

3. Huh, that's good! That sounds like Dizzy and Charlie, and probably Al Haig, eh? That's a very good record, and it's one of the cleaner ones, too—good execution. I don't like that little *quack-quack-quack-quack*—you know, the introduction and coda. I like when they get into the solos. The theme is good though—in fact, almost the whole thing is, as far as I'm concerned, but who am I to say? The main thing is, there's some very fluent, interesting playing there. Isn't that an old record?

LIFTON CASES FEATURE

THE GREAT ARTISTS ENDORSE THE



3 PLY VENEER THROUGHOUT

INSTRUMENT CASES

THE LIFTON MFG. CORPORATION

18 WEST 18th ST. NEW YORK 11, N.Y.



Just about the time he made *Salt Peanuts*, huh? That must have been a good session. For playing and so forth, I'd give that four stars.

4. I've never heard that before. It's very well played . . . it sounds to me more or less like some kind of music for—er—well—dancing, I guess. Not to dance to, I mean—some kind of, well, some kind of exotic dancing, you know . . . I don't think the composition is . . . er . . . well, the composition is fair. Would I call it jazz? No, certainly not. Progressive? Gee, I don't think it is progressive, I don't know what that word means! I think it's a fair composition, period. Probably Kenton, isn't it? Couple of stars. Is that Petey Rugolo's? In the album? Yeah.

5. I like it. I like that very much! I like the piece, and I like the way he played it . . . I haven't any idea who it is. I think he's got a sense of humor, and he's got some good things in

records reviewed by benny

Following are the records on which the King passed sentence. He was given no information about the records, or the artists performing on them, either before or during the playing.

1. Duke Ellington. *Air Conditioned Jungle* (Columbia). Comp. Ellington. Jimmy Hamilton, clarinet.
2. Eddie Condon. *Lady Be Good* (Decca, from Gershwin album). Maxie Kaminsky, trumpet; Joe Dixon, clarinet; Lou McGarity, trombone; Jess Stacy, piano; Condon, guitar; Jack Lesberg, bass; Johnny Blowers, drums. Recorded June, 1945.
3. Dizzy Gillespie. *Shaw Nuff* (Musicraft). Gillespie, trumpet; Charlie Parker, alto; Al Haig, piano. Recorded May, 1945 (same session as *Salt Peanuts*.)
4. Stan Kenton. *Monotony* (Capitol). Comp. Kenton-Rugolo. Arr. Pete Rugolo.
5. Thelonious Monk. *Off Minor* (Blue Note.) Monk, piano.
6. Boyd Raeburn. *Prelude to the Dawn* (Jewel). Arr. Johnny Richards. Wilbur Schwartz, alto.
7. Louis Armstrong. *A Song Was Born* (Victor). Armstrong, trumpet & vocal; Jack Teagarden, trombone and vocal; Barney Bigard, clarinet.

JANUARY, 1949

NEW!

HI-SPEED
ADJUSTING
BALLBEARING
NEVER SLIP
NEVER KINK

Made in Five Colors
RED - BLACK - WHITE
BLUE-TRANSPARENT

THE SAX SLING YOU
WILL FIND IN MOST OF
THE TOP NAME BANDS.

FIN-DER SAX-SLING
AT ALL GOOD DEALERS
or order direct
FIN-DERS 1255 4th AVENUE
SAN DIEGO 1, CALIFORNIA

\$1.00

Make Instruments Last Longer
with **HOLTON ELECTRIC OIL**

Dependable lubrication reduces wear . . . prevents corrosion
keeps action light and responsive. Use the Electric Oil that matches
the high standards of the HOLTON instrument line. Buy it from your
music dealer—with plain cap, 25 cents; with drop applicator, 30 cents.



FRANK HOLTON & CO. ELKHORN, WIS.

names that identify the world's leading
musical products appear month after
month in **METRONOME**



GEO. BARNES GUITAR STYLES

12 hot single string solos in folio form, styled by
Geo. Barnes, famous radio and recording artist. Solo
with piano acc. and chord symbols for guitar acc.
Contents include . . . London Bridgework, Anitra's
Dance, Easy To Miss, Dark Eyes, A Good Night for
Murder.

Price \$1.25 Postpaid
WM. J. SMITH MUSIC CO., Inc.
254 West 31st Street Dept. C1 New York 1, N. Y.

Write
Today
For Our
FREE

RECORD CATALOG

THE RECORD CENTER

2217 E. Miss. — Denver, Colo.

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements
of "hot" breaks, choruses, obbligatos, embellishments, figurations, blue
notes, whole tones, neighboring notes, etc.

Modern Dance Arranging
Duets, trios, quartettes and ensembles—special choruses—modulating to other
keys—suspensions—anticipations—organ points—color effects—swings
backgrounds—write today.

ELMER B. FUCHS

Brooklyn 26, N. Y.

HIGHEST RATED  IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS
ESTIMATES GLADLY FURNISHED - ANY PUBLISHER OUR REFERENCE

Kayner
DALHEIM & CO.

2024 W. LAKE ST. CHICAGO 12, ILLINOIS

MAIN STEM

Wishes all its Loyal Supporters
A Happy and Prosperous New Year

FREE (FOR MAIL ORDERS ONLY) FREE
(1) DIVIDEND WITH EACH ORDER OVER \$5
(2) PACKAGE NEEDLES WITH EVERY ORDER
FREE FREE

<input type="checkbox"/> Bird		<input type="checkbox"/> Jack Diaval; Groovin' High... 1.05
<input type="checkbox"/> Embraceable You \$1.05		<input type="checkbox"/> G. Ammons; Sugar Coated... .79
<input type="checkbox"/> Parker's Mood 1.05		<input type="checkbox"/> A. Cobb; Running with "Ray"... .79
<input type="checkbox"/> Ornithology 1.05		<input type="checkbox"/> Heard-Wardell; Olopa79
<input type="checkbox"/> Ko Ko 1.05		<input type="checkbox"/> Sir Charles; Strange Hour79
<input type="checkbox"/> Tiny's Tempo 1.05		<input type="checkbox"/> Sir Charles; Blue Mon.79
<input type="checkbox"/> Now's the Time 1.05		<input type="checkbox"/> Caravan79
<input type="checkbox"/> Lover Man 1.05		<input type="checkbox"/> S. Hasselgard; Swedish Pastry .79
<input type="checkbox"/> Don't Blame Me 1.05		<input type="checkbox"/> S. Hasselgard; Sweet and79
<input type="checkbox"/> Yardbird Suite 1.05		<input type="checkbox"/> Hot Club of France; Tokyo 1.05
<input type="checkbox"/> Reelin' at Camarillo 1.05		<input type="checkbox"/> Diz-McGhee; Weeping Willie. 1.05
<input type="checkbox"/> Stupendous 1.05		<input type="checkbox"/> Chubby Jackson; Boompie79
<input type="checkbox"/> Bird Lora 1.05		<input type="checkbox"/> Chubby Jackson; Crown Pilots .79
<input type="checkbox"/> Bird's Nest 1.05		<input type="checkbox"/> Jackson; Begin the Beguine (Impt.) 1.75
<input type="checkbox"/> Cheers 1.05		<input type="checkbox"/> Dodo-R. Linn-Norvo; Bop!79
<input type="checkbox"/> Thriving from a Biff 1.05		<input type="checkbox"/> T. Dameron; The Chase 1.15
<input type="checkbox"/> After You're Gone 1.05		<input type="checkbox"/> Flip-McGhee; Zanz Blue.79
<input type="checkbox"/> Donna Lee 1.05		<input type="checkbox"/> Flip-McGhee; Cool79
<input type="checkbox"/> Dewey Square 1.05		<input type="checkbox"/> G. Krupa; How High the Moon .79
<input type="checkbox"/> Takin' Off79		<input type="checkbox"/> W. Herman; The Goo' and I79
<input type="checkbox"/> The Street Beat79		<input type="checkbox"/> W. Herman; Basie's Basement .79
<input type="checkbox"/> Minor Walk79		<input type="checkbox"/> W. Herman; Four Brothers79
<input type="checkbox"/> Manteca79		<input type="checkbox"/> W. Herman; Keen and Peachy .79
<input type="checkbox"/> Two Bass Hit79		<input type="checkbox"/> Les Brown; Love to Keep79
<input type="checkbox"/> Oop pop a da79		<input type="checkbox"/> Me Warm79
<input type="checkbox"/> Ool ya koo79		<input type="checkbox"/> Phil Moore; Cornucopia 1.05
<input type="checkbox"/> One Bass Hit79		<input type="checkbox"/> P. Moore; Concerto for Trombone 1.57
<input type="checkbox"/> Shaw Nuff (sextet)79		<input type="checkbox"/> L. Young; Shiek of Araby79
<input type="checkbox"/> Confirmation 1.05		<input type="checkbox"/> Jimmy Jones; Clair de Lune 1.05
<input type="checkbox"/> Can't Get Started79		<input type="checkbox"/> Jimmy Jones; 5 O'Clock Drag 1.05
<input type="checkbox"/> Bebop79		<input type="checkbox"/> Don Byas; These Foolish Things79
<input type="checkbox"/> Good Dues Blues79		<input type="checkbox"/> Don Byas; Stormy Weather... 1.05
<input type="checkbox"/> Ray's Idea79		<input type="checkbox"/> Earl Bostic; 845 Stamp79
<input type="checkbox"/> Dizzy Atmosphere (sextet)79		<input type="checkbox"/> Earl Bostic; Temptation79
<input type="checkbox"/> Oo bop sh bop 1.05		<input type="checkbox"/> Earl Bostic; Where or When. .79
<input type="checkbox"/> Dynamo A 1.05		<input type="checkbox"/> McChese-Edwards; Lifestream. .79
<input type="checkbox"/> Diggin' for Diz 1.05		<input type="checkbox"/> McChese-Edwards; Intersection .79
<input type="checkbox"/> Cherokee 1.05		<input type="checkbox"/> E. Robinson; Free and Equal Blues 1.58
<input type="checkbox"/> Dix and Bird		<input type="checkbox"/> Robinson; Talking Atom Blues 1.58
<input type="checkbox"/> Congo Blues (with Flip) ... 1.60		<input type="checkbox"/> Chu Berry; Ghost of a Chance .79
<input type="checkbox"/> Hallelujah (with Flip) 1.60		<input type="checkbox"/> A. Blakey; Bop Alley 1.05
<input type="checkbox"/> Sweet Georgia Brown 1.35		<input type="checkbox"/> Hagood-Monk; I Should Care .79
<input type="checkbox"/> Mean To Me (vocal Sarah) .79		<input type="checkbox"/> D. Gordon; Rosetta 1.31
<input type="checkbox"/> East of the Sun (vocal Sarah) .79		<input type="checkbox"/> W. Gray; Matter and Mind79
<input type="checkbox"/> That's the Blues79		<input type="checkbox"/> Five Bops; Hot Halvah79
<input type="checkbox"/> 4-F Blues79		<input type="checkbox"/> I. Jacquet; Just You Just Me .79
<input type="checkbox"/> Charlie Ventura		<input type="checkbox"/> A. Eager; Jane's Bounce 1.05
<input type="checkbox"/> Tammy's Dream 1.05		<input type="checkbox"/> Sonny Stitt; Stardust79
<input type="checkbox"/> Forever Blowing Bubbles79		<input type="checkbox"/> Sonny Stitt; Lion's Roar79
<input type="checkbox"/> East of Suez79		<input type="checkbox"/> Wardell Gray; Bopera part 2 .79
<input type="checkbox"/> Euphoria79		<input type="checkbox"/> Dex. Gordon; Bopera part 5... .79
<input type="checkbox"/> Synthesis (with Harris)79		
<input type="checkbox"/> Eleven Sixty (with Winding) .79		
<input type="checkbox"/> Moon Nocturne (with Heftl) .79		
<input type="checkbox"/> Jack Pot79		
<input type="checkbox"/> C Y Jam 1.05		
<input type="checkbox"/> C Y Juop 1.05		
<input type="checkbox"/> Tea for Two 1.05		
<input type="checkbox"/> How High the Moon79		
<input type="checkbox"/> What is This Thing 1.57		
<input type="checkbox"/> I'm in the Mood for Love... 1.57		
<input type="checkbox"/> The Man I Love 1.57		
<input type="checkbox"/> S'Wonderful 1.57		
<input type="checkbox"/> Stomping at the Savoy 1.35		
<input type="checkbox"/> Misirlou79		
<input type="checkbox"/> Body and Soul—2 parts... .79		
<input type="checkbox"/> Bill Harris		
<input type="checkbox"/> Crying Sands79		
<input type="checkbox"/> Frustration 1.05		
<input type="checkbox"/> Somebody Loves Me 1.05		
<input type="checkbox"/> Lady Be Good 1.05		
<input type="checkbox"/> Georgia On My Mind 1.65		
<input type="checkbox"/> Mean To Me79		
<input type="checkbox"/> She's Funny That Way79		
<input type="checkbox"/> Where or When 1.31		
<input type="checkbox"/> Errol Garner		
<input type="checkbox"/> Play Piano Play 1.05		
<input type="checkbox"/> How High the Moon79		
<input type="checkbox"/> Pastel 1.05		
<input type="checkbox"/> Sweet Lorraine79		
<input type="checkbox"/> Yesterdays79		
<input type="checkbox"/> Always79		
<input type="checkbox"/> Night and Day 1.05		
<input type="checkbox"/> Stardust79		
<input type="checkbox"/> Laura79		
<input type="checkbox"/> I Can't Get Started79		
<input type="checkbox"/> Movin' Around 1.05		
<input type="checkbox"/> Eddie Davis		
<input type="checkbox"/> Real Gone Guy79		
<input type="checkbox"/> Fracture (with Fats) 1.05		
<input type="checkbox"/> Sheila79		
<input type="checkbox"/> Maternity (with Fats) 1.05		
<input type="checkbox"/> Stealing Trash 1.05		
<input type="checkbox"/> Lover79		
<input type="checkbox"/> Dodo Marmarosa		
<input type="checkbox"/> Trade Winds79		
<input type="checkbox"/> Slim's Mishap 1.05		
<input type="checkbox"/> Boppin' the Blues79		
<input type="checkbox"/> Not So Bop Blues (w. Smith) .79		
<input type="checkbox"/> Dodo's Bounce 1.05		
<input type="checkbox"/> Dodo's Blues 1.05		
<input type="checkbox"/> Mellow Mood 1.05		
<input type="checkbox"/> Lover 1.05		
<input type="checkbox"/> Smooth Shiny 1.05		
<input type="checkbox"/> LATEST RELEASES		
<input type="checkbox"/> J. Moody; Tropicana \$1.05		
<input type="checkbox"/> Moody-Babs; Honeysuckle Rose .79		

there. I think the piece has a sense of humor; I don't know whether it's deliberate—must be deliberate, I guess. Very unusual; it's very interesting, he's got a little real corn in there—play it again, I'll show you what I mean (*imitating phrasing of eighth note and dotted quarter*) . . . puh-paah . . . there, hear it? Puh-paah . . . I like it, give it four stars!

6. Very schmaltzy saxophone, but very nicely done . . . give it three stars.

7. The first part is wonderful . . . who's that clarinetist, Barney Bigard, yes . . . I don't like that song, do you? Well, it's Louis . . . I'll give it four stars just for the soloists.

afterthoughts by benny

Changed my opinions? Well, yes, I suppose I have really . . . I think the important thing about bop is that it's bringing something new to jazz melodically. It's very interesting. Of course, some of the old things, some of my older records still sound great to me, but it's a different age.

As far as Kenton's concerned, I do like some of the things he's done . . . in fact, I think one of the first things he did was one of his best. What was it called? Rhapsody something? It had quite a success. Oh yes, *Artistry in Rhythm*. Swing? No, he doesn't, but I don't think Kenton *wants* to swing!

it all started with blue lou!

(Continued from page 23)

Will Bradley, Tommy Dorsey, Bill Harris, J. C. Higginbotham. Clarinet: Buddy DeFranco. Saxes: Johnny Hodges, Herbie Fields, Flip Phillips, Georgie Auld, Harry Carney. Piano: Teddy Wilson. Guitars: Tiny Grimes, Billy Bauer. Bass: Chubby Jackson. Drums: Davey Tough. Sy Oliver conducts his original composition on the first side; Duke Ellington does likewise on the second, adding Red Norvo on vibes and omitting Stewart, Williams and Bradley. This is the only twelve-inch record in the METRONOME series. (Victor 40-4000)

1947 SWEET LORRAINE and NAT MEETS JUNE. Trumpet: Charlie Shavers. Trombone: Lawrence Brown. Saxes: Johnny Hodges, Coleman Hawkins, Harry Carney. Piano: King Cole. Guitar: Bob Ahern. Bass: Eddie Safranski. Drums: Buddy Rich. Frank Sinatra sings a chorus and a half on the first side with the horns dividing the rest; King Cole and June Christy sing a chorus each of the blues reverse. (Columbia 37293)

1948 LEAP HERE and METRONOME RIFF. Trumpet: Dizzy Gillespie. Trombone: Bill Harris. Clarinet: Buddy DeFranco. Tenor: Flip Phillips. Piano: King Cole. Guitar: Billy Bauer. Bass: Eddie Safranski. Drums Buddy Rich. The first side is a Nat Cole original; on the second, a Pete Rugolo original, the Stan Kenton saxes and brass play with the above-listed all stars. (Capitol 15039)

Main Stem Record Shop
1693 Broadway
New York 19, N. Y.
Please ship records:

Name

Address

City State.....

C.O.D. Prepaid

Minimum Order—3 Records
Add 50c for packing and shipping
on prepaid orders
No C.O.D.'s overseas

RECORDS at CUT-RATE

A Wide Selection Including Jazz, Popular
and Collector's Items

ALL BRAND NEW & UNUSED

Send 25c for

a copy of

our Record Listing.

29c
AND
UP



77: S. Clinton Ave., Rochester 4, N. Y.

record reviews

the month's best

bands: Duke Ellington, *Sultry Serenade*;
Gene Krupa, *How High the Moon*

small groups: Benny Goodman Septet, *Stealin' Apples*; Stan Hasselgard, *I'll Never Be the Same*

vocals: Barbara Cameron, *I Love You Yes I Do*, *Let's Pretend*; Billy Eckstine, *Blue Moon*, *Without a Song*; Jo Stafford, *Ave Maria*

by the three deuces

barbara hodgkins
george simon
barry ulanov

buzz adlam

In A Sentimental Mood C
Carry Me Back To The Lone Prairie C—

Disappointing sides by one of the better writers of the last decade. This is typical sloppy, stodgy, studio band stuff; even the Ellington tune sounds pompous and uninspired. (Capitol 10323)

gene ammons

Blowing The Family Jewels B—
Sugar Coated C+

Small jazz band stuff featuring Ammons' tenor. Deuce Ulanov likes his tone; Hodgkins and Simon don't. All appreciate the beat and the piano on the first side; none is impressed with either piece of material. (Mercury 8905)

louis armstrong

Please Stop Playin' Those Blues C+

Lovely Weather We're Having C
Deuce Simon thinks the first side is good; he likes both the playing and singing by Louis and Teagarden. The other Deuces call it mediocre stuff. The reverse is more disorganized, Louis never quite getting with the song. (Victor 20-2648)

sidney bechet

Laura
Just One Of Those Things
Kansas City Man
Polka Dot Rag
I Had It But It's All Gone
Spreadin' Joy
Love For Sale

Shake 'Em Up

album rating C—
George Avakian's notes to this handsome-looking album describe Bechet as "one of the two or three most inventive and inspired musicians ever developed in New Orleans . . . one of the small handful of jazzmen worthy of being called the all-time best."

If you feel the way Avakian does, you will probably like these sides. The Deuces remain annoyed with Bechet's jello-like vibrato and his paucity of ideas. The more effective sides are those on which the simple compositions fit the unimaginative presentations, like *Spreadin' Joy* which is good enough New Orleans parade music. But what Sidney does to *Laura*, for example, can only make the poor gal shiver. (Columbia album C 173)

the caldwells

It's Like Taking Candy From A Baby C—

Within Your Heart C

Simple, semi-hillbilly singing of simple pop songs that might satisfy those souls who like their singing very simple and straight from the shoulder and/or heart. At first hearing Deuce Ulanov exclaimed, "This knocks me out!" But the charm wore off quickly. (Victor 20-3179)

barbara cameron

Love That Boy C+
Feeling Zero C+
Two Loves Have I B—
I Love You, Yes I Do B
What'll I Do B—
Let's Pretend B

Barbara Cameron continues to impress as a far above average singer with a feeling both for ballads and for rhythm tunes. The first two sides are poorly recorded, sound rushed as well as forced. Miss C. emotes with much feeling on *Two*, though she uses tricks unnecessarily. The dull accompaniment detracts on *What'll*, but Barbara sings it well. She is at her best on *Yes I Do* and *Pretend*, especially on the latter, a good song on which she employs intelligent shading and a naturally fine voice. (King 4185, 4203/09)

benny carter

Reina C+
Let's Drink A Toast Together C

Bob Decker's Woody type of vocal impresses Deuces Hodgkins and

Simon, but otherwise there's nothing on these sides that does justice to an artist of Carter's standing. Benny himself plays a few unexciting bars of alto on the first side, which suffers from muddled recording, dull material and poor intonation. The reverse is a rough performance of a corny tune. (Reina 103)

page cavanaugh trio

Gee But It's Good To Be C+
I Want A Little Girl C+

Pleasant, light sides in typical Cavanaugh fashion. On the first, Page sings nicely by himself. The trio whispers together throughout most of the second, which, like other recent Cavanaugh sides, is hampered by a rushed tempo. (Victor 20-3016)

frank culley

The Pig Is Diggin' C—
Ready For Action C—

Two fine examples of why some people hate jazz. Both sides are almost all loud, screeching tenor, backed by slashing cymbals. *Ready* is very obviously *I Got Rhythm*, but this is one time, we suspect, when the copyright owners would rather overlook the similarity (Lenox L 513)

vic damone

Far Away Places C+
Senorita C
My Own True Love C+
In A Market Place Of Old Monterey C+

Vic continues to record pretty dismal songs. Of these, he sings the last the best. It's much too bad that Mercury doesn't give him material worthy of him. (Mercury 5198, 5207)

eddie davis

Fracture C
Spinal C

Except for a few trumpet bars here and there by Fats Navarro, these are totally unimpressive small band sides, loud, blatant, replete with cliches. (Savoy 933)

miles davis

Sipping At Bell's B—
Milestones C+

Sloppy ensembles mar both sides. The first has some pleasant legato Davis trumpet, good Charlie Parker sax and interesting John Lewis piano. The solos on the reverse are less impressive. (Savoy 934)

The Three Deuces listen together to all records reviewed, rate them separately, then average their ratings to reach the final awards listed on these pages:

A+ !!!!
A artistically extraordinary
A— excellent
B+ very good
B good

B— fairly good
C+ fair
C mediocre
C— poor
D terrible



Marion Morgan is Columbia's latest entry into the gal singer field. Associated with the Harry James band, Miss M. receives Ben Pollack band backing on her first solo release.

clark dennis

Tenderly B—
I'm So Lonesome I Could Cry C+
 Once you get used to Clark's high tenor, it sounds better and better. He sings the first side, a very pretty song, with much feeling, though the ending is a bit too hammy. Walter Gross, the composer, plays sympathetic piano. Clark sings lower and more through his nose on the reverse; the result isn't as pleasing. (Capitol 15307)

jimmy dorsey

Angela Mia B—
At Sundown C+
 Bob Carroll's vocal on the first pleases Deuces Hodgkins and Simon, but the dull background is no help. The band sounds very clean

on the reverse, which Dee Parker sings well enough. (MGM 10316)

billy eckstine

Blue Moon B+
Fools Rush In B—
Say It Isn't So B—
Without A Song B
 Billy sings the first side with much more confidence, much less vibrato, than usual, and receives exceptionally good backing from Hugo Winterhalter. This is easily one of the best of all Eckstine record performances. Unfortunate overphrasing mars the flip-over. Except for Deuce H., who comments that "he sounds wonderful" on *Say*, the consensus is that *Song* displays much better Eckstine, though the unnecessary, out-of-tune trumpet de-

tracts. His vibrato is most in evidence on the third side. (MGM 10311, National 9061)

duke ellington

Sultry Serenade B+
Do Nothing 'Till You Hear From Me B—
 Deuce Simon rates the first side A minus; Deuce Hodgkins gives it B; Deuce Ulanov hits their average. In any case, this is definitely one of the best Ellington sides in recent years. It features Tyree Glenn's trombone, first straight, then jazz. The dynamics of the band, especially of the saxes, are superb; the entire side is a well-polished, rhythmic, musical performance. The reverse has some very lovely, typical Lawrence Brown

trombone and a vocal by Al Hibbler which becomes somewhat too dramatic for the material involved. (Columbia 38363)

four chicks and chuck

I Want To Go Back To My Little Grass Shack B—
My Best Girl C+
 The Deuces feel they've been a bit remiss about this group, very definitely one of the best vocal aggregations in the business. Its work is precise, imaginative, and on the first side especially, humorous. The bits of Chuck Goldstein on the reverse make the Deuces want to hear even more of this singer. (MGM 10319)

giants of jazz

A Song Is Born C+ (two sides)
Stealin' Apples B
Muskrat Ramble C+
Daddy-O B—
Redskin Rumba C+
 Four of these sides, the first two and the last two, come direct from the sound track of *A Song Is Born*. The first two feature, in order, the Golden Gate Quartet, Jeri Sullivan, Louis Armstrong (singing), Tommy Dorsey, Louis (playing), Charlie Barnet, Benny Goodman, Mel Powell. All produce typical performances, with Deuce Simon, high man on all the album's sides, impressed with Armstrong. *Stealin'* is easily the most interesting and the best side musically. It features Goodman's recent septet, with good blowing by Wardell Gray and Fats Navarro, the last "by far the best thing on the side!" according to Ulanov. Simon likes Benny too. *Ramble* is Dixieland, spots a "savage" (according to George) trumpet chorus by Clyde Hurley, Gus Bivona's clarinet, Don Lodice's Dixie tenor and Lou McGarity's ditto trombone. Mel tinkles but not too well. Jeri Sullivan, the Page Cavanaugh Trio and a bright, big studio band do *Daddy-O*, while Barnet's band runs through *Redskin* in a pretty frantic way, with an unnamed trombonist stealing the side. All proceeds from this album go to the Damon Runyon Cancer Fund. (Capitol Album)

brad gowans

Singin' The Blues C+
Muskrat Ramble C+
 Pure Dixieland, better organized than most, with leader Gowans surprising with his "valide" trombone, Billy Butterfield batting out a good lead and the late Dave Tough playing behind some stuff that's good by Dixieland standards and some that's mediocre by all standards. (Victor 20-3230)

lesly gray

I Gotta Right To Sing The

Blues C+

My Ideal C+

This chesty-throated gal shows promise. She sings with a certain amount of conviction and feeling and receives good support from a small band. (Bullet 1052)

stan hasselgard

I'll Never Be The Same B

Sweet And Hot Bop B-

Delicate and tasteful music, both sides make a fitting testament to the talent of Stan Hasselgard, both as a clarinetist and leader. Though the second side doesn't seem to us quite to come off, it does extend the mellow mood of the first, a lovely old tune made most listenable by Stan, Red Norvo, Arnold Ross and especially Barney Kessel's chording. On the bop bit, a sluggish pedal figure played by Red interferes with but doesn't entirely offset Arnold's, Barney's, and Stan's solos. (Capitol 15302)

erskine hawkins

I'm So Doggone Melancholy C+

Needle Points C+

The band gets a fine sound on both sides, singer Jimmy Mitchelle makes some of his own song (*Melancholy*) appealing, and a trumpeter particularly much to Deuce Simon's liking makes a pleasing entry on the instrumental side. There are also some moments of the leader's horn. (Victor 20-3231)

peter lind hayes

Dainty Brenda Lee C

My Darling, My Darling C+

Life Gets Tee-jus, Don't It? C

That Certain Party C

Deuces Hodgkins and Simon think comedian Hayes has a decent voice and does as well as possible with the material at hand, achieving something like an appreciable quality on the second side. Deuce Ulanov thinks Hayes has one of the worst, most wobbly voices ever to affront a record reviewer and marvels at his colleagues' approbation, confident that they have taken leave of their senses. (Decca 24519/20)

russell jacquet

Suede Jacket C+

Lion's Roar C-

Some of the bop trumpet (by Russell J.), baritone (by Leo Parker), trombone and alto on the first is agreeable; none of the *Lion's* roaring (Leo P.) on the second, nor the messy entrances, nor the recording can be so described. (King 4242)

jazz at the philharmonic

Perdido C

Volume Eight of this money-making series is still at sixes and



Lesly Gray, whose first sides appear on Bullet Records, is a gal who's scheduled for a big build-up out Hollywood way. The Three Deuces found her promising in her wax debut.

sevens in its jazz quality and uncompromising in its volume. As producer Norman Granz says in his introductory note, "I think of all the albums so far in this series this is technically by far the best job," enabling you to catch every nuance of Jacquet's noises and Phillip's flipping, of Harris's billing and cooing, of Hank Jones's curious solo which sounds like an accompaniment for a solo, of Howard McGhee's thoughtful and thoughtless moments. (Mercury)

gene krupa

How High The Moon B

Tea For Two C+

Agile ensemble performance, some sprightly solos by alto Charlie Kennedy, trombone Leon Cox,

trumpet Don Fagerquist, and tenor Charlie Ventura, the riff associated with Ella Fitzgerald's version of *Moon* and interpolation of *Flamingo* and *Deep Purple* are synthesized effectively in this master of a couple of years ago just made available. Deuce Ulanov, while not displeased by the facile production, is not as enthusiastic as his colleagues. All agree that the reverse is a poor presentation of Anita O'Day, that the clean band and the singer are victimized by the recording which is remarkably low on highs. (Columbia 38345)

kay kyser

Say It Isn't So B-

Ever Since Eve C

The band offers some handsome

background sounds on *So for Loulie Jean Norman's* high-pitched humming, the Campus Kids, a tenor soloist and an arrangement which Deuce Simon thinks very pleasant, Deuce Hodgkins almost as good, and Deuce Ulanov finds only well-played. *Eve* is an anti-feminist tract delivered in stalwart Southern accents by Kay, with all kinds of vocal assistance, not amounting to any of the Deuces. (Columbia 38348)

frankie laine

Tara Talara Tala C+

You're All I Want For

Christmas C

Frankie does very well by interesting folkish material on the

GRETSCH BROADCASTERS...

**"Finest Drums
I Ever Owned"**

Says CHICK KEENEY



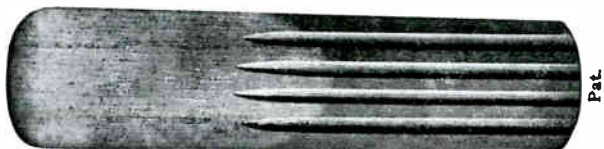
**Chick Keeney, former Elliot Lawrence and Charlie Ventura drummer, is one of the high-priests of the new style of "Bop" drumming. A relative newcomer to name-band ranks, Chick says: "The sound I get from my Gretsch Broadcasters is really tops."*

● For years the top-flight drummers have chosen Gretsch Broadcasters. Here are just a few features of these famous drums. Striking New Gretsch-Pearl Finishes • Separate Tensioning Throughout • They Sound Better • The Perfect Round Shell. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories—all prices).

**Charter Member of International Association of Modern Drummers*

The FRED GRETSCH MFG. CO.

60 Broadway, Brooklyn 11, N. Y. • 218 So. Wabash Ave., Chicago 4, Ill.



VIBRATOR REEDS

(Reg. U.S. Pat Off.)

for SAXOPHONE and CLARINET

... Made in France of the finest seasoned French cane ...
ASK YOUR DEALER

H. CHIRON CO., Inc.—1650 B'way, New York 19, N. Y.
DERU REEDS, MADE IN FRANCE, NOW AVAILABLE

**FREE
RECORDS**

WITH EVERY ORDER
WRITE FOR **FREE CATALOGUE**
JAZZ - BE-BOP - SPIRITUALS - BLUES
STAFF RECORD CO. 1182 "M" 42nd Street
Brooklyn, N. Y.

first, singing softly and sensitively. He is almost as agreeable to Deuce Hodgkins on *Christmas*, which Deuces Simon and Ulanov find full of the exaggerated phrasing and tasteless scooping which has marred so much of this singer's recorded singing. (Mercury 5177)

billy langford

Be-bop On The Boogie C
Blues In Nashville C

The first is a clumsy attempt to cash in on a currently commercial name, combining the worst aspects of boogie backing and blues singing. The second, no better vocally, is made tolerable at times by a vigorous but not violent tenor sax. (Lenox 504)

john laurenz

Somebody's Lyin' C+
Red Roses For A Blue Lady B-
The Mountaineer And The Jabberwock B-
Morning Glory Road B-

Sounding sometimes like himself, more often like Bing, John Laurenz makes much of meagre material here. The *Jabberwock* novelty, a cut above average for this sort of thing, ties too much narrative to the wonderful Lewis Carroll lines, and makes too many changes in the greatest of all nonsense poems, but still manages to preserve some of the charm of the original. On the first side, a pianist tries hard to shuffle his way to a Busse, and almost catches the wheezy vehicle. (Mercury 5201/2)

julia lee

Charmaine C-
Christmas Spirits C
Living Back Street For You C
Cold-Hearted Daddy C+

George is high man on all these sides, finding much only on the last, but not annoyed with the blues singing and playing stereotypes nearly as much as his associates, who found only the Christmas celebration really listenable. Solos of some quality are contributed by Red Norvo to the first two, by Vic Dickenson to *Christmas*, and guitarist Jack Marshall to *Charmaine*. A sample of the dialogue which accompanied the reviewing of these sides is this transcript of the response to *Daddy*:
GEORGE: "I like her on this."
BARRY: "T'ain't for me."
GEORGE: "It is for me."
BARBARA: "Oh, that background! Over and over and over."
GEORGE: "I like that background."

George keeps the record and can listen to it over and over and over. (Capitol 15203/300)

peggy lee

Hold Me B-
I Wanna Go Where You Go B-

Peggy sings most of both sides well, gets into trouble in her scoopy, droopy coda on *Hold Me*, which is further afflicted with a flute. There are pleasant guitar (Dave Barbour, of course), trumpet, and piano solos on the second and in case you are troubled by the intro to the first, it is lifted bodily from Ravel's *Rapsodie Espagnole*. (Capitol 15298)

howard mcghee

Oodie Coo Bop B-
(parts one and two)

The label insists that *Oodie Coo Bop* is a traditional tune, but we and you know very well that the chords are straight out of *How High the Moon* and the routine from *Ornithology*. Fortunately the solos, by pianist Jimmy Bunn and tenor Lucky Thompson on the first side, by trumpeter Howard on the second, aren't quite so unoriginal. If McGhee could find the courage to eliminate those audience-provoking high notes and stick to his middle register, he would be, we think, an entirely fresh bopster, and we offer the best of his side here as evidence, as well as much of what he plays on the Jazz at the Philharmonic album reviewed on page 45. (Black & White 150)

marion morgan

Embraceable You C
Is It True C+

You can't hear the woodwinds of Ben Pollack's background band for the Helen Forrest of Miss Morgan's style. Marion's first record away from the James band is a throbbing disappointment. And who let that gazelle loose on the otherwise well-played *True*? (Columbia 38349)

lord nelson

Stardust C+
Ratio And Proportion B-

Deuce Ulanov is amused by the alto perambulations of Lord N. (Sonny Stitt in sea-going uniform) on the Carmichael; his associates are not. All three Deuces are pleased by most of the Bird imitations on the delightfully titled coupling, which also spots some familiar trumpet and piano sounds. (King 4235)

patti page

Goody Goodbye C+
What's Wrong With Me B0

FIFTH DIMENSION BOP

Send for FREE Autographed photo of the "gonest"
CHUBBY JACKSON
Watch for Chubby's next release, a wonderful record entitled "BOOMSIE"
156 West 44th Street New York 18, N. Y.

Patti and the George Barnes Trio both sound somewhat stilted and perform with little of the jazz feeling that has informed their past collaborations. *Wrong*, heard out of its *Kissing Bandit* context and sung with great seriousness, inspired in the Deuces a mild case of hysterics and such comments as "The singing is Arrid" and "The Deuces remain Mum." Sorry, Patti, our actual rating is C+. (Mercury 5799)

charlie parker all stars
Barbados B—
Parker's Mood C+

These two sides, made under the "direction of Teddy Reig" it says here, include among the all stars Miles Davis on trumpet, Curley Russell on bass, Max Roache (sic) on drums, with no piano credit given. *Barbados* is a Spanish thing, on which Charlie crowds a lot of notes into familiar riffs, and Miles plays with what Deuce S. calls "weak attack" while U. says "he gets some nice sounds." Charlie's *Mood* is definitely blue, with a modicum of bop for seasoning. As on *Barbados* the unknown pianist drags, but on this side he moans as he goes. S. likes what he plays, however, and U. allows as how he likes both sides better than the other Deuces do. (Savoy 936)

leo parker sextette
Chase N' The Lion C—
Senor C

What Leo is chasing seems to be Willie The Lion Smith and not the MGM quadruped, for that's the kind of piano that Sir Charles Thompson puts forth. There's much disagreement between Simon and Ulanov over whether or not Leo is out of tune, with Hodgkins too depressed by the honks and squeals to care. "Sounds like a vacuum cleaner," she mutters. On *Senor Leo*, which is a little less dreary, Leo follows Charlie into the Spanish groove, adding a boogie strain. Joe Newman on trumpet, A. L. Lucas on bass, Charles Rouse on tenor, Jack Parker on drums struggle along. (Savoy 935)

tony pastor
It's Like Taking Candy From A Baby C
The Chowder Social C

What little of the Pastor band there is sounds fine, but most of *Baby* is given over to the whispered vocals of Rosemary Clooney and Tony. The *Social* has a funny idea about a boiler-makers' clambake and is a fairly amusing song, but the Clooneys, Tony, and the shouting band don't do much with it, and

what they do is hard to decipher. (Columbia 38355)

the ravens
Silent Night C+
White Christmas C

This increasingly popular vocal group (see METRONOME All Star Poll results) takes a very deep sea dive in its "rendition," as the label calls it, of two Yuletide musts. Deepest diver of them all, bassist Jimmy Ricks, is featured on both sides, with a wail or two from a tenor. (National 9062)

leslie scott
I'm Gettin' Sentimental Over You C+

It Shouldn't Happen To A Dream C
Each side has a Carterish alto introduction and a bit of Thompsonish tenor by Budd Johnson, some rather pompous singing of the hot-potato-in-the-mouth school by Scott. Deuce Simon likes the quiet background on *Sentimental*; Deuce Ulanov prefers the Ellingtonesque backing for the Ellington tune; nobody cares much for Leslie. (Victor 20-3213)

dinah shore
Far Away Places C+
Say It Every Day B—

Both sides (made out of this country) are accompanied by the tasteful work of a piano duo (identity concealed by Columbia), with whom Dinah sings with much more relaxation and control than when she's pursued by a 30-piece orchestra. *Places* has an *Aloha* introduction, pianistic moments from *Moonlight Sonata* and *Begin the Beguine*; *Day*, which is very nearly *Wrap Your Troubles in Dreams* note for note, is very pleasantly done, except for the persistent impression that Dinah is singing the wrong words. (Columbia 38356)

frank sinatra
Senorita B—
If I Steal A Kiss C+

Frank does two songs from his new movie, *The Kissing Bandit*, with as much interest and feeling as the rather dull melodies and words demand. Both feature a guitar, but the Stordahl arrangement of *Senorita* is right out of Ravel, *Kiss* straight from Kostelanetz. (Columbia 38334)

jo stafford
Smilin' Through C
Ave Maria B+

There was complete agreement among the Deuces about these sides. *Smilin'*, a song which all three thoroughly detest, finds the singing band don't do much with it, and

(Continued on page 49)

METRONOME

Readers Service Department

Additional information on any or all items of merchandise shown in this issue can be obtained quickly and easily by making use of the *Readers Service Coupon* below.

Each advertisement is listed and has a key number which corresponds to the numbers printed on your Readers Service Coupon. Just select the items on which further information is desired, determine the key number and circle the corresponding numbers on your Reader Service Coupon.

Then be sure to fill in your name and address and return the coupon to us. METRONOME will see that your inquiry reaches the proper manufacturer, publisher or wholesaler promptly.

Key	Page	Key	Page
1. <input type="checkbox"/> Acton—Needles	36	41. <input type="checkbox"/> Martin Mfg. Co.—Drum	
2. <input type="checkbox"/> Adler—Instruments—		Pedal	7
Studios	36	42. <input type="checkbox"/> Math-r—Drum Surs	33
3. <input type="checkbox"/> Allard—Sax Book	39	43. <input type="checkbox"/> Metronome—Subscription	48
4. <input type="checkbox"/> Arlington—Music School	39	44. <input type="checkbox"/> Meyers—Instr. - Rebuilt	
5. <input type="checkbox"/> B & J—Reeds	26	& New	41
6. <input type="checkbox"/> Brilliant—Mouthpieces	C-3	45. <input type="checkbox"/> Micro—Sax Stand	C-4
7. <input type="checkbox"/> Capitol—Records	12	46. <input type="checkbox"/> National—Records	48
8. <input type="checkbox"/> Chic. Mus. Instr. Co.		47. <input type="checkbox"/> Orch. Selling Ser.—	
Gibson Strings	C-2	Orchestrations	39
9. <input type="checkbox"/> Chic. Mus. Instr. Co.—		48. <input type="checkbox"/> Pancordion—Accordions	40
Gibson Strings	6	49. <input type="checkbox"/> Passantino—"Fake"	
10. <input type="checkbox"/> Chiron—Reeds	46	Book	32
11. <input type="checkbox"/> Cimera—Recorded Trom-		50. <input type="checkbox"/> Prescott—Reeds	35
bone Solos	39	51. <input type="checkbox"/> Rainbow—Records	46
12. <input type="checkbox"/> Columbia—Records	42	52. <input type="checkbox"/> Rayner—Print. & Engr.	41
13. <input type="checkbox"/> Cosmopolitan School	32	53. <input type="checkbox"/> Record Center—Records	41
14. <input type="checkbox"/> Dial—Records	47	54. <input type="checkbox"/> Rico Products—Mouth-	
15. <input type="checkbox"/> Duocraft—Pens	36	pieces	9
16. <input type="checkbox"/> Epiphone—Guitars	29	55. <input type="checkbox"/> Robbins—Goodman Hits	40
17. <input type="checkbox"/> Excelsior—Accordions	5	56. <input type="checkbox"/> Robbins—Jackson	39
18. <input type="checkbox"/> F & F Clothes	31	57. <input type="checkbox"/> Sansone—French Horns	36
19. <input type="checkbox"/> Fin-ders—Sax Sling	41	58. <input type="checkbox"/> Selmer—Clarinets	27
20. <input type="checkbox"/> Fuchs—Instr. Arr. etc.	41	59. <input type="checkbox"/> Songwriters - Arr. & Ser.	33
21. <input type="checkbox"/> Gillespie	8	60. <input type="checkbox"/> Smith—Chord Method	32
22. <input type="checkbox"/> Gretsch—Drums	33	61. <input type="checkbox"/> Smith Catalog	33
23. <input type="checkbox"/> Gretsch—Drums	35	62. <input type="checkbox"/> Smith—Magnante's	
24. <input type="checkbox"/> Gretsch—Drums	46	Solos	34
25. <input type="checkbox"/> Grupp—Natural Playing		63. <input type="checkbox"/> Smith—Drumology	35
System	39	64. <input type="checkbox"/> Smith—Barnes Guitar	
26. <input type="checkbox"/> Woody Herman	14	Method	36
27. <input type="checkbox"/> Holton—Trumpets	4	65. <input type="checkbox"/> Smith—Guitar Chords	40
28. <input type="checkbox"/> Holton—Oil	41	66. <input type="checkbox"/> Smith—Guitar Styles	41
29. <input type="checkbox"/> Kay—5-String Bass	30	67. <input type="checkbox"/> Staff—Records	46
30. <input type="checkbox"/> Stan Kenton	10	68. <input type="checkbox"/> Taub—Methods	36
31. <input type="checkbox"/> King Brand—Diamante's		69. <input type="checkbox"/> Teachers Page	37
Book	34	70. <input type="checkbox"/> Teachers Pages	38
32. <input type="checkbox"/> Lane—Ulanov's Drum		71. <input type="checkbox"/> Teachers Page	39
Books	33	72. <input type="checkbox"/> Univ. Ext. Cons.—Instr.	39
33. <input type="checkbox"/> La Velle—Brass Mouth-		73. <input type="checkbox"/> Valco—Elec. Guitars	40
pieces	39	74. <input type="checkbox"/> Sarah Vaughan	13
34. <input type="checkbox"/> Leedy—Drums	11	75. <input type="checkbox"/> Ve Lers—Drum Kits &	
35. <input type="checkbox"/> Lewis—Mouthpieces	34	Pearl	39
36. <input type="checkbox"/> Lifton—Instr. Cases	40	76. <input type="checkbox"/> Wilford—Songs	34
37. <input type="checkbox"/> Link—Mouthpieces	31	77. <input type="checkbox"/> Woodwind	49
38. <input type="checkbox"/> Maier—Reeds	3	78. <input type="checkbox"/> Zildjian	49
39. <input type="checkbox"/> Main Stem—Records	42	79. <input type="checkbox"/> Zimmerman—Print &	
40. <input type="checkbox"/> Martin—Saxophones	28	Engr.	40

Reader's Service Department, Metronome Magazine
26 WEST 58th STREET, NEW YORK 19, N. Y.

I am interested in additional information on the items ringed below. Please forward my name to the manufacturer, publisher or wholesaler concerned.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	

NAME

STREET

CITY STATE

Also please enter my subscription to METRONOME for the term checked below:

Six months \$1.25 1 Year \$2.50 2 Years \$4.00
(Add \$1 per year for foreign postage)

I enclose \$ Bill Me Later See ad on page 48.

CONGRATULATIONS CHARLIE PARKER
Alto Sax Poll Winner
Exclusive DIAL Artist
LATEST RELEASE—DIAL 1024 — "BONGOPOP"
The Best in Contemporary American Music
520 W. 50th Street, New York, N. Y.

NATIONAL RECORDS offers PROOF POSITIVE

THE GREAT MR. "B." **Billy ECKSTINE**

WALKS AWAY WITH HONORS
AS #1 MALE VOCALIST *Because of:*

- 9061 "SAY IT ISN'T SO"
"WITHOUT A SONG"
- 9052 "YOU'RE MY EVERYTHING"
"COOL BREEZE"
- 9049 "SOPHISTICATED LADY"
- 9014 "COTTAGE FOR SALE"
- 9017 "PRISONER OF LOVE"
- 9041 "ALL OF ME"

Watch for MR. B'S NEXT
9060 "MY SILENT LOVE"—"IN A SENTIMENTAL MOOD"

ORCHIDS TO **Charlie VENTURA**

VOTED THE #1 GREAT COMBO } OF THE COUNTRY
also VOTED THE #1 TENOR SAX } *Because of:*

- 9057 "I'M FOREVER BLOWING BUBBLES"
"BABY, BABY, ALL THE TIME"
- 9055 "EUPHORIA"—"IF I HAD YOU"
- 9048 "EAST OF SUEZ"
"I'LL NEVER BE THE SAME"

Watch for CHARLIE'S NEXT GREAT RELEASE

NATIONAL
Records

ORDER FROM YOUR NEAREST DISTRIBUTOR
OF NATIONAL DISC SALES • 1841 BROADWAY, N. Y. 23, N. Y.

happy new year!

(Continued from page 50)

Cain and Roy Kral, and to Gordon Polk.

To all wanderers from the fold such as Andre Previn, Have fun, make plenty, keep in touch—and that goes for you too, Jimmy Maxwell, Paul Nero, Bob Bach and Mike Levin. And the rest of you in Hollywood, Carlos Gastel, Jerry Lester, Barney Dean, Jack Mass, Jack Clark, Jimmy Van Heusen and Johnny and Sonny Burke, Keep that elbow straight, don't overwork. Don't forget to salute George Weidler, Bob Cooper, Buddy Childers, Eddie Safranski, Shelly Manne, Pete Rugolo, and Stan Kenton,

For the noble cause that they're bent on.

In show business they're all:

Earl, Nat, Dodo, Teddy, Mel, Art, Bud, Lou, Hank, Johnny, John, Jimmy, Hal, Mary Lou, Eddie, Kenny, Buddy, Count, Erroll.

And the best of grinding of their respective axes,

To Virginia Wicks, George Evans, Cholly Stone, Bud Granoff, Jim McCarthy, Milton Karle, Wayne Varnum, Marvin Draeger, Buddy Basch, Dixon Gayer, Marvin Frank, Marvin Kohn, and all the other nice flackses.

Lawd, you made the list too long:

I don't want to do no wrong to Charlie Shavers, Pete and Conti Candoli, Ernie Royal, Ray Wetzel, Al Porcino, Clark Terry, Bobby Hackett, Cat Anderson, and Ray Linn, Kai Winding, J. C. Higginbotham, Lou McGarity, Will Bradley, Eddie Bert and Joe Mooney, who took the fine-grained stuff out of cigarettes and made it oolong.

And neither will I neglect a skip and hop

To celebrate the success of the Bird, Diz, J.J., Thelonious, Tad and Sarah, and all the other Maharajahs, and Maharanees, Moguls, Solons and Sultans of bip and hop.

And may Buddy strike it, as he'd like it, Rich,

And that other fine stud named Bud, DeFranco, to handleading make a successful switch.

And don't forget to see or hear,

Your Dennis (Matt or Clark or Denny) once a year.

And if I've forgotten anyone, step up now and take a bow as your name is called:

Fats Navarro, Miles Davis, Willie Smith, Benny Carter, Eddie Miller, Bud Freeman, Sam Donahue, Ted Nash, Charlie Ventura, Coleman Hawkins, Wardell Gray, Allen Eager, Warren Marsh, Charlie Barnet, Joe Rushton, Peanuts Hucko, Barney Bigard, Aaron Sachs, Tony Scott, Les Brown, Butch Stone, Symphony Sid, Will Roland, Jack the Hook, The Jughead, Lester, Lucky, and Georgie Auld.

Next year I'll list everybody I oughter,

From Richard Whiting's daughter,

To John La Porta.

(And just in parenthesis,

Imagine the len'th o' this,

If to all these seasonal bleatings

I added the very warm greetings

To all I've missed

On the personal list

Of George Simon and Barbara Hodgkins and all the rest of us, Who send their very best too, and just as much as I do, want you to love us.)

Don't Miss . . .

the Editors Awards

for Outstanding Jazz Performers
of the past year

...in next month's METRONOME

Make sure you get this and every exciting issue by subscribing to METRONOME today. You'll save money over the single-copy price and always get each new issue—even if newsstands are sold out.

So play safe by entering your subscription NOW. Use the handy order form on the reverse side of this page.

See Coupon page 47.

dull and placid; *Ave Maria*, the Schubert version, is done in very good taste by Jo, who sings it handsomely in very acceptable Latin, and by Paul Weston, who has adapted the traditional background to her voice. (Capitol 15291)

butch stone

My Feet's Too Big C
Etiquette Blues C—

Butch has now popped up on the Capitol label, backed by Van Alexander who was last heard on MGM. The confusing result is not very funny. *Feet* is in shuffle rhythm, with inoffensive trumpet and tenor bits, but offensive singing and recitation by Butch. The *Blues* is all talk and no song and not very amusing. (Capitol 15301)

claudé thornhill

I Knew You When B—

Polka Dots And Moonbeams C+

When is a very pretty tune which is framed in a nice mood by the Thornhill piano, pretty muted trumpet, Armstrongish open trumpet, before Buddy Hughes comes in to sing. Though this is in Buddy's groove, unfortunately it's not his best singing; his control is unsure, his phrasing jerky. Some pretty alto, a few notes from Claude finish the side off. As for *Polka Dots*, Deuces H. and U. can't see the song, the dragging tempo, the one-note piano, the French horn—the side. Deuce Simon thinks this also creates a pleasant mood. (Columbia 38347)

charlie ventura

I'm Forever Blowing Bubbles B—
Baby, Baby, All The Time B—

Vocalists Jackie Cain and Roy Kral sing the first chorus of *Bubbles*

with the horns in a modified bop, their voices badly recorded; Ventura and Benny Green, sounding much like Trummy Young, trade phrases and bars in a chase chorus that gives neither time to develop any ideas; Jackie and Roy return for a wordless vocal, together with Charlie. It's not as good as *Euphoria, Baby*, which has been so sensitively handled by singers Buddy Rich, Lucy Ann Polk and composer Bob Troup, is thoroughly man handled by the old Ventura group. To the particular distress of Deuce H., who is fonder of the tune than are her cohorts, Buddy Stewart wreaks havoc on the melody and Kai Winding intrudes upon his efforts with a trombone obbligato. There's a nice coda in which Buddy sings with the instruments, however. (National 9057)

Every drum star will tell you



MAX ROACH

SHELLY MANNE

AVEDIS ZILDJIAN CYMBALS
are perfection!

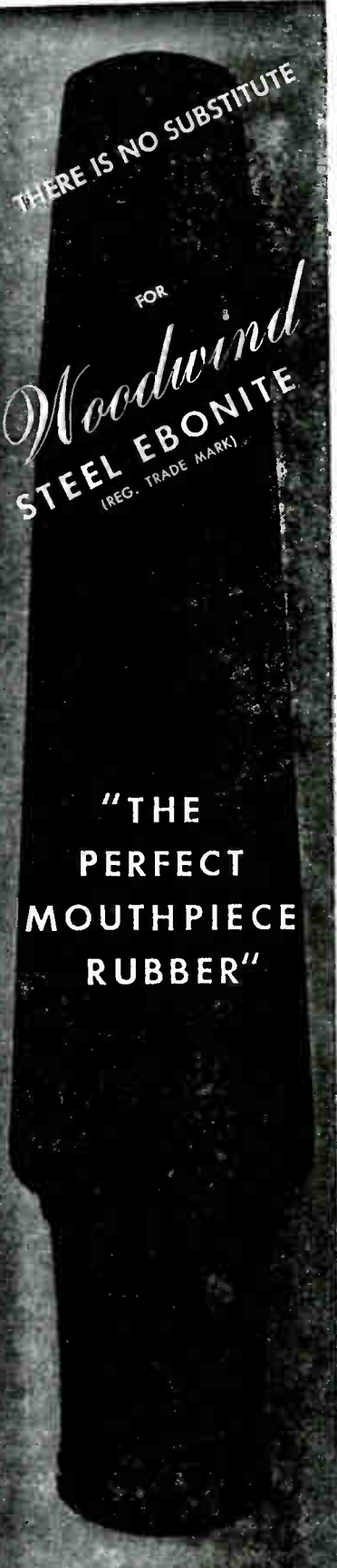
Avedis ZILDJIAN Genuine Turkish Cymbals are the only choice of the world's star drummers... Shelly Manne, Max Roach, Louis Bellson, Sid Catlett, Cozy Cole, Lionel Hampton, Jae Harris, Jo Jones, Gene Krupa, Ray McKinley, Buddy Rich, and many more. The quality, tone, and resonance of Avedis ZILDJIANS have never been equalled. Every cymbal that bears the famous Avedis ZILDJIAN trademark is the individual handwork of skilled craftsmen. They follow a formula that has been the secret of the Zildjian family for over 300 years! If you want the finest, insist on Avedis ZILDJIAN Cymbals.

Ask your dealer to show you the patented Avedis ZILDJIAN "Swish" Cymbals.
(with or without sizzle rivets).



THE WORLD'S FINEST CYMBALS FOR OVER 300 YEARS

Avedis ZILDJIAN Company
39 FAYETTE STREET NORTH QUINCY, MASS., U.S.A.



FREE LITERATURE UPON REQUEST

The Woodwind Company
461 EIGHTH AVE. • NEW YORK 1, N.Y.
AT YOUR DEALER

Free Booklet — "CYMBAL SET-UPS OF FAMOUS DRUMMERS" — Available on Request
JANUARY, 1949

The Editors speak..

george simon: the good old vs. the bad new days

THEY LAUGH at you when you talk about the good old days and they make disparaging remarks about Figs and about "why don't you get hip, man, this is 1948!" And they've got a point there, so far as their attitude toward jazz itself is concerned.

But there's another aspect of the good old days that still intrigues a lot of us old, old men who have been in jazz for fifteen years or so. That's the attitude of the people in the field. As each year goes by, this seems to become increasingly smug, intolerant and arrogant. And as this metamorphosis takes place, those of us who used to enjoy covering jazz and its musicians find the task less and less tasteful.

Before I go any further, let me state emphatically that what I have to say does not cover ALL the people connected with progressive jazz and bebop. Men like Kenton, Gillespie, Herman, Ventura, Rugolo, Manne, Safranski, Sauter and some others are all gentlemen, all guys you enjoy spending time with either talking about music or just plain having a ball.

But there are others, some of them musicians, some of them connected with jazz in other ways, who are making this business a sorry mess. Their morals and their ethics are of the lowest sort and not only are they out to cut anybody who doesn't feel just the way they do, but what's just as bad, they're fighting and conniving continually among themselves. Their morals, and

I include in this, their personal habits, have resulted in a degeneracy that has affected innocent members of their movement and which has also, directly and indirectly, brought about the destruction, even the death, of promising musicians.

This sort of undisciplined existence is entirely unnecessary. Perhaps the jazz of ten years ago was not as "gone" as some of today's music. But guys like Benny and Bunny and Chick and Harry and Teddy and Gene and their associates were guys you could talk to and live with unafraid of either the FBI or a knife.

Some of today's offenders are simply emotionally immature. Unfortunately they are being misdirected by other musicians and also by other over-hip characters, by certain disc jockeys, by certain publicity men, by certain personal managers and by certain others whose vocations had better remain unlisted. The sooner jazz rids itself of malignant tumors, such as these, the sooner will it become, once again, a healthy, growing art form, capable of acceptance by all of America instead of by merely its own chosen few.



barry ulanov: happy new year!

What, ho—

To all friends and enemies, musicians, singers, readers and bookers, managers, bandboys, connections and hookers. greetings go:

May the new year

Bring to all one-finger pianists nine new fingers and plenty of cheer.

To drummers who bang cymbals and tempos rush,

A fond wish for less lather and more brush.

To Illinois Jacquet, Leo Parker, Flip Phillips, Lockjaw Davis and Herbie Fields, hello,

This year please don't bellow.

Season's best to Sam Marowitz, Shorty Rogers, Bill Harris, Chubby Jackson, Don Lamond, Nat Wechsler, Walt Yoder, Al Cohen, Blue Serge, Ralph Burns and Herman Woody,

To Dizzy Gillespie and James Moody.

For Mary Ann McCall

May singing this year be as much as last a ball.

For Ella

All that's good, and also for Billie Holiday, Sarah Vaughan, June Christy, Anita O'Day, Peggy Lee, Doris Day, Fran Warren, Ivie Anderson, Kay Starr, Jo Stafford, Lena Horne, Frances Wayne, Mildred Bailey, Helen Humes, and Ella's fella.

As me Irish friends say, God lave us
In peace, and keep well the Governor.

Swee' Pea, Harry Carney, Al Sears.

Rabbit, Ben Webster, Jimmy Hamilton,

Al Killian, Scad Hemphill, Floor

Show, Harold Baker, Tyree, Lawrence

Brown, Little Willie, Al Celley,

Freddie Guy, Junior, and Kay Davis.

And let's shout with Jerry Rhea,

Hip hipster, hooray!

A deep bow in the direction of
Lennie Tristano, Billy Bauer.

Arnold Fishkin, Mel Zelnick, and Lee Konitz,

For their music and their principles, for playing, instead of for dollars, for doughnuts.

Billy Eckstine, Frank Sinatra, Bing Crosby, Mel Torme, Al Hibbler, Perry Como, Vic Damone, Dick Haymes, Artie Wayne, Art Lund, Buddy Hughes, Andy Russell, Johnny Desmond, Stuart Foster, Pancho Hagood, and Jeffries Herb,

Let nothing you disturb.

A couple of ool-ya-koos, a lop-pow and an ecstatic oo-papa-da to all good scatting folk,

To Babs Gonzales, Dave Lambert and Buddy Stewart, Jackie

(Continued on page 48)





BRILHART FOR BRILLIANCE



Brilliant tone becomes a reality with a Brillhart mouthpiece. Skilled reed men produce these fine mouthpieces with just one thought in mind . . . to enable the player to get the most out of his instrument with the individual mouthpiece best suited to his embouchure. It's Brillhart for brilliance; be sure it's Brillhart for you!

ARNOLD
Brilhartz
LTD.

Box 31 • Mineola, New York

New!

PRICE \$795

Adjusts for either alto
or tenor sax
COMPLETE WITH CLARINET
AND FLUTE PEGS



MICRO *Bel-fit* SAX STAND

for quick changes—and SAFE

See how the bell of your sax cradles itself on the rubber cushion, held in natural pickup position by rubber covered prongs. Because stand literally "hugs the ground," it's safer to use. Long, rigid pegs with rubber tips and bases hold clarinet and flute safely, too.

folds flat as a pancake!



Stand itself folds so small you could carry it in your suit coat pocket. Weighs no more—complete with pegs, than an average magazine.

A new patented sax stand that weighs only 19 ounces, tucks away in your case accessory compartment, and sets up in a matter of seconds! Holds alto or tenor sax... plus clarinet and flute, if desired.

The Micro Bel-fit Sax Stand is made of thick aluminum plate, with free moving, sturdy piano hinges for lifetime service. Pegs securely lock in place with a twist of the wrist... another innovation exclusive with Micro.

If you're weary of lugging bulky sax stands from job to job, if you want to avoid the risk of wobbly, weak stands of conventional design, see the Micro Bel-fit at your dealer's. Give it a try, and you'll never be satisfied until you own one.

WEIGHS ONLY 19 OUNCES

DRUMMERS! NEW TYPE Practice Pad

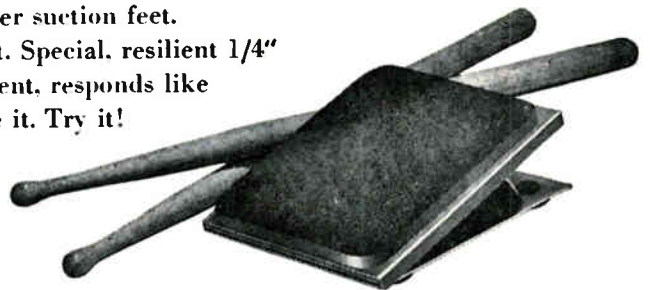


*folds to
pocket size*

MICRO DRUMMER'S PRACTICE PAD

Equally exciting as the new sax stand, the Micro Drummer's Practice Pad has all the features you've been looking for. It's light—only 14 ounces. Folds to pocket size (5-1/4" x 6-1/4" with 5/8" thickness, folded). Made of thick aluminum plate; piano-type hinges. Slip-proof rubber suction feet. Adjustable angle of tilt. Special, resilient 1/4" thick rubber pad... silent, responds like a drum head itself. See it. Try it!

*at your
music dealer's*



MICRO MUSICAL PRODUCTS CORP., 10 WEST 19TH ST., NEW YORK 11