



## London Lowdown

Lionel Hampton and his Orchestra starting a concert tour of these Isles in the Fall. The Musicians' Union has OK'd Hampton, providing the A. F. M. approves an exchange for the Vic Lewis Band. Harold Davison, who will be presenting the concert, tells your scribe they are likely to start on September 30th. Another veteran jazz man coming over for a concert tour of Britain will be Sidney Bechet.

Winifred Atwell who had a smash hit with her waxing of "The Poor People Of Paris" looks like she'll be following it up with another French ditty by the same writer. It's called 'Left Bank'. Judging from initial orders, it won't be long before Winnie's record hits the Best Selling Charts.

That loony record titled "I'm Walking Backwards For Christmas" is still zooming to the top, and is now in the No. 4 spot of the Best Sellers.

Gene Vincent, a newcomer on this side of the Atlantic, may have a winner here with his Capitol record "Be-Bop-A-Lula".

Ted Heath, due back from his Italian holiday will be pleasantly surprised by the success of his "Faithful Hus-sar".

The Hilltoppers who opened at The Finsbury Park Theatre this week, most certainly appealed to the younger generation, who are becoming Rock and Roll conscious.

Congratulations to Stan Freburg on his hilarious take off on Lonnie Donegan and Elvis Presley.

### This Week's Best Selling Pop Singles (Courtesy "New Musical Express")

- 1) "I'll Be Home"—Pat Boone (London)
- 2) "All-Star Hit Parade"—Winifred Atwell, Dickie Valentine (Eng. Decca)
- 3) "Heartbreak Hotel"—Elvis Presley (HMV)
- 4) "I'm Walking Backwards For Christmas/Bluebottle Blues"—The Goons (Eng. Decca)
- 5) "Why Do Fools Fall In Love"—Teen Agers (Columbia)
- 6) "Hot Diggity"—Perry Como (HMV)
- 7) "Lost John"—Lonnie Donegan (Pye-Nixa)
- 7) "Experiments With Mice"—Johnny Dankworth Orchestra (Parlophone)
- 9) "Wayward Wind"—Gogi Grant (London)
- 10) "My September Love"—David Whitfield (Eng. Decca)
- 11) "Wayward Wind"—Tex Ritter (Capitol)
- 12) "Who Are We?"—Ronnie Hilton (HMV)
- 13) "No Other Love"—Ronnie Hilton (HMV)
- 14) "A Tear Fell"—Teresa Brewer (Vogue/Coral)
- 15) "Songs For Swingin' Lovers" (LP) Frank Sinatra (Capitol)
- 16) "Too Young To Go Steady"—Nat 'King' Cole (Capitol)
- 17) "Moonglow And Theme From 'Picnic'"—Morris Stoloff (Brunswick)
- 18) "Blue Suede Shoes"—Elvis Presley (HMV)
- 19) "Sweet Old-Fashioned Girl"—Teresa Brewer (Vogue/Coral)
- 20) "Bad Penny Blues"—Humphrey Lyttelton Band. (Parlophone)

## LP—The Magic Word by JERRY BLAINE

In evaluating the changes in the distribution picture during the past year, it became more and more evident that package goods are taking over the play and sales that once belonged exclusively to single records.

Mr. and Mrs. Record Buyer have been quick to latch on to the advantages of Long Play and Extended Play records.

In the first place, Hi-Fi is now a household word and the buyer knows the difference in quality between vinyl and shellac. He also appreciates the fact that the manufacturer is trying to put out the best package possible as regards content, art work, liner, etc. The economic factor is also a prime consideration wherein the buyer is getting so much more for every record dollar he spends.

The disk jockeys, too, have been of tremendous help in giving the LP and EP the exposure that otherwise could never be obtained. In turn, the DJ's and librarians are being given a tremendous assist in that there is a wealth of new programming material available for the stations. There is no question in my mind that the manufacturer whose catalog is predominantly package goods, is the manufacturer in the strongest position.

While on the subject of exposure, let us consider single record promotion for a moment. This, for a long time in the industry, has been a large bone of contention. For the most part, distributors and manufacturers alike, have adopted the attitude "Let George Do It." Since "George" is usually busy doing something else, many a potential hit record goes down the drain because everybody "goofed"! It is my thinking that the manufacturer should be the first one to exert every effort to get his product off the ground. After all, it is his baby. The wide-awake distributor will follow through and carry the ball once he sees that a record has a definite sales potential. If he smells a dollar in a disk, he usually goes all-out with his one-stops, operators and dealers. And, speaking of sales, the distributor will do a much better job so long as he is not burdened with unsalable records. In these times there isn't too much guesswork necessary with a record. It either has it or it hasn't. When it has it . . . go with it! If not . . . forget it! It would also help manufacturers and distributors alike if the distributor did his buying subject to demand.

It is sheer insanity to hang yourself with inventory and then kill the manufacturer when you try to get out from under with returns. If the distributor orders on a sensible level, it would be feasible to return unsalable goods within sixty days. The manufacturer could not get hurt because returned numbers would not have been ordered in quantity in the first place.

Cosnat Distributing Corp. is going into its eleventh year. We have seen one tiny location in New York City grow into large offices in five major markets. We take great pride in being the country's largest independent distributor. Where we go from here, time alone will tell. The record business has been good to us. We're in it and with it all the way.

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## Jazz, In Patterns Or Patternless, Still Should Entertain



by FRED REYNOLDS

It is silly to claim that jazz falls in a pattern. It is even more ridiculous to predict that the jazz of the future will fit any one pattern or will follow a single trend. It simply isn't so. I do feel, however, that the future for jazz is wonderful indeed and that it will grow steadily stronger and ever more popular.

A classical pianist named Friedrich Gulda has now helped bridge the gap, playing a marvelous brand of inspired jazz, knocking over many barriers which had heretofore been largely impenetrable. His improvisations and creations, as recorded by RCA Victor, may well bring into the jazz fold a whole new following—those classical lovers who have always looked down their collective noses at the American founding.

But to get back to this pattern business—in the beginning, of course, there was only New Orleans jazz, but even that branched into several directions before it had gone very far. And then it spread its wings, and inspired such closely allied styles as Chicago Jazz, Kansas City Jazz, and New York Jazz. These in turn led to other inventions as time passed, so that we suddenly found ourselves in the bop era once the war was over, and this type of music soon gave way to something a great deal more permanent and certainly richer in every musical and aural way—modern jazz. But for those who claim that this is the "modern" era, that the future of jazz belongs strictly to the modernist, one has only to look at the sales of such albums as the Dixieland and dance band efforts of Bob Scobey's Frisco Jazz band or the "Coast Concert" of Bobby Hackett's Jazz band.

Come to think of it—there is a pattern to jazz, as it is simply going bigger in every direction. Surely one of the nicest things about this growth is that the various cults who claim that one "type" of jazz is much superior to the other are growing smaller and smaller and have less and less importance. The musicians who excel in making a particular style of jazz, while they may not be exactly aces at doing something in another style, have no inclination whatsoever to put down another musician just because he may be an expert at Dixieland or modern. There seems to be a growing rapport among all jazz musicians and among most of the people who listen to it, and nothing better could happen.

We did, unfortunately, go through one small era when certain jazzmen thought it terribly right to sneer at anyone who wasn't hip to what they were doing, who played strictly for their own amusement and their own suffering, and who didn't give a hoot about the public. They forgot all about the fact that jazz—or good jazz anyhow—has always been entertainment, and that those who have come to the pinnacle of jazz have been fully aware of the customers who pay good money to hear the music that they are making. They entertained. And not only have they entertained when they were playing in person, but they also entertained when they are making records. Their records, when you get them home, are such that you want to hear them again and again. Sometimes I get a bit annoyed with these people who always have something to prove; if they'd just prove that they knew how to play well and let it go at that, then things would come off a lot better.

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