

'Crewcut' Contest's \$1,000 Word

Chicago—The winning word in *Down Beat's* "What's the Word" contest is CREWCUT. Winner of the first prize is Esther Whitefield, 2534 Glen Green, Hollywood, Calif. She is a subscriber to *Down Beat*, so the award of \$500 will be doubled in accordance with the terms of the contest and she will receive a check for \$1,000. A list of all 26 winners in the big contest, with the words they submitted and the prizes they will receive, will be found in another column on this page.

Second prize winner is Irwin A. Johnson, a disc jockey at station WBNS in Columbus, Ohio. Arrangements were being made at presstime to deliver Charlie Barnet and his dance band to play for whatever celebration or benefit Johnson might plan. Cpl. Donald M. Salden, of the marines at Camp Pendleton, Cal., wins third prize, services of Nat (King) Cole and his combo. He will collect when the Cole combo, now on tour, returns to the coast in several weeks.

Dinner Dates

Winners of the fourth, fifth, and sixth prizes, dinner and dance dates with name vocalists, are Murray E. Berman of Mount Vernon, N. Y.; Dr. James C. McNamara of Chicago, and Jo Ann Dennis of Hollywood. Jo Ann is the wife of Don Dennis, trumpet player formerly with Vido Musso, who says he has no objection to the Mrs. having a date with a name singer for an evening.

In Chicago, Dr. McNamara will escort Julie Wilson, currently singing one of the leading roles in *Kiss Me Kate* and doubling at midnight shows at the Palmer House. They will dine in the internationally famous Pump Room of the Ambassador hotel as guests of host Ernest Byfield. Following Miss Wilson's appearance at the hotel they will visit Jazz Ltd. as guests of Ruth and Bill Reinhardt.

NYC, L.A. Dates

Identities of the vocalists for the dates in New York and Hollywood had not been determined at presstime, but Murray Berman was scheduled to have dinner at Cafe Society with his companion for the evening, then to visit Bop City as guests of op Ralph Watkins. Mrs. Dennis and her escort will dine at the Mocambo, fave spot of Hollywood stars, and pick up on their jazz at Club 47 later.

John Graas of North Hollywood gets the Victor 45 rpm record player and his selection of \$10 worth of discs, while Frank J. Russo of Houston, Texas, will receive the Columbia LP record player and his choice of \$10 worth of platters. None of the winners of the other five cash prizes (see list) is a *Beat* subscriber, so they will receive the original amount specified and none will be doubled as in the case of the first prize.

Foreign Winner

Winners live in 22 cities scattered in 12 states and one foreign country, Holland, where Willy Schootmeier of Amsterdam wins a set of 10 JATP albums, one of the prizes donated by Norman Granz.

Judges of the contest were Stan Kenton, who is building a new band in Hollywood; S. I. Hayakawa, author of *Language in Thought and Action* (Harcourt, Brace, & Co.), editor of *ETC.: A Review of General Semantics*, and lecturer; Marshall Stearns, jazz authority

'What's Word' Prize Winners

Following is the list of names and addresses of the 26 prize winners in the "What's the Word" contest, with the words submitted and the prize to be awarded each.

- CREWCUT**
1—\$1,000 in cash
Esther Whitefield, 2534 Glen Green, Hollywood 24, Calif.
- AMERIMUSIC**
2—Charlie Barnet band
Irwin A. Johnson, 351 E. Town street, Columbus 15, Ohio
- JAZZ**
3—King Cole combo
Cpl. Donald M. Salden, USMC, Camp Pendleton, Oceanside, Calif.
- FREESTYLE**
4—New York date
Murray E. Berman, 25 Amsterdam place, Mount Vernon, N. Y.
- MOP**
5—Chicago date
Dr. James C. McNamara, 1220 North State street, Chicago, Ill.
- NOVACLASSIC**
6—Hollywood date
Jo Ann Dennis, 8468 San Antonio, South Gate, Calif.
- PIESEMUSIC**
7—\$100 in cash
Charles C. Surds, 506 Sherman avenue, Pittsburgh 12, Pa.
- MESMERIZYTHM**
8—Television set
Charles Willeford, 3423 Roseland avenue, Dallas, Texas
- LE HOT**
9—All Granz albums, tickets
Joe Austin, 335 High street, Salem, Va.
- HIX-F-HOP**
10—\$75 in cash
Renee Owen, 3337 S.E. 33rd avenue, Portland, Ore.
- HIP**
11—Victor player, records
John Graas, 6530 Clybourne avenue, North Hollywood, Calif.
- ID**
12—Columbia player, records
Frank J. Russo, U. of Houston, Village 103, Houston, Texas
- SOCK**
13—Ten JATP albums
Dorell D. Hundal, Rt. 1, Box 127, Lodi, Calif.
- SWIXIROP**
14—\$50 in cash
John Puckett, 910 Pleasant street, Hot Springs, Ark.
- X-TEMPO**
15—Ten JATP albums
Willy Schootmeier, Middellandplein 21a, Rotterdam C, Holland
- RACTIROP**
16—Ten JATP albums
James O. Wilhite, 206 Jewel avenue, Columbia, Mo.
- BLIP**
17—Jazz Scene album
Steve Taitain, Box 11, Bettendorf, Iowa
- BEATPOINT**
18—Jazz Scene album
John L. Zimmerman, 704 West Noble street, Brumfield, Okla.
- HOISM**
19—\$25 in cash
Al Jenkins, 1256 S. Christiana avenue, Chicago 23, Ill.
- AMERATONIC**
20—Jazz Scene album
Paul Schauston, 1937 Michigan street, Toledo 11, Ohio
- IMPROPHONY**
21—\$10 in cash
W. F. Hatch, Pittsburgh 20, Pa.
- SCHMOOSIC**
22—JATP tickets
Bill R. Orcutt, 3685 Arizona street, San Diego 4, Calif.
- SYNCRHYTHM**
23—JATP tickets
Mrs. Maude E. Olson, 2911 32nd street, San Diego 4, Calif.
- BEATEFUL**
24—JATP tickets
Philip Conwit, 207 E. Henry street, Olean, N. Y.
- SYSCOPE**
25—JATP tickets
Edwin Chamberlin, 36 Grafton avenue, Dayton 6, Ohio
- REETHEAT**
26—JATP tickets
Kay Williams, Vista Colorado 61-3, Needles, Calif.

and professor of English at Cornell university, Ithaca, N. Y.; and John Lucas, former *Down Beat* disc critic and head of the English department at Carleton college, Northfield, Minn.

Method of Judging

Duplicate lists of all the words submitted were prepared and one sent to each of the judges for their study and selection. Thus the winning words were chosen strictly on their merit, since the judges did not know the names or identity of any of the entrants. The judges were unanimous in the opinion, shared by the editors of *Down Beat* (see editorial, page 10) that none of the hundreds of words submitted is adequate as a substitute for jazz. The 26 terms they selected merely are the most logical and acceptable substitutes, if one were to be made.

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Here's Contest Winner



Hollywood—Winner of the first prize in the *Beat's* "What's the Word" contest is pretty Esther Whitefield, who once turned down a job singing in Seattle to continue as music librarian at KOMO-KFR. Born in Quincy, Ill., Esther says she remembers jazz in its riverboat days. She studied both piano and violin, also voice and dancing, and sings operatic and modern (crewcut) music just for fun. Has been in Hollywood for just a short time, living with her mother and looking for a job. She hit on the winning word while looking for the exact opposite of "longhair."

Frisco Death Results In Narcotics Drive, Arrests

San Francisco—Johnny Berger, 26, San Francisco State Music college student and local drummer, was arrested here with one of the school's janitors on a heroin charge following the death of Herbie Caro, local tenor man, from an overdose of the drug.

And Richard Hopkins, bass player who brought Caro to the hospital, was indicted by the grand jury for involuntary manslaughter in connection with Caro's death.

Accused of Smuggling

Hopkins also was accused of smuggling heroin from the Orient while working as a musician aboard a ship.

Berger, incriminated by Caro's wife, Jean, was released on \$1,000 bail.

Police also have made arrests of persons not connected with music, as District Attorney Pat Brown, newspapers, and radio stations set up a clamor for an all out narcotics drive in the city.

Caro was the third musician to die here this year of a narcotics overdose.

Mindy Gets Break

New York—Mindy Carson, currently getting a big push toward the top, got the nod to fill in for Dorothy Kirsten twice during October and November on Frank Sinatra's NBC show. Miss Kirsten was tied up with concert dates.

Barnet To Break Up

New York—Charlie Barnet will break up his band at the close of his date at the Apollo theater Thursday (Oct. 27) and retire permanently from the band business.

He intends to make his home in Hollywood will join Carlos Castel in Castel's personal management enterprises.

Barnet, in explaining his move, told *Down Beat* that "although the band is, we think, a good one, we've been running in the red. So there's no percentage in hanging on. We have to dissolve."

The Mad Mab's crew was regarded by many as one of the top two or three bands in the country.

Set No Immediate Clark Replacement

Hollywood—CBS has announced that there will be no immediate replacement for the late Buddy Clark on the *Carnation Contented Hour*, but that the show will continue as is with two different singers each week.

Show was scheduled to start on CBS Oct. 2, after 17 years for NBC. It was cancelled that night following the airplane crash on a Los Angeles street that killed Clark Oct. 1.

Clark, 44, had been on the *Carnation* show since June, 1946, also was a Columbia recording artist.

Roseland To Move To New Location

New York—Roseland ballroom, long a Manhattan landmark, will move next year to the site of the Gay Blades on W. 52nd St. Entire block which Roseland is now in is due to be torn down to make way for a television center.

Paul Williams, Negro architect, has been hired by Roseland operator Louis J. Brecker to design the new ballroom. Capacity of the spot will be increased from 2,000 to 6,000 persons.

Mercury Signs Cats

New York—The Harmonicats, who drew a lot of attention two years ago with their record of *Peg O' My Heart*, have been signed by Mercury records to a three-year deal. Their first platters under the new pact are due this month.

Gastel, Cole On The Cover

Manager Carlos Castel accompanied Nat (King) Cole when the latter flew with his combo to Hawaii to fill a four-day engagement in Honolulu. Carlos and Nat found time to visit the beach and pose in native regalia for the photo that appears on this issue's cover of the *Beat*. Engagements of the Cole unit at the Lookout House in Covington, Ky., and the Town Casino in Buffalo will be followed by a 40-day concert tour with Woody Herman and his band, also from the Castel stable.

You See?

New York—Latest piece of bop research places the origin of the expression "be-bop" in 1936 and credits it to that renowned bopmaster, Jack Teagarden. Herman Rosenberg, intrepid tracker-down of remote data, has found that Big T used the expression on a platter of *I've a Muggin'*, cut by The Teagarden Boys and Truinbauer Swing band, Victor 25273. *Discography* says it was made March 10, 1936.

The line, as chanted by Brother Teagarden, is: "I've a muggin', be-bop, be-bop, be-bop, be-bop."

Any questions?

Les Brown's Ballplaying Bandsmen Double In Brass, And Then Some



Lykens, Pa.—Les Brown's band got a real workout not long ago in Les' home town, Lykens. They played a benefit two-hour concert in the local ball park to help raise money to pay the mortgage on a newly installed park lighting system. Then, under the arc lights, the Brown boys changed

into baseball uniforms and played the leading local softball team for nine innings. They lost, but gained the friendship of the whole town in the process. In the first photo, Les gives the downbeat to saxmen Eddie Sherr, Abe Most, Ronnie Lang, Dave Pell, and Butch Stone. Trom-

bonists are Stumpy Brown, Ray Sims, Ray Klein, and Ralph Pliffner. Guitarist is Bob Gibbons and pianist Geoff Clarkson. Second shot shows Les standing by as Bob Higgins, Ray Kellogg, and Buddy Rich linger over their good-nights. That's Les' sister Sylvia in foreground.

Kenton Readies Ork For Concert Tour

Hollywood—Most recent development in Stan Kenton's concert tour plans is to hold in Hollywood as the culmination of his yearly tours an International Festival that will feature exponents of various types of original American music, from the very earliest to the most advanced progressives.

Kenton, who retired almost a year ago for a rest and a long, earnest look at the whole music business, feels he now has the situation sized up right. He thinks that the new music forms that gradually have evolved from dance music do not belong in night clubs, dance halls, or cocktail lounges. He will stick to the concert halls.

Annual Tour

The 40-piece band he is organizing will make an annual tour of American cities. And he'll be well satisfied if the tour runs for two or three months. In addition to the music associated with him and his arrangers in the past, he will introduce new works that will give performance opportunities to young or relatively unknown composers.

Tour is expected to open in San Diego in February. The presentations will be introduced as "Innovations in Modern Music for 1950"—and so on down through the years, he hopes.

June Christy will be back with the group as featured singer and Pete Rugolo will return as chief arranger.

In addition to the instrumentation he used in his last band

(brass, reeds, rhythm with conga drummer) Kenton is adding a 16-piece string section (10 violins, three violas, three cellos) and a harp.

"But one thing I want to make clear," he said, "is that we are not merely augmenting the group by adding strings as they do with radio and studio orchestras.

"We will not put together 'extra parts' for the things that were written originally without strings. That music was conceived without strings. It will stay as it was conceived. The strings will be used only for new works in which they will fit as an integral part."

Still with GAC

Kenton hoped to break away from his longtime booking agency, GAC, and do all of his own booking via his own office and staff. He thought the GAC pact had expired but someone, he said, discovered a paragraph in very fine print that bound him to GAC for some years to come. "If it's that way, it's that way," he said with a shrug. "I'm not going to make a big row about it."

One of the major factors in Kenton's ambitious plan, in fact, one that may contribute more than anything else to his success, is that Capitol, which like other firms has had tough sledding with unconventional music, is solidly behind Kenton.

Sales Still Grow

While pop sales have dwindled, Kenton's recordings have had a constantly growing sale. Capitol tops are smart enough to know that their Kenton catalog still will be moving long, long after most of their Jo Staffords, Gordon MacRae's, and Peggy Lees are forgotten.

Before he embarks on his tour Kenton will record a complete album of new works for Capitol with his new orchestra. The album items will be released on records designed for all three types of players—the conventional 78, the 45, and long playing 33's.

Mulligan Heads Unit Within Lawrence Ork

New York—Gerry Mulligan, who has been doing a lot of writing for Elliot Lawrence, has joined the Lawrence band where he is being featured with a small combo of Lawrence sidemen called the Gerry Mulligan quintet. Gerry joined the band Oct. 8 while it was playing a college date at William and Mary.

Caceres Crew At Hickory Log



New York—Oldtimer Ernie Caceres is leading a quartet at the Hickory Log on W. 47th street. With him are Howard Smith, drums; Mickey Crane, piano, and Sam Bruno, bass. Mickey and Sam were part of Billy Butterfield's rhythm section: Howard gigs around, and Ernie is on a couple of radio shows. And, though they don't look too happy about it, here they are gathered at the Log.

'Salute To Cole Porter' Hits Manhattan, Called One Of Best In Years

New York—Manhattanites, who have been hearing glowing reports of Sherman Marks' hotel room productions from Chicago and Los Angeles, finally got a gander at one when the New Yorker hotel reopened its Terrace room with Marks' *Salute to Cole Porter*. Show turned out to be one of the most completely professional after-dark productions seen in the big town in years.

Given the advantage of a score composed of representative Porter numbers, the *Salute* moves through a rapid maze of lighting and music cues with amazing precision. Ably conceived, written, and directed, it depends on lesser name talent which delivers some top notch performances.

Surprise of the evening is Stuart Wade, former Freddy Martin vocalist. Wade not only carries a lot of the singing in good voice but does a very effective delivery of the narration, which is written in a manner which could easily have become hammy in less talented hands.

Female vocalizing is done by Betty George, whose outstanding points are well known to *Beat* readers. Betty still is being pursued by the comment that she doesn't need a voice to get by, but her larynx can't be dismissed that casually. Her voice often lacks warmth, is inclined to be harsh at

times, but even so she has more talent in her throat than many a less busy thrush.

In addition to Wade and *la* George, good vocal work is turned in by the Lyn Duddy singers (five), with Duddy doing most of the work. Group consists of Marilyn Jackson, former Tex Beneke vocalist, Jack Gray, Beverly Fite, and Dean Campbell.

Stopped Show

Principal show-stoppers were a pair of nonmusicians, dancers John Kriza and Ruth Ann Koesun, both formerly with the Ballet theater.

Show is played by Don McGrane's band. Their backing for the show is adequate, although their dance work between shows leaves a lot to be desired. For this job, McGrane is using Ralph Fay, trumpet and vocals; Frank Webb, trumpet; Bill Schallon, trombone and vocals; Phil Waltzer, Billy Rose, and Eddie Adinolfi, tenor, flute, and violin; Jules Mendelsohn, drums; Herman Burkhardt, bass, and Moe Wechsler, piano. McGrane plays violin.

Capsule Comments

New York — Ernie Caceres has put together a quartet at the Hickory Log on 47th street which is playing some easy, relaxed music very reminiscent of the old Benny Goodman quartet. This impression is given impetus by the fact that Ernie has momentarily put his baritone aside and is concentrating on clarinet. And Ernie's clarinet style is patterned very much on Goodman's.

The men with Ernie are Mickey Crane, piano; Sam Bruno, bass, and Howard Smith, drums. Group sticks to such, quiet, nostalgic standards as *Rose Room*, *As Long as I Live*, *Just You, Just Me*, and *I Surrender Dear*. Crane, a pianist of the efficient, non-flashy school, adds to the reminiscent atmosphere despite a tendency to 'throw in a boppish chord here and there. Bruno and Smith lay down an easy, solid beat with Bruno given a bass solo spot in practically every number. This can be okay when used sparingly, but a bass solo on every number gets to be a little tiresome.

Outside of that, it is very pleasant music that the Caceres quartet is putting out.

For Pepper Pot



New York — Something hot, and new, for the Pepper Pot in Greenwich Village is Libby Dean, former Buddy Morrow singer. Libby is working as a single at the Spot, and the show will be built around her. Cinch onetime *Life* covergirl Libby needs no building.

Frankie-Mac



Baton Rouge—This Texas production is currently gladdening the hearts of the boys at LSU from the bandstand of the Golden Slipper club here. Gal is Frankie-Mac, chirp with the Fran McCarthy band.

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Chicago are singer Sarah wa with Wood Paree.

Jazz Takes Richmond In Jampacked Bash



Richmond, Va.—First bash thrown by the newly-formed Richmond jazz society attracted a packed house and 300 turnaways at the door. Second, Sept. 11, pulled it off again. Among the musicians who played were Jeep Bennett, former Tommy Dorsey, Bob Chester, and Will Bradley saxist, who is talking to WRVA announcer and sometime pianist Newton Thomas, above. Others in the top photo are Joe Lucas, baritone; Jerry Wagner, tenor; Walter Nelson, clarinet, and Jimmy Anderson, trombone. Wagner and altoist Jimmy Irving, both stationed at Camp Lee, broke up the show. Pianist Joe Ivey, lower photo, was introduced as the only "bop cop" in town. Ivey, who used to teach piano, now is a policeman.

Richmond Concerts Draw Raves, Mobs

Richmond, Va.—The recently-formed Richmond Jazz society seemingly has made it one of its objectives to prove that polkas and banjo plunkers are not the only things that can bring a swarm of listeners nowadays. So with the aid of Local 123 and the cooperation of local newspapers and station WXGI the club held two recent jazz concerts that turned away hundreds of persons.

First was held at Petersburg's Carrol Gables and, when 300 fans were turned away, the second took place at the larger Wig Wam club. Local Cats Swung. Although only local jazzmen played the jobs (the treasury not loaded enough to sponsor top names yet) the sessions also were musical successes.

Name band graduates Jack Greene, drums; Norman Bennett, alto; Lee Robinson, guitar, and Hunter Priddy, bass, combined with local men Jack Clarke (who made a big hit with both his band and his drumnastics), trumpeter Kenny Henderson, pianist-policeman Joe Ivey (a bop cop?), and many others to keep the bashes swinging.

The first concert was broken up by two young soldier-musicians from Camp Lee, tenor man Jerry Wagner and altoist Jimmy Irving. Second session showed more organization and planning, less wildness. The riffs and ensemble work were cleaner, and the finished product seemed to reveal things to come.

It's beginning to look as if Richmond, under the leadership of this progressive group, soon will be recognized as one of the few important jazz centers in the south. —George Popkin



Woolworth Stores Handle New Discs

New York—ABC records has made a tie-up with the F. W. Woolworth stores whereby ABC platters will be handled by the chain with a guaranteed minimum of 500,000 discs a month. ABC label sells for 39 cents.

Discs will concentrate on current top pops using name talent, providing the small waxy can snag the names. Firm is reported to have Dick Powell lined up to cut for it.

Goodman To Do Philippine Dates

New York—Plans were being made early in October for Benny Goodman to go to the Philippines for some concert work in November. Clarinetist would do three weeks of radio and concert work with the Manila Little symphony starting Nov. 15.

There also was a possibility he might take some of his sidemen with him. If they do, it was presumed that they would be used as a small jazz combo to spice the long-hair programs.

Convention At The Blue Note



Chicago—Squeezed chummily at a table at Chicago's Blue Note are singers Sarah Vaughan, Mary Ann McCall, and Fran Warren. Sarah was passing through the town, while Mary Ann was working with Woody Herman at the Note and Fran was singing at the Chez Paree.

Monroe Gets Tangled In AFM-AGVA Argument

New York—Vaughn Monroe became a focal point of the hassel between the AFM and the American Guild of Variety Artists early in October. Following his ultimatum that AFM members who also belonged to AGVA had to give up their membership in the variety artists' union, James C. Petrillo ordered Monroe, then playing at the Click in Philadelphia, to turn in his AGVA card.

When Monroe did this, AGVA ordered him to pay up back dues, said to be in default for a year. AGVA also told Monroe's singing group, the Moon Maids, to get AGVA cards.

Not Connected

The attitude of AGVA at the time was that its demands on Monroe had nothing to do with the jurisdictional squabble, that it was merely dealing with a member in bad standing. The AFM, however, was reportedly prepared to pull musicians out of every Philly spot which used acts if AGVA clamped down on Monroe.

Despite this, Monroe finished the Click date without any definite move being made by either group.

However, when Monroe moved out to Hollywood to make his first movie, *Singing Guns*, AGVA, which has had the solid support of its parent group, the Associated Actors and Artistes of America, indicated that it would put pressure on the band leader through other unions in the Four A's.

Plan of action would be to have Monroe suspended by the Screen Actors' guild and the American Federation of Radio Artists, both

members of the Four A's, if he doesn't pay up his back AGVA dues. This would stymie Monroe on both his picture and his weekly show on CBS.

Lewis, Too

Meanwhile, another leader, Ted Lewis, sent in his resignation from AGVA. Lewis was playing at the Bal Tabarin, San Francisco, at the time. AGVA reaction to this was that they would try to talk Lewis out of resigning but that, if this failed, they would pull out any acts working with him. At presstime, nothing had happened either way.

While these two incidents were boiling, reports were current that Petrillo had retreated somewhat from his adamant stand and was willing to talk. Not to AGVA, however, but to the Four A's without AGVA representation present. Opinion of insiders was that the Four A's would not consider talks under such conditions.

'JATP,' Sarah Pull Crowds At Philly Concerts

Philadelphia—Any doubts about the strength of jazz at the concert boxoffice were dispelled by the huge crowds at the Academy of Music for two early season recitals. Despite a minimum of press tub-thumping, Norman Granz had to put seats on the stage for his *JATP* bash recently.

And following right on *JATP's* heels was another winner in the Al Cooper triple-header Oct. 7. Package included Sarah Vaughan, Illinois Jacquet, and Thelonious Monk.

Making their first pitches in town are Dick Barlow's band at the Hotel Warwick and George Shearing's quintet at the 421 club.

Reese DuPree, dance promoter, has revived his Tuesday night gigs at the O. V. Catto hall, with Jimmy Tisdale set for the series. Tisdale also plays for weekend dancing at the Two-Bit club.

'Sugar Blues' Is Back

New York—Clyde McCoy, the *Sugar Blues* maestro, has reorganized and breaks in his new crew Oct. 27 at the Indiana roof, Indianapolis. McCoy broke up at the end of the war and has been in business in Memphis ever since. GAC is handling the new band.

L.A. Council Votes Down Anti-Discrimination Law

By CHARLES EMGE

Hollywood—A proposed city ordinance which would have made it illegal for labor organizations such as AFM Local 47, the "white" musicians union here, to refuse membership to Negroes was defeated by a narrow margin in the Los Angeles city council. The vote was eight to six. One city councilman, absent due to illness, said that had he been present he would have supported the anti-discrimination measure.

Proponents of the defeated measure had not expected hearings to open until two weeks later.

Rushed Through

Many of them contended they still were in the process of preparing their campaign when someone, under the pretext that the appearance of Paul Robeson necessitated "immediate action to defeat the ordinance to avoid trouble," rushed the public hearings and the vote through in one afternoon.

The councilmen who voted "No" gave the usual excuse—they themselves were all for absolute equality regardless of race, color, creed, or nationality, but felt that an attempt to outlaw discrimination would "create dissension . . . and that is exactly what the Communists want."

Little Attention

However, the extent to which discrimination is practiced by the AFM and other AFL unions received very little attention, even though one of the leading speakers in the fight to put over the law was Robert Gilbert, AFL-employed attorney and son of song writer L. Wolfe Gilbert.

One councilman, quizzed by *Down Beat* regarding his stand, was astonished to learn that discrimination against Negroes is the policy in almost all locals of the American Federation of Musicians. "Had I known about this," he said, "I would have given the matter more thought."

Sarah, Illinois Tour

New York—Sarah Vaughan and Illinois Jacquet started a 14-city concert tour in Philadelphia Oct. 7. The trip took them to Boston, Buffalo, Akron, Youngstown, Cleveland, and Canada, among other places.

Nat Cole Concert A Sioux City Sellout

Sioux City—The recent King Cole and trio concert here was both a first for Nat in this town and a first concert for Sioux City. It long has needed both.

Never before can we remember any performer selling here as did Nat. Spotting many new numbers, plus some of his record hits, the group delighted the sellout crowd.

Concert was sponsored by the Young Men's Athletic association, which has announced more such sessions will follow, including dates by the Delta Rhythm Boys, Duke Ellington, and the Deep River Boys. —Bob Hatch

Smart Gesture, Says Bettelou



Pittsburgh—Bill Darnell, whose Coral disc of *So Much* is climbing, is caught in a three-way parlay at the Copa club here, where he opened recently. Gal is *Down Beat* representative Bettelou Purvis, and fellow in the right club owner Lenny Litman. And that's how to get a plug!

CHICAGO BAND BRIEFS

Fields, Ventura Battle Of Bands Ends As Expected

By PAT HARRIS

Chicago—Don't know how Herbie Fields figured it, but he came to the wrong conclusion about what and how to play when his band and that of Charlie Ventura opened at the Silhouette club early this month. Fields is still there, though Charlie was booked in for only a week. Billed as a battle of bands, the opening night came to a decision after the second set. And it wasn't in favor of little Herbie.

America's most versatile instrumentalist (said the placards) met America's No. 1 saxophonist (said the placards) by a series of hoots and howls, scoots and screeches. Other than a Joe Wilder trumpet solo on *Tenderly*, it was a throw-back to a Fields we haven't, fortunately, heard much of recently. New trombonist Frank Rossolino, from Gene Krupa's band, was lost in the shuffle.

Ventura Cats Blew

Ventura's unit, which still isn't up to the Kral-Cain standard on vocals, played a lot more music. Benny Green, of course, still is with the band, as are Conte Candoli, Boots Mussulli, Ed Shaughnessy, Betty Bennett, and the omnipresent Don Palmer.

New piano man Dave McKenna was overshadowed by new bassist Keith (Red) Mitchell, who overshadows other bandmen pretty easily. Mitchell needs no solo spot to show his talents and is, in a word, astounding. Drummer Shaughnessy, not very much less so, made Fields' Jimmy Matzer sound leaden.

The Silhouette, which made more money with the George Shearing band than with Louis Armstrong, is, naturally, bringing Shearing back as soon as possible. That's Nov. 15, for three weeks.

Ellington, Then Shaw

Not too much else going on around town, though Ellington skedded to open at the Blue Note Oct. 17 for three weeks, after which Artie Shaw follows for two. On Nov. 9, Shaw will be featured with a 30-piece symphony orchestra conducted by Alfredo Antonini at the Temple Shalom auditorium. Lionel Hampton follows Shaw at the Note Nov. 21, and the loop spot expects Sarah Vaughan and Herbie Fields after Hamp.

Sidney Bechet's desertion of Jazz Ltd. was a top topic for conversation in traditional jazz circles for several weeks. Sidney checked out of his hotel on Tuesday, his day

Winsome



Chicago—Addition to the George Winslow band is singer Jackie Stevens, who joined the Winslow crew at the Martinique here. Jackie, a Chicago girl, sang with Joe Reichman and Gay Claridge, and is now with Winslow at the Trocadero in Henderson, Ky.

off. Wednesday night, after the band had been sitting on the stand without its star for a few minutes, someone began to get suspicious. As a last-minute story on this page stated in the last issue, Rechet sailed for Paris the following Saturday. Muggsy Spanier now at the Ltd.

Coty at Preview

Pianist-vibist Red Coty into the Preview, with George Roth on drums; Joe Stark, accordion, and Don Lundahl, bass. Max Wayne took over for Lundahl after the first two weeks. Duke Jenkins out of the Brass Rail Oct. 25, after five months. Tune Toppers and piano comic Davey Bold replace.

Harry Cool-Mel Brandt trio package at the Crown Propeller. Desi Arnaz, with three men, into the Oriental theater Oct. 20 for two weeks. Carmen Cavallaro has one more week to go at the Chicago.

Gene Friedman took a unit into the Stage Door in Milwaukee for a couple of weeks recently, to work opposite June Christy. With pianist Friedman were his clarinet-playing brother Ted, Hal Russell, Jimmy Gourley, and Bob Peterson.

New and Old

Bill Russo pianist Lloyd Lifton, who had his own unit with Lee Konitz three years ago, recently playing with oldtime clarinetist Sam Cassato at Curly's, on Clark near Fullerton. There are worse things than mixing musical eras, and considering everything, they do a nice job.

Raymond Scott, while auditioning clarinetists before he decided to get Jerry Winner back, phoned local student Joe Alfano and asked him to come up and blow. Alfano almost hung up on Raymond, figuring some friend was carrying a joke too far. Scott persisted, however, and has been raving about Alfano ever since.

Lino Frigo, last the rumba band at the Chez Paree, now at the Green Mill on Broadway. Leon Shaah and the Cosmopolitans have left the Old Hickory.

Tondelli to Skokie

Reno Tondelli, accordion, and Julian Stockdale, guitar, left their summer-long date at the Railroad fair's New Orleans village, and, with bassist Reimer Hoffman, are at the Villa Moderne, in Skokie.

Group which sounds as if it might be pleasant to listen to is the Four Caballeros, which was the Three Caballeros until leader, guitarist Sam Revera, left to play bass with Monchito at the Chez Dummer Mickey Simonetta and altoist Ronnie Kolber joined bassist Charlie Revera and pianist John LaMonica. They just finished six weeks at the Candlelight in Joliet, combining bop with rumbas to please dancers and themselves.

Nat's Brother Busy

Nat Cole's brother Pres rehearsing an outfit here, with John Burton's cousin Joe managing the new unit. New blues singer, Juanita Brown from Toledo, at the DeLisa, sharing the stand with tenor balladeer Willard Garner, dancer Viola Kemp, and band leader Red Saunders.

Onetime accordionist Jeri Brown joined the Sheraton on organ, and rest of group at the Sheraton hotel includes harpist Charles Schulz and pianist Leigh Barron. Barron has been named music director of the hotel.

Claridge to Martinique

Gay Claridge follows Don Ragon at the Martinique Oct. 28. Accord-

McPartland Spreads The Word



Chicago—Memento of his visit to Detroit, where his band worked at the London Chop House, is this photo brought back to Chicago by trumpeter Jimmy McPartland. Jimmy appeared on Johnny Slagel's WXYZ disc show, together with fan Fred Appleyard, right. And what should they discuss but the new McPartland pressings on the Union label. The McPartland crew is now at the Grandview inn, Columbus, Ohio, where they followed pianist Jess Stacy as the first band the spot ever has used.

No Increase In 802 Membership Dues

New York—A capacity meeting of Local 802, AFM, at Town hall turned down four administration-sponsored resolutions to raise membership dues and engagement taxes in September. Meeting was the first of a series scheduled for every two weeks until 50 proposed resolutions have been voted on.

The resolutions voted on called for: (1) an increase in dues from \$16 to \$24 a year; (2) a dues increase to \$28 a year; (3) an engagement tax of 2 per cent; and (4) an engagement tax of 3 per cent. The first resolution was voted down almost unanimously. The last three were then voted on together and turned down unanimously.

ing to owner Tony DeSantis, Jimmy Palmer is organizing a new band which will sound just like the old Kay Kyser crew. The Martinique will move this in as soon as it's ready.

Duke Groner out of the Ring-side, where Bus Moten sticks as single pianist. Alex Shay at the Mocamba; Four Steps of Jive, who fit on the tiny bandstand a lot more easily than Doc Evans' unit, held over at the Bar O'Music. Evans was supposed to go in there recently, but then, Louis Prima was reported by the Saletta brothers as a sure thing for their Silhouette.

Riggs Moving In

Henry Riggs and crew start Monday nights at the Nob Hill, 53rd and Lake Park, Oct. 31. Jay Burkhart's band occupied the spot, and dance floor, on Mondays last winter. This time, floor will be used for dancing. Riggs back to Sunday afternoons at Pat's Tap.

Bassist Earl Murphy an addition to Rupneck's Dixielanders. Bud Freeman's Gaffer club personnel shifting almost daily. Joe Thomas, trumpet, has left. Altoist Bill Dohler left, too, but is back again. First John Schenck concert at the Gaffer well-attended, well-played, ought to entice listeners out to outlying clubs where cats work steadily.

Lil Armstrong playing at the El Reno in Kansas City.

Max Cuts Out

Max Miller left the Hi-Note, where Anita O'Day is set (or stuck) for the rest of the year. At presstime, no band was set to replace Max, who has eyes, and plans, for a spot of his own. He just signed with Associated Booking corporation for five years.

ABC's Bob Phillips trying to talk Silhouette into taking both Lennie Triestino and Erroll Garner for a bopper's dream bill sometime in the near future. At presstime, negotiations atill in the hazy stage.

Down Beat covers the music news from coast to coast.

Shearing Just Aims To Please

Milwaukee—The few (very few) disgruntled listeners to George Shearing at the Club Continental here who complained that the pianist's conceptions were too melodious should be reminded again of Shearing's aim to produce a sound that the majority of listeners will enjoy.

Shearing admits he is not being a purist as far as bop is concerned. He repeats, however, that his only wish is to play bop that persons will comprehend and like. And he feels that this can be successfully done only if an arrangement begins and ends in melodic accordance with the tune.

Triestino the Pioneer

The purist, he figures, is Lennie Triestino. "He is revolutionizing bop," says Shearing, "is a pioneer you might say. Lennie would never be happy compromising as I'm doing."

The Shearing stay was a successful one from the club owner's standpoint, too, as op Bob Palfish admitted the date proved to be a great financial boon.

FOAM: Buddy DeFranco's sextet followed Shearing for two weeks opening Oct. 3. . . . Trener Twins opened at the Stage Door Oct. 12. . . . Hal McIntyre, Claude Thornhill, and Benny Goodman skedded for the coming months at Devine's ballroom. —Shirley Klarn

formed bop group is led by Alex on alto and clarinet and includes the amazing local boy, Eric Clarke, on reeds; Benny Steele, drums; Johnnie Cook, piano, and Mac McClain, bass. —Bob Kervin

Costanzo Trio, Alex Phoenix Fixtures

Phoenix—Summer's ended and fall is here, but the Ralph Costanzo trio, seeming fixtures at the Steak house, continue to delight crowds with pleasantly danceable tunes, subtly interspersed with swing and bop. Unit, a real crowd pleaser, has Costanzo, piano; Howard Heitmeyer, guitar, and Dutch Van Leeuwen, bass.

Club Zanzibar, under new management, featuring Pops Alex and his Jump-Swingers. This recently-

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Odd: Detroit Ops Find It Takes Talent To Pull Biz

Detroit—Brightest news here is the metamorphosis taking place at clubs all over town. After sweating out a lean spring and summer, it is at last evident to club operators that they must bring in talent to bolster business. Prime example was the two-week booking of the Jimmy McPartland band at the London Chop house, long noted for its Latin-type local bands. Although the occasional jazz offerings star-

played for three weeks. The Flame Show bar's opening recently caused a midsummer furor, with Nellie Lutcher, Billie Holiday, Maurice Rocco, and Dinah Washington each doing a two-week stint. Snookie Young's fine house band, featuring Slam Stewart, played the first seven weeks, with Todd Rhodes following.

Refreshing Unit

One of the most refreshing outfits to be heard in many months is now playing at the Babalu Show bar. The band, a cooperative affair, is tagged the Musical Moods. Line-up is Dave Levine, clarinet; Bernie Patrons, accordion; Bob Monti, guitar, and Stan Svoboda, bass.

Some of their progressive stuff, which is written by young Levine, sounds very close to the Joe Mooney style musically and vocally, but the unit plays a great variety of tunes, including *Meadowlands* and *Two Guitars* in their own individual style, which doesn't stamp them as Mooney imitators. Bob Monti handles the single vocals.

The Burgundy room, after a summer of redecorating, opened officially Sept. 16 with the Page Cavanaugh trio for four weeks. . . . Clarinetist Art Lyons, who left Jimmy Dorsey on the coast, joined drummer Mickey Stienke at the Shamrock.

—Ruth Gillis



The plane in which Buddy Clark was killed passed a few hundred feet over the home of song writer Adeline Hanson, who was giving a party for Capitol's Merrillyn Hammond, attended by Kitty White, Benny Carter, Eve Norvo (Mrs. Red), the Irving Gordons, *Beat* staffer Charlie Emge, and many others in the music business. It crashed only a few blocks away, but none knew it until hours later when disc jockeys broke the news. . . . Lennie Hayton is taking a one-year leave of absence from his conductor's stand at MGM studios to tour with Lena Horne as music advisor, a tour that might include Europe.

Lorry Raine will cut four new sides with Mark Warnow, who gave her her first break. . . . Jack Daley, Capitol records publicity head, and Bob Stabler, west coast sales head, fell out with one of the top execs of the firm because the latter gave an exclusive story on Stan Kenton's plan to one trade mag in advance of all others. Now neither is associated with the plattery. . . . Gus Edwards grabbed a daily television shot over WTMJ in Milwaukee for Jerry and Vi Wagner, who are playing at the Towne room in that city.

Frankie Schenk disbanded to take himself and most of his band, including vocalists Helen Draper and Sonny Morgan, into the newly organized Tiny Hill ork. . . . Vincent Lopez has cut two albums of Latin-American tunes for Victor. . . . Teddy Phillips has moved into the Roseland ballroom in New York and Ray Anthony went into the Roosevelt hotel in New Orleans on Oct. 19 for four weeks. . . . Tommy Tucker, getting back into activity after practical retirement, has signed with MGM records.

The Wally Natters have called it off and he has gone to Paris to study theory and composition at the Paris Conservatory of Music under the GI bill. . . . Jack Leonard, former TD singer, waxed some sides for Signature early in October. . . . Pianist Irving Fields, whose trio is playing at the Warwick hotel in Manhattan, made his concert debut Oct. 15 at Carnegie featuring his own composition, American Forest. . . . Mercury has signed Steve Gibson and the Red Caps for a fourth year.

NBC has dropped Eddie Condon's weekly television show. . . . Sammy Kaye broke up at the end of September for a month's vacation. . . . Jean and Verne Friley expect an addition in October. Verne plays trombone with Ray McKinley and Jean used to sing with McKinley and TD. . . . San Salvadore, guitar, left the Irv Manning quartet and returned to New York to help Marcia Hines plan their wedding at Christmas time. . . . Joe Glazer signed Henry Busse, who had been with GAC.

Ivan Ballen, who already has Gotham, Apex, and 20th Century labels, plans a Music Master label, which may conflict with the Master label of Raymond Scott's new firm. . . . The Deep River Boys grooved four sides in England for His Majesty's Voice, which will be distributed here by Victor.

Chicago—Practically the only Chicago jazz spot to have a remote wire, Rupneck's restaurant which has Danny Alvin's Dixielanders, began an 11:30 p.m. to midnight broadcast on Tuesday, Friday, and Sunday on WBBM recently.

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- Embraceable You—Sheboblou Trio
- DB 101 On The Alamo—Eddie Getz Quintet
- Starlight Jump—Eddie Getz Quintet
- DB 102 What Is This Thing Called Love?—Sheboblou Trio
- These Foolish Things—Sheboblou Trio

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NOTES between NOTES

By Michael Levin

New York—Last issue, *Down Beat's* editor amused himself by printing two reviews of the same Norman Granz *JATP* concert, one by John S. Wilson and one of mine. To the casual reader, the reviews appeared completely opposed in viewpoint, leaving one with the impression "if these two characters, being paid for it, can't agree on what happened, what's the sense in my worrying about it?" Also, "When are these so-called critics going to acquire things besides nasty adjectives and a spat of words with which to use 'em?"

Actually the two reviews weren't in disagreement. Wilson covered one section of the concert which he didn't like. I covered other points, which I did like, suspect that he agrees with most of mine and I his. It thus becomes a question when reviewing of not only what did you like, but also what did you think important enough to review?

Wilson was offended by the crowd's usual noisiness and the honking of the sax men. My assumption was that these are necessary hazards of jazz concerts and therefore, unless extraordinary, should simply be disregarded, certainly in the face of magnificent performances by pianist Oscar Peterson and singer Ella Fitzgerald.

Both pieces merely show once again how delicate the balance of opinion can be even with supposedly informed reporters and how little it takes to weight the scales one way or another.

Which is again an argument for the repetitious plea in this column that when reviews are filed by anyone, in this sheet or anywhere else, the men indicate upon just what points they are riding hard in their review and why. It at least gives the reader a chance to assess what the actual balance is, and certainly is fairer to the musician reviewed.

Tommy Dorsey was quoted in *Time* magazine a few weeks ago as having said anent bop, "I don't like be-bop and I admit it. I don't know anything about it, and I don't like the looks of the people that do."

I challenge you to find a worse quote from a supposedly responsible man in full possession of his faculties.

Dorsey is famed in the business as a popoff, a leader who has been in pickle after pickle because of a tendency to shoot his mouth off unnecessarily. Some months ago I printed a piece here about things he said to columnist Earl Wilson on bop. TD told me he would write a rebuttal, but we're still waiting.

In all logic, I'd like to know something. How, if you don't know anything about something and admit it, can you say you don't like it without marking yourself as a complete hothead devoid of the faculty of reason which allegedly distinguishes man from such as the jackass.

And as for not liking the looks of people who do, TD is taking on quite a handful of good musicians. Dave Barbour, the guitarist who likes and uses the better elements

Bud Powell Gets Chance To Shine In Orchid Room

New York—This year probably will go down in jazz history as the year of the piano. The vagaries of fate which suddenly give performance to exponents of a particular instrument are unpredictable, but 1949 has certainly been a good period for the keyboard operators. The rise of the George Shearing quintet and the resurgence of interest in Erroll Garner would have been sufficient

of bop, would in a beauty contest leave the sorry hulk that is the Dorsey physique far in the rear.

But far more important, what method is this by which to judge music: you don't like the "looks" of the people who like it. This has a foul smell, is too closely connected with things recently present in Central Europe to have been mouthed by such a well-known (if ill-informed) person as Thomas Dorsey.

If bop were played only by members of the Capone gang with needles sticking out of their arms, it still would not affect the intrinsic merits of the music itself.

Or should we inquire into some of the, ah, tastier elements of Tommy Dorsey's private life and judge the output of his band on that basis?

This paper and this column have consistently screamed about some of the stupid excesses of the younger musicians, some of whom are bop disciples. But we never have felt it necessary to indulge in the kind of vituperation to which Dorsey descended in this quote to get across the point involved.

There is no room in jazz or anywhere else in this country for the kind of crass appeal which Dorsey used. It is firmly suggested that he confine his clinkers to his playing, about which he knows something, rather than to his speaking, about which he knows nothing.

to tab this as a keyboard year, but the new music policy at 52nd St.'s Orchid room has put the spotlight on still another top flight pianist, Bud Powell.

Powell went into the Orchid room, on the site of the Onyx club, in September, along with Lennie Tristano's sextet, Harry Belafonte, and the Jackie Paris trio. Despite the fact he ripped a big gash in the palm of his right hand the day before his opening, Bud nimbly-fingered his way through his fast-moving, involved exercises in excellent style.

More Vitality

Bud is a pianist with a definitely modern approach but he has hitched this onto a swinging, rocking style which gives his work a great deal more vitality than most of the modern pianists. Despite the rapid, complete phrases he ties into, he gets very clean and accurate results. He definitely is an exciting pianist with a style entirely his own despite occasional sounds that remind one of Shearing or Garner.

Tristano's group, which has stuck doggedly together despite lack of work, is greatly improved over their appearance at the Clique last winter. Many of their experimental pieces still are so far out in left field they fall harshly on the ears of the average listener, but these are offset by some very polished and provocative numbers with a lovely lyric quality.

The willingness of Tristano's men to stay with him through thick and thin is paying off in their ensemble work, which is crisp and clean, particularly in view of the complex figures they are working on. Group, in addition to Tristano on piano, is made up of Leo Konitz, alto; Warne Marsh, tenor; Billy Bauer, guitar; Arnold Fishkin, bass, and Jeff Morton, drums.

Belafonte Looser
Belafonte is giving out with what is getting to be his standard song cycle, with emphasis on *Lean on Me* and *Recognition*. In the six months he has been working as a professional, Harry has loosened up quite a bit and now handles himself at the mike in easier fashion. However, he still has a rather diffident attitude toward his audience and has not yet learned to project sufficiently to hold his hearers as they should be held.

Jackie Paris, held over from the previous show at the Orchid room and scheduled for only two weeks with the new layout, is expressing his admiration for King Cole and Frankie Laine by combining Nat's soft sibilants with Frankie's shout singer effects. Imitation, of course, is a sincere form of etc., but it leaves Jackie as just an adequate imitator and nothing more. A quartet headed by Stan Getz was due to replace the Paris trio early in October.

Undecided



Chicago—Around the mid-west recently, singer Ginny Greer has a chance to go to Juarez, Mexico, for her next engagement, but can't make up her mind. Ginny just finished a stint at the Riverside club in Casper, Wyo., and has worked at the Edgewood in St. Joe and the Overlow in Wichita during the last year.

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Los Angeles—Johnny Clark and Dian Manners, composers of *Luz Maria*, "the song that's going to build a chapel," present copies of the record and sheet music to two little girls from the Little Flower mission. Earnings of the song will go into a fund to build a chapel-dormitory for the mission.

Sabby Back In Beantown

Boston — Sabby Lewis and band have returned to the Hi-Hat here after a three-month date in Atlantic City. Missing, however, was alto man Jimmy Tyler, who left the group to join Count Basie. Paul Gonsalves, ex-Basie man, is filling in.

Lewis' recent Mercury records failed to sell in the Beantown, which makes one wonder if maybe Boston isn't a bit sated with Sabby. He's been playing in and around this town for the last 10 years.

AROUND TOWN: Bob Wilber and his crew doing excellent business at the Savoy cafe . . . Leon Merian has cut down his big band to a combo, will debut at the Riviera in Columbus . . . Pianist George Duff and ork the new Statler attraction.

Mart Leonard combo and Jean Carroll at the Five O'Clock . . . Joe Nevil combo started another season at Ort's . . . Michael Gaylord's band continues at Blinstrub's Village.

—Ray Barron

SWINGIN' THE GOLDEN GATE

Julia Lee's Frisco Date Town's Only Bright Spot

By RALPH J. GLEASON

San Francisco—Aside from Julia Lee's appearance at Ciro's, the month of September was particularly dull music-wise in this town. Julia, whose Capitol disc of *You Ain't Got It No More* is second on that company's hit parade in the Bay area,

Pens Musical Comedy

New York—Dick Hyman, pianist with Red Norvo at Bop City and with Tony Scott at Cafe Society, wrote the music for a musical comedy, *Came the Dawn*, which was tried out at the Master Institute theater here in September. Cast included Phyllis Lane, former vocalist with Bob Chester and Shep Fields.

actually didn't draw as well as expected, although those that came were satisfied.

It wasn't exactly fair to her, as there wasn't too much deejay promotion and the club has been in the habit of tacking on an extra tariff when names appear. There was no surcharge for Julia and the ads said so, but too many people were conditioned by past experience. That, plus the warehouse strike here which has tightened money considerably, detracted from her audiences. But in spite of that, her weekend business was very good.



Ralph
from her audiences. But in spite of that, her weekend business was very good.

Dixie Draws

With the exception of the anticipated heavy business for Frankie Laine, who opened at the Fairmont Oct. 25, and the *Jazz at the Philharmonic* concerts the same week, the only music drawing any customers at all recently has been Dixieland.

Jack Sheedy, whose group has dropped the Dixieland tag but still knocks off an occasional *Muskrat Ramble*, has continued to draw well at the Hangover club. The off-night sessions there, which have been featuring Turk Murphy and assorted local levee loungers, have also been doing well. Club op Doc Dougherty brought up Pete Daily for the latter's first S.F. appearance the first part of this month and plans to import other outside Dixie talent.

Records Selling

Sheedy, incidentally, has a going concern in his Coronet records. Label has just issued a couple of sides by the Dave Brubeck trio to prove that it isn't limited to Dixie.

Brubeck, as a result of his KNBC Monday night show, has been getting club offers for the first time in ages. Group went to Oakland for a week with options at the Burma lounge on Lake Merritt at the beginning of the month and have other offers if that doesn't pan out.

BAY AREA FOG: Vagabonds, at the Fairmont most of September, got a lot of plugs from local musicians and played to good houses . . . Bob Scobey's New Orleans Swing club date out, with the group playing casuals and occasional concerts in San Mateo . . . Lu Watters now blowing again. Band has two banjos, no piano, and drummer Bill Dart back again.

Jimmy Lyons planning a poor man's bash at Kezar stadium Nov. 4, with Sheedy and Brubeck groups, other local musicians, plus outside talent . . . Earl Watkins and Eric Miller back at the Say When . . . Ted Weems and Russ Morgan set no records with their hotel dates here.

Cats, Kitten, Ciro's

Three Cats and a Kitten at Ciro's as the intermission act. Spot not planning any names for awhile . . . Teddy Bunn, with the Edgar Hayes group minus Edgar, opened at the Say When Oct. 5, with Connie Jordan staying on.

Saunders King cut four sides for Aladdin using Vernon Alley, bass; Pony Poindexter, alto; Allen Smith, trumpet; Kermit Scott, tenor, and Bunny Peters, drums.

New York—National records set to issue a long playing record made up of eight of Billy Eckstine's top sellers on that label. This is the first venture of the company into the slow speed field. Disc will sell for \$2.85 including tax.

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THE HOLLYWOOD BEAT

Ory, Berg Join Forces In New Vine Street Nitery

By HAL HOLLY

Hollywood—Kid Ory and his gang of veteran musicians at presstime were set to close their long and prosperous run at the Beverly Cavern to open Vine street's latest nitery venture. And a name joined with Ory's in the deal is one that used to be prominent in the Sunset and Vine picture—Billy Berg.

Billy, who has been operating a little bar called Astor's, is set as manager and general front man of the new hotery, which was announced to open Oct. 15 under the name of Kid Ory's Jazz club, or something like that.

Mystery Man

Back of the cash register, of course, is that mystery man, Paul Kalmanowitz, who owns a string of buildings along Vine street housing various enterprises (Tom Brene-man's restaurant, the defunct Empire room, the more recently but equally defunct Gag club, and several bars).

We hope that Ory is not making a mistake in quitting his steady job at the Cavern to place himself

and his great little band of New Orleans traditionalists at a spot that is just about midway—geographically—between Red Nichols and Pete Daily (at Sardi's Monkey room).

Dancing, Too

One thing Kid Ory's Jazz club will have that the others don't, however, is dancing. Heretofore it has been held that Dixiana was essentially something for parades, funerals, and philosophizing over one's beer (if the waitress doesn't grab it while you turn your head to say, "Hi, pops").

Ory expected to have the same men he has had of late at the Cavern—Teddy Buckner, trumpet; Joe Darenbourg, clarinet; Lloyd Glenn, piano; Ed Garland, bass, and Minor Hall, drums. And he

Corpus Christi Has Dixie, Too



Corpus Christi—Hal Wasson's Dixieland band, at the Riviera club here, lines up with Dave Stout on piano; Arley Cooper, bass; Shorty Lupe, clarinet; Wasson, drums; Dave Rasbury, trombone, and Dutch Soldwell, trumpet. Wasson is manager of the ultra-modern club, which is owned by Frank Duprey. Dave Parker has replaced Rasbury since this photo was taken, as Rasbury left to join Tiny Hill.

said he would add a guitarist and singer if he could find the right kind.

DOTTED NOTES: That was Howard Lockie (piano) with that early day band seen with Bing Crosby in the photo published in the Oct. 7 Beat. Most musicians had forgotten that Howard, now head of the well-known music house here, once was a top key pounder. . . . Florentine Gardens, which re-lighted Oct. 1, advertises "Eight Acts of Vaudeville!" It must be annoying to band leader Jimmie

the ads. Novachorder Chauncey Haines took the lead in Local 47's over-quota derby by catching himself a penalty fine of \$950 for making too much money in a given period. Cellist Paul Bergstrom, who had to turn over \$734.84 of excess earnings to the union's treasury, is current runnerup. We venture that if an impartial survey of union musicians were made here, it would be found they aren't so enthusiastic as they once were about these share the jobs and share the wealth ideas.

Swap Bop Waxings

New York—Atlantic records has worked a swap with the French Blue Star label by which it will issue sides cut in France by Howard McGhee, Rex Stewart, James Moody, and Don Byas. As part of the trade, Blue Star has taken several bop instrumentals from Atlantic which it will issue in France.

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Los Angeles Band Briefs

Pete Daly's Dixiecats and Dave Casanubark set to share feature billing at UCLA Homecoming carnival Oct. 24-28, major collegiate shindig sponsored by Junior Chamber of Commerce. Pete will add Suggs' Lamare on banjo for the occasion. Archie Barate, WB studio clarinet ace, playing weekly sessions at Lido, San Fernando Valley spot, on Monday nights. Among the regulars have been Nick Patool, Eric Valless, Jack Peoples, Vince Mueller, and Irving Veret.

Ray Porter band supplying music for vaude shows introduced at Avalon theater. Eddie Fitzpatrick band will be held over at Cosman's Grove for Carl Brisson date starting Nov. 1.

Sterling Young ork succeeded Ray Robbins as fulltime crew at Aragon. Harry Owens continued as extra added weekend attraction.

Vietar Zola unit took over Latin rhythm department at Roosevelt hotel supper spot, sharing stand with Bill Fannell.

Four Brass succeeded Wingy Manoso at Royal room.

Matt Malach now heading small dance crew at Oro's.

Marvin Bogus (Ish Kabibble) debuted new 14-piece dance band (he had been fronting novelty unit) in Saturday date at Casino Gardens. Tommy Dorsey dancery now runs one night a week.

L. A. KEYSPTS

Aragon—Sterling Young, Harry Owens
Beverly Hills bowl—Eddie Oliver

Latin Rhythms Chase Wynn Away



Hollywood—Moment in the first show in the new Ed Wynn CBS-TV series, discussed in Charlie Emge's column on this page, spots Gertrude Niesen and a battery of rhumbadeers, from the left, Senors Guerrero, Knudson, and Betancourt. Maybe the wild Wynn is behind that palm tree.

Biltmore bowl—Henry King
Casbah—Frank Woolley
Casino Gardens—Casuals (Saturday night only)
Charley Fay's—Abhey Brown
Club 47—Zutty Singleton
Cocoanut Grove—Eddie Fitzpatrick
Down Beat room—Dusty Brooks and Four Tones
Earl Carroll theater—Al Lyons
Florentina Gardens—Jimmie Grier

Hangover club—Red Nichols
Larry Potter's—Les Parker
Melodee club—Nat Man Lothers
Mocambo—Roger Spiker, Lorraine
Monkey room—Pete Daily
Palladium—Tex Benech
Red Feather—Mal Irwin Embassy four
Riverside Ranch—Tex William
Roosevelt hotel—Bill Fannell
Royal Room—Four Brass
Zucca's—Lefty Johnson

HOLLYWOOD TELE-TOPICS

Coast's First Bigtime TV Show Off To Good Start

By CHARLES EMGE

Hollywood—The Ed Wynn show, the west coast's first major entry for national honors in the field of commercially sponsored video productions, got off to what appeared to be an auspicious start. At least it certainly looked good from

where we sat in the CBS studio-theater here. Whether it will be equally effective in black and white on the flat screens of home receivers is something we'll leave to those of you who are television fans.

To us, television as of now is just a movie presented in your home—a small and blurry movie compared to the real thing, even on the very best of sets.

We've wondered from time to time just how music would be worked into, or out of, television shows. Music is to conventional radio what scenery is to the live stage—practically indispensable.

How Much?

But how much of the money that must be used on a television show for scenery, visual props, and the numerous mechanical knickknacks will be shifted from music budgets?

Well, if the Ed Wynn show means anything, major advertisers in this medium still are willing to spend money for music. The Wynn show carries an 18-piece orchestra under the baton of Lud Gluskin, and on the opening show guest singer Gertrude Niesen was treated to a trio of Latin-American percussionists who worked with her on the stage (the orchestra was in the pit, vaude style, and barely visible to viewers).

Needed Rehearsing

Other than playing for Gertrude, the orchestra's only other important function came with a dance act. Despite a lineup of ace musicians (see *Now on the Air* for personnel), Gluskin's ork sounded to us like it could have used more rehearsal time. But we know that's something the average TV fan isn't going to worry about.

TELE-NOTINGS: American Broadcasting company launched its television activities here with a big splash, but we haven't heard much talk about KECA-TV shows since. Main show seems to be *Let There Be Stars*, the usual half-hour musical variety show played by a 16-piece ork under Stan Myers. It's released here on Wednesday night, on other ABC-TV stations via film recording. No sponsor, as yet.

Adam's Alley, the first all-Negro TV show, which made its debut on KLAC-TV recently (*Down Beat*, Oct. 7) is building a big following and seems certain to be tied over for another 13 weeks.

Orks Rearranged In Roanoke Shift

Roanoke, Va.—Jimmy St. Clair combo out of the Colonial Hills club after a many-month stay and into the Coffee Pot, first band the club has used.

Taking St. Clair's spot at the Hills is the Freddie Lee orchestra. The trumpeter-leader has a large following in this section, should sell well.

Drummer Paul Tanner's trio working weekends at the Palm room. . . . Jack Saunders still at the Rockledge club. . . . Leonard trio now at Jeff's, in nearby Salem.

—Buddy Phelps

Your next copy of *Down Beat* will be the issue of Nov. 18 on the newstands Nov. 4.



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Jazz Still 'Jazz' After A Struggle

Jazz still is jazz. Many readers became alarmed when *Down Beat* began its search in July for a new word to replace the term. More than a score actually submitted the word "jazz" as entries in the "What's the Word" contest. Many others, while submitting other words at the same time, wrote letters protesting against any substitution. The contest drew commentary in half a dozen contemporary publications, most of them expressing the opinion that no other word could be found for jazz.

All of the judges concurred on one thing, that none of the hundreds of words which poured in could be accepted as a suitable substitute for jazz. Stan Kenton, for example, only consented to serve after he had been assured that he would not be expected to personally endorse any of the prize winning words. John Lucas, another judge, said, "There is not a single word here that is suitable or likely to replace our good old 'jazz' itself!"

"No one can discover or coin a word and make it stick overnight," wrote Marshall Stearns, also a judge. "Usage, or what appeals to the man in the street, is what does it. My old professor at the Yale graduate school used to say, 'The *unterschrift* gradually becomes the *uberschrift*,' or what starts in the gutter, if functionally expressive, eventually winds up in the dictionary a few hundred years later."

The contest was conceived because there had been so much adverse chatter and dissatisfaction among musicians and music writers alike about the word "jazz." Most of them complained the term no longer has a clearly defined meaning and that there should be a better term to refer to all of modern music, from Dixieland up to be-bop. The editors of *Down Beat* then set about, in all good faith, to discover such a word if any existed or could be coined. We asked our readers to think about the problem and to suggest words, and we offered valuable cash and merchandise prizes as an incentive for this effort.

The results were gratifying. Letters and words came pouring in by the hundreds. We appointed a board of judges, all of them familiar with jazz, two of them professors of English, another a recognized semanticist, S. I. Hayakawa, to study the words and to determine whether any of them could be substituted for "jazz." We are not disappointed because no such word was found. The campaign induced thousands of persons to think seriously and extensively about jazz. That certainly can't hurt the cause!

Probably now we will revert to the continued use of jazz with more satisfaction and with greater assurance. It might be nice to utilize "erewent" once in awhile, as a change of pace and to avoid monotony. But if any word ever replaces jazz it will have to be because, like Topsy, it "just grewed."

RAGTIME MARCHES ON

NEW NUMBERS

ASTON—A daughter to Mr. and Mrs. Philip (Buzz) Aston, Sept. 10 in Philadelphia. Dad is KDKA singer.

BROYLES—A son, Bradford (8 lbs., 3 oz.), to Mr. and Mrs. Curly Broyles, in August in Ft. Worth. Dad is trumpet player formerly with Roy McKinley, now leading his own band.

RICUPERO—A daughter, Maisha (7 lbs., 11 oz.), to Mr. and Mrs. Rudy Ricupero, Sept. 26 in Chicago. Dad is drummer with Bill Russo.

RUBY—A son, Dennis Michael (8 lbs., 8 oz.), to Mr. and Mrs. Mort Ruby, Sept. 22 in Los Angeles. Dad is road manager for King Cole.

SPEALES—A daughter to Mr. and Mrs. Mickey Speales, Sept. 1 in Philadelphia. Dad is leader.

TOWNE—A son, Sam Castiglione (11 lbs., 6 oz.), to Mr. and Mrs. George Towne, Sept. 15 in Columbus, Ohio. George's band was playing at the Roseland, New York, at the time.

Smooth Sliding



New York—A very attractive family group, and former Gene Krupa singer Howard Dulany can enjoy it. Howard's settled in Long Beach, Long Island, with his own floor waxing business, though he sings here and there in the evenings. With wife Anne are Marianne, 6, Danny, 8 months, and Lisa, 2.

This Is It!



(Photo by Ralph Junghelm)
Chicago—Great big sign outside the Gaffer club, where saxist Bud Freeman is currently holding forth, and Bud proudly points to part of it. Other part, unfortunately, is "weiser," which is only a half-hearted inducement to jazz lovers. Gaffer, the hardest spot to find in Chicago though it's in the loop area, is at 60 E. South Water street, and, except for the beer sign, it's anonymous.

TRIMBLE—A daughter (7 lbs., 13 oz.), to Mr. and Mrs. Kenny Trimble, Sept. 21. Dad is trombonist with Ray Anthony.

WINLOW—A daughter, Delana Lynn, to Mr. and Mrs. George Winlow, Aug. 9 in Chicago. Dad is band leader.

TIED NOTES

ARNOLD-KING—Frank Arnold, booker with McConey agency, and Lucina King, singer, June 15 in Denton, Texas.

BLANCHARD-CREWS—Bud Blanchard, tenor and comedian with the Tommy Reed ork, and Barbara Crews, daughter of a San Francisco musician, Aug. 5 in Santa Rosa, Calif.

ROSS-BROWN—Jerry Ross, Seattle leading agent, and Patricia Brown, Lead 76 treasurer, Sept. 3 in Everett, Wash.

SHEEDY-BECK—Jack Sheedy, trombonist and leader of a Dixie band, and Betty Beck, artist, Oct. 1 in San Francisco.

SHU-GONZALES—Eddie Shu, trumpet, trombone, clarinet, alto, bass and big band musician, and Linda Gonzales, Aug. 1 in Los Angeles. Eddie is now leading his own group at Soldier Field, Brooklyn.

VAUGHN-ERICE—Don Vaughn, bottom sax with Florian Zaibach, and Les Erice, July 20 in Sandusky, Ohio.

VECCHIOLA-TRIPOLI—Matthew Vecchiola, with Baron Elliott's ork, and Dolores Tripoli, Sept. 15 in Pittsburgh.

WETZEL-ADDELMAN—Ray Wetzel, former Kenton trumpet now with Barnett, and Bonnie Adelman, former Ada Leonard and Marion Gange, bassist, Sept. 17 in Parkersburg, W. Va.

FINAL BAR

COHEN—Maurice M. Cohen, 60, operator of the Palladium ballroom in Hollywood, Sept. 15 in Los Angeles.

FEARNEY—John W. Fearney, musician and theater conductor, Sept. 7 in Meriden, Conn.

JONES—Mrs. Rae Lee Jones, owner and manager of the International Sweethearts of Rhythm, recently in Omaha.

RABAUD—Henri Rabaud, 75, composer and conductor, Sept. 12 in Paris.

ROBERTS—Leo S. Roberts, 61, musician and composer of *Smiles, Patches*, and other songs, recently in Napa, Calif.

LOST HARMONY

DORSEY—Jane Dorsey and Jimmy Dorsey, band leader, recently in Hollywood.

CHORDS AND DISCORDS

Plugging Les Brown

Woodlynne, N. J.

To the Editors:
Thanks for the fine review of Les Brown's newest album in the Sept. 9 issue of the *Beat*. Les does deserve the congratulations of the business for straddling that thin fence between the commercially successful and the poverty-stricken innovator.

I saw the Brown crew at Wildwood, N. J., in July and the band sounded fine. Buddy Rich gave a welcomed lift to the rhythm section. The band's blend, section integration, and beat were excellent. The place was crowded, and everyone seemed to enjoy the music. Abe Most on clarinet and Dave Pell on tenor were especially good. And where can you find a more ingratiating leader than that guy Brown?

T. John Weir

'Beat' Bop Sheet?

East Islip, N. Y.

To the Editors:
Two wrongs never made a right, nohow, on the TD vs. bop rumpus. I'd like to see someone send Woody a straitjacket. If he wants to play that way, let him dress that way.

There was a time when the *Beat* used to be a frank, unbiased music mag that used to be looked forward to by music-happy persons like myself. These days, whenever the *Beat* gives notice to my boy Tex Rencke (and a few others like him) he is being ridden over the coals and garnished with onions, a la Lombardo. Otherwise, he is being ignored to the point of aggravation. Now, I ask, must one don berets and horn rims in order to get a decent writeup in the *Beat*?

Mrs. Muriel Curran

Footnote To Miami

Miami, Fla.

To the Editors:
With reference to your recent article in the issue of Sept. 23 titled "Battle Jim Crow in Miami Locals." I feel that basically your information was correct, but certain phases of the situation have been misinterpreted.

Inasmuch as information for this article of necessity was passed from person to person verbally, it is easy to understand how statements could be misconstrued. However, I strongly protest certain remarks credited to me and placed in quotation marks as my comments. At best these accredited remarks are a strong distortion of the truth.

As an individual and club operator I have no feeling with regard to what you term a "Jim Crow policy." Musicians who are members of the AFM, whether white or colored, have the same pay scale and my only interest in having colored entertainers was to offer the public in Miami something new in the local entertainment field. The question of color did not enter in my calculations and I certainly did not intend to champion a color movement in this area.

W. H. Preyer

About Tolerance

Kenbridge, Va.

To the Editors:
As June Christy so aptly put it, the average layman can be excused for not taking the time to understand be-bop as a form of music. However, when a man (Tommy Dorsey) whom I have always admired as a professional musician publicly comes forth and denounces a certain type of music simply because it's not up his alley, then there's not much of any kind of music he can play for me.

I am not a be-bop fanatic, but I sincerely believe that in order to appreciate music for anything else, on the whole, tolerance is not a bad thing to acquire. I find that

with tolerance, music appreciation is broadened.
Dorsey can hardly be blamed for capitalizing on one phase of music as it's his bread and butter. But music reaches far beyond such selfishness. There should be a realization that bop is the evolution of many variations of music, and with all the other types, forms the well-rounded music world of today.

Wilhelmenia Jordan

Stella Last Word

New York

To the Editors:
I, for one, am anxiously awaiting the outcome of your "What's the Word" contest. When the word is found, let's not forget that Stella Brooks is singing it.

This pint-sized singer has been around for a long time but has only hit her stride within the last year. Here is a woman with polish, assurance, and an unsurpassed feeling for jazz. A soft, sincere girl singing an obscure Arlen or Green tune, the next moment bringing the house down as she "ahim-mies like her sister Kate." In short, an artist to be reckoned with.

Robert Kohler

Call For Help

Corpus Christi, Texas

To the Editors:
I recently married a navy musician and was obliged to leave the L.A. area to join him here in Corpus Christi. We have a radio, but it is all our lives are worth to dig anything but Eddy Arnold and comparable "cats." Can you tell us where, within a radius of three or four hundred miles, we can pick up anything bearable? Bop would be preferable, but we are pretty desperate. Will dig anything from Lombardo to Armstrong.

Irene Stat

No Bias Aforethought

Louisville, Ky.

To the Editors:
Since the inception of bop, the *Beat* has been carrying the cross for it. Would someone be kind enough to tell a confused disc jockey the motivation for such a procedure? Before you jump to conclusions, I like bop, have programmed it, and believe in it. However, I see no reason for magazines or musicians to regard it either as a plague or as a salvation.

In my opinion, the bop crusaders who are putting down other forms of music are just as narrow as those who reject bop. But why the exploitation of the difference of opinion on the subject?

Jack Taylor, WINN

(Ed. Note: The *Beat* has no control over which, if any, faction of jazz musicians seems to make news. Our job is to report it. We have never tried to channel or direct the opinions of our writers, who are as selfless as no "favored attitude.")

Lay Off Gould

Union Beach, N. J.

To the Editors:
I've got a gripe I'd like to make about Mike Levin's continual harping about Morton Gould. He seems to take a dig at Gould with fanatical glee, even if he has to go 10 miles out of his way to do it. When he starts to review a record, instead of talking about said record he immediately starts yacking about "the horrible buffooneries of Morton Gould."

The column readers have probably taken it for granted that he doesn't like M.G., so why doesn't Mike let it go at that and quit giving him a kick in the tail?

Lou Robertson

Ad Nausea

New York—The Monoco Information service, in sending out an announcement of Benny Goodman's brief appearance at Monte Carlo's Summer Sporting club, felt called upon to explain why Benny chose to play two movements of what the service refers to as "Mozart's quintette for Clarinet and String." According to the Information service, Benny said, "Monte Carlo is such a beautiful place it inspired me to play Mozart."

Chicago, November 4, 1949

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Stuart Clan Gathers For Quartet



Philadelphia—Trumpeter Walt Stuart's quartet is not quite a family band, but it comes close. Wife June is drummer and vocalist, and sister Louise Stuart plays the bass. Walt Eismann is the accordionist. Unit features four-way vocals and arrangements by former Elliot Lawrence trumpeter-arranger Stuart. They alternated with Noro Morales' band at the Click here recently.

THE HOT BOX

Death Of Big Eye Louis Stills 'Top Jazz Pioneer'

By GEORGE HOEFER

Chicago—Big Eye Louis Nelson Delile, the New Orleans clarinetist who died in the Crescent city in August was one of the great jazz pioneers and a teacher of Sidney Bechet. Although Nelson's career in the big time was confined to a year

on the road with the Original Creole Jazz band, his status in jazz was known to those who have visited in New Orleans as well as to the many who have heard New Orleans musicians praise his work.

When George Baquet and Freddie Keppard had a falling out in June, 1916, and the former left the Creoles, it was Big Eye who was sent for to fill the clarinet vacancy.

The number now known as *Egyptian Fantasy*, recorded twice by Sidney Bechet (Victor and Jazz Ltd.), actually was the theme song which introduced the

Original Creole band's vaudeville act. According to Wellman Braud, the bass player who heard the band many times in Chicago, Big Eye Louis played the low register clarinet introduction to *Fantasy* much better than did either Baquet or Noone.

How Broke Up

Nelson's biographer, Orin Blackstone, writes in *Jazz Information* of the breaking up of the Creole band in May, 1917. They were traveling from Springfield, Mass. to Portland, Me., with an hour layover in Boston. Big Eye was left sitting in the depot when Freddie Keppard wandered away and the others left to look for him. Neither Keppard or the band came back. Big Eye returned to New Orleans, and several months later



George

theme song which introduced the

when the Creole Band reorganized it was with the late Jimmie Noone playing clarinet.

Big Eye, famous for his pure tone, played with the Imperial, Olympia, and Superior Brass bands, as well as with Joe Oliver, Keppard, Jelly Roll Morton, Louis Armstrong, and just about every other New Orleans jazz man of note while they were in their home city.

Recordings

Up until a few weeks before his death, his only recording had been on the Kid Rena Delta Jazz band sides, cut in 1940 by Heywood Brown Jr., and on which he shared clarinet honors with Alphonse Picou. It was this last July when Nelson finally got a chance to record his own band for William Russell's American Music label.

He also sat in on another AM date with Wooden Joe Nichols' band. It was just after Russell left New Orleans that Big Eye entered a hospital for an operation from which he failed to recover.

Jazz students are hoping the forthcoming records will leave good examples of Nelson's playing for posterity. Nelson was with the Creole band when Keppard made the ill-fated decision to turn down the Victor offer to record. Big Eye's playing during his prime is but a memory in the minds of a few New Orleans musicians.

JAZZ MISCELLANY: Joe Eldridge, alto sax playing brother of Roy, is now with Raymond Vin's band at the Hotel Montcalm in Quebec, Canada. Other members of the group are Charles Hooks, trumpet from the States; Emile Bernier, piano; Eddie Boulanger, accordion; Alderbert Poucliet, drums, and Vin, the leader, who plays bass and also is harpist with the Quebec symphony.

Dave Peyton, noted pianist who once had King Oliver in his band, is playing solo in Chicago at the Spot O' Fun on N. Clark street.

Perfect Valentino Found

Warren Miller, of 2332 S. Michigan avenue, Chicago, found a perfect copy of the only record Rudolph Valentino ever made—Brunswick's *Kashmiri Song* and *Desert Song*. Miller is interested in contacting curio collectors.

Hank Cole of Chicago has received a personal letter from Benny Goodman advising him that he did not play the cornet on Brunswick 4013, 80029, Room 1411 and *Jungle Blues*, as listed on the reprint label. It was Jimmy McPartland on trumpet all the way through. Benny says he only dabbled with the cornet for a couple of weeks.

Collectors' Catalog
Michael Heather, Roslyn, Howth Co., Dublin, Ireland. Specializes in old jazz records and would like to contact some American collector of Chicago and Dixieland. Will exchange foreign issues for Eddie Condon Commodores.

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Evolution Of Jazz



"Musicians, dancers, harken, gamblers . . . flocked to St. Louis. . ."

St. Louis, with its wide variety of employment, became a haven for entertainers from many parts of the U. S. in the early 1900s. Musicians, dancers, harken, gamblers, and assorted characters flocked there, drawn by better social and economic conditions than most other cities afforded. In addition to Scott Joplin, St. Louis was soon "home" for many other jazzmen of high caliber. One such giant, both in size and pianistic ability, was Thomas Million Turner, better known as Tom Turpin. Turpin . . . a hulk of a man . . . big as a house . . . first was a saloon keeper before turning to ragtime as a vocation. In addition to being an accomplished pianist (he studied classical music as a youth), Turpin also was a composer of promise.



Turpin's first effort, *Harlem Rag*, was published in 1897. *Bowery Buck*, *Ragtime Nightmare*, and *Buffalo* were later Turpin rags of merit. Tom occasionally played at one of his own saloons such as Jazzland, or occasionally at his brother's Roseland Hunting and Shooting club, where he always was assured of a large audience because of his ability to knock off the most difficult rags with ease. He also was a talent scout of no mean ability: a few of the entertainers who worked for him at various times were Ma Rainey, Ida Cox, Bessie Smith, and a young cornetist named W. C. Handy, later a famous blues composer. Another of Turpin's widely diverse sidelines was to sponsor young and promising talent.



"Both were rag men in the best tradition. . ."

Two of Turpin's proteges that warrant mention were Sam Patterson and the very gifted Louis Chauvin. Both were rag men in the best tradition, but of the two, Chauvin was by far the most outstanding. As a technician he outranked Turpin himself, but, strangely enough, he could neither read nor write music, a common enough failing among pioneer jazzmen. Chauvin, too, was a composer, but his music usually appeared under another's name owing to his inability to write down the notes. For example, *Heliotrope Bouquet*, written in 1907, is thought to be his work but was published under the name of Scott Joplin. Today such names as Turpin, Chauvin, and Patterson are all but forgotten.

by J. Lee Anderson

Guarnieri Uses Various Styles As Music Aids

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Johnny Guarnieri, who through the superlative quality of his work on records, radio, and television has established himself as one of our outstanding contemporary musicians.

When his initial column appeared in *Down Beat* Aug. 15, 1940, he was well secured in the dance band field through his excellent work with the Benny Goodman and Artie Shaw orchestras. In 1942 he tired of traveling and decided to remain in New York and concentrate on recording and radio work. His impressive record of achievement can be attributed to versatility, talent, and ambition.

Styles Are Tools

Guarnieri says, "My idea is to use styles as tools for creative performances. A too common pitfall, for soloists, is the development of a single, highly specialized style. In this predicament the performer can easily become dated and pass into oblivion."

"Style specialization can control the performer when, by all rules of artistic creativeness, the performer should control the style. I am most proud of the fact that I can play anything that is asked of me—jazz, Dixieland, be-bop, or the



Johnny Guarnieri

classics—they all have their values."

Biographical Sketch

Born in Brooklyn in 1917... A direct descendant of the famous Italian violin makers (Guarnierius family, 1650-1755)... Began study of piano at age of 10 under the tutelage of father... Showed early interest in dance music and, having perfect pitch, was able to transcribe and study the recorded ideas of leading pianists... The works of Count Basie, Fats Waller, Teddy Wilson, and Art Tatum were most influential during this period... Joined the union when he was 18 and jobbed in and around New York.

First steady assignments were with George Hall and Mike Riley

... Later worked for Benny Goodman, Artie Shaw, Jimmy Dorsey, and Raymond Scott... Has recorded with numerous all-star combinations, including his own groups... In addition to recording activities and engagements in New York niteries he is featured, with his own group, on a daily radio show and is also pianist-director of the Morey Amsterdam network television show.

Illustrates Versatility

To illustrate Johnny's versatility, we suggested that he compose a bop solo following the harmonic accompaniment pattern created by Al Haig and used by this column in *Down Beat* June 3, 1949. The accompaniment section (reprinted in reduced size below the solo arrangement) may be used as a background and, as previously mentioned in former columns, such accompaniments may be executed in a variety of rhythmic patterns.

The harmonic-melodic inventions used in the solo chorus are intricate tonal colorings such as those prominently employed by contemporary classicalists and modernist composers. Old sounds are given a new hue by extensive use of secondary seventh chords and extensions involving ninths, elevenths, and thirteenths. The distinctive pianistic quality of being able to hear melodic figures and broken runs as a harmonic total make it possible to use these chordal extensions as melody.

Most Difficult Feature

Top bop creations, like Guarnieri's illustration, employ an involved rhythm that tends to throw the beat off balance. However, the intricate pulse is constant though not always actually present. This feature, which is probably the most

typically unique bop characteristic, is also the one most illusive and difficult to capture.

Guarnieri is a real musician. His talent, fundamental schooling, and progressive attitude enable him to expertly interpret each new phase in popular music. He is equally effective in all styles—his style is universal and he will likely be able to satisfy the idiosyncrasies and musical needs of be-boppers' grandchildren.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 715, Lyon and Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Shu Unit In Brooklyn

New York—Eddie Shu, ventriloquist and jack of all instruments, took a combo into Soldier Myer's, Brooklyn's new bop haven, on Oct. 20, replacing the Miles Davis-Tadd Dameron group. Eddie, who plays trumpet, trombone, clarinet, alto, bass, and bop harmonica, is using Tony Fruscella, trumpet; Joe Roland, vibes; Dick Hyman, piano; Lou Treboni, drums, and Ish Ugarte, bass.

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Bob's Vista Secure From Lookout



(Photo by Bud Ebel)

Cincinnati—Now going into their fourth year at the Lookout House, Covington, Ky., (just across the river) is Bob Snyder's band. Unit shows its variation of *Ragtime Cowboy Joe* in the number above. Snyder is a former Krupa and Goodman saxist. Saxes, left to right, are Bob Wheeler, Harold Kollstedt, and Marty Weitzel. Behind them are Wally Hahn and Larry Brooks, trumpets, and Hank Grad, trombone and vocals. Gal singer Carol Gable can be seen 'way over on the left, next to bassist Tommy Henderson. Not in the photo are drummer Wilbur Shook and pianist Elsie Cummins.

Forman Ducks Usual Tag Pasted On Hotel Bands

Reviewed at Donohue's, Mountainview, N. J.
Trumpet—Dick Sherman.
Trombones—Phil Giacobbe and Bob Lord.
Reeds—Roger Hartman, alto, clarinet, and oboe; Steve Burnet, tenor, baritone, and clarinet.
Rhythm—Hal Jordan, piano; Don Ludwig, boss; Bill Utting, guitar, and Frank Tyson, drums.
Vocals—Dottie Reid.
Arrangers—Bill Forman and Hal Jordan.
Bill Forman, leader and trombone.

By JOHN S. WILSON

New York—Traditionally, one of the dreariest elements of the music business has been the typical hotel band. Over the years this particular category has been primarily shared by tenor bands and mickey bands, since these seem to provide the average operator's solution to music that is simple enough for his patrons to comprehend and dance to.

This creeping paralysis has extended to ballrooms, thus deadening the musical atmosphere even more. With this widespread market, there seems obvious room for a few bands which can combine a simple dance beat with music that has a little interest in it.

Best Attempt

The best attempt at this that we've heard in a long time is the 10-piece crew put together by Bill Forman, former Les Brown, Tex Beneke, Charlie Spivak, and John

ny Long trombone man. Forman has gotten away from any suggestion of a tenor sound by building around a trombone section. He's using various combinations of instruments to get sounds that aren't heard too often. He's getting different effects behind his solos by giving prominence to his oboe and his very fine guitarist, Bill Utting.

And there's not the slightest suggestion of mickey about the group. They play the tunes the way they're supposed to be played, with no soap bubbles, no flying fingers, no jerky effects. Despite the small number of men, it's a rich, lush sounding band.

Sure-Fire Stuff

With that to start with, Forman has worked out a book which ought to catch the hotel and ballroom trade coming and going. It's mostly old standards and show tunes, seven or eight of these to one current pop. Played at a relaxed dance tempo, these numbers are sure-fire romance pitches for the younger set and equally sure-fire nostalgia for the older trade. The effect is completed by Dottie Reid's clean, youthful beauty and

caressing voice on the vocals. From a personnel standpoint the band stacks up as above average, with a couple of improvements needed. Guitarist Utting and the trombone section stand out as the solid core of the crew. The rest of the rhythm section is adequate, with pianist Hal Jordan showing touches of a Stacy style which livens up the continual slow pace which is required at a spot like Donohue's.

Question Mark

Trumpet man Dick Sherman is a question mark. Since he carries the load of all the trumpet work he should be able to do everything reasonably well, but it doesn't quite work out that way. Some of his open horn playing is excellent, but too frequently he tends to get shrill when he's playing in a high register with a mute. And the night the band was caught he delivered a few more clinkers than seemed absolutely necessary.

Roger Hartman, who covers alto, clarinet, and oboe, plays pleasantly enough, particularly on oboe, but he fails to project sufficiently.

Forman himself plays a good, certain horn. His main drawback thus far is that he hasn't developed a positive attitude in front of the band. His horn projects all right, but his personality doesn't.

Should Work Lots

This is a band that ought to have lots of work. At Donohue's it kept the dancers on the floor constantly. But, as usual, the fact that it is different scares off many of the meatheads on whom they must depend for their living. One operator, who had agreed to catch the band, refused to even listen when he learned that the instrumentation was slightly off the beaten track.

This, of course, is business as usual, but some smart cookie who would like to do more business than usual would do well to lend a thoughtful ear to the listenable and danceable music that Forman is dishing out.

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Erroll Garner

- ♪♪♪ What Is This Thing Called Love?
- ♪♪♪ Through a Long and Sleepless Night
- ♪♪♪ Again
- ♪♪♪ Goodbye
- ♪♪♪ What Is This Thing Called Love?
- ♪♪♪ Lover Man
- ♪♪♪ These Foolish Things
- ♪♪♪ Erroll Garner in Paris

This is the first time we can remember two solos by the same artist on the same tune coming out the same week. The first *Love* was cut a few weeks ago by Garner for the Three Deuces label. The second *Love* was cut for French Vogue when Erroll was in Paris, is being released here on Apollo with three other sides cut at the same time. *Love No. 1* was cut with his present trio, once again showcases that "monotony" left hand of his against a lagging single finger melodic exposition in right hand. *Love No. 2* was cut solo, is built on his octave technique. *Again* and *Goodbye* are pleasant song versions, while *Lover* and *Things* show more of his original harmonic conception. *Garner* is a light strider, again with his unique styling coming forth. (Three Deuces 505-6, Apollo 797-8.)

Tiny Grimes

- ♪♪♪ Jealousy
- ♪♪♪ Sidewalks of New York

Tiny Grimes with a small combo plays *Jealousy* as an uncertain tango-beguine, shifting into a slow and truck-heavy stomp with several wrong changes. *York* is about the same grade. (Atlantic 836.)

BAND JAZZ

Bob Crosby

- ♪♪♪ Wolverine Blues
- ♪♪♪ Little Rock Getaway

Two famed sides by the old Crosby mob, with clary solo by Eddie Miller on *Blues* and Bob Zurke's steel pianola fingers on *Rock*. *Blues* proves that the band swung in spite of drummer Ray Bauduc rather than because of him, since most of his stuff is tap dance accompaniment rather than being kicking beats. *Rock* is of course the famed Joe Sullivan piano solo which Zurke copied for this record. Like many of his present day bop compatriots, Zurke was a machine pianist who ripped off things with

no dynamic or phrasing variation. Eddie Miller's tenor solo on the same side is worth hearing for its distinctive tone and Freeman influence. You can hear, too, how this band, like a later Woody Herman band, was completely paced and dominated by its brass section. (Coral 60099.)

Gene Krupa

- ♪♪♪ Dear Old Southland
- ♪♪♪ Bambina Mia

This one starts with sweet lead trombone and dissonant reed backing, then starts moving into good bop alto and a trumpet section attacking its parts for a change. Follows a Sy Oliver reed unison passage, with suitable brass figures above it. With the exception of the few bop tinges, the side is like many Dorsey has knocked off since he learned about Lunceford. *Mia* surprises by having some very clever bop reeds back of an ordinary Italian ballad style vocal, done in lightly tongued, fast vibrato and swinging style. This is more like it for general public consumption. (Columbia 38196.)

Duke Ellington

- ♪♪♪ Change My Ways
- ♪♪♪ Women

A couple more Ellington-Latouche tunes, done insipidly by the Ellington band. I can't figure out to whom these records are supposed to appeal: the tunes are little known, not a good commercial bet as original material, and certainly flaccidly done. Brown's trombone and Nance's violin are heard on *Ways*, little else. *Women* is a vehicle for Ray Nance's horn and vocal comedy. (Columbia 38576.)

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- ♪♪♪ Tops
- ♪♪♪ Tasty
- ♪♪♪ Topid
- ♪♪♪ Tedium

Harry James

- ♪♪♪ Ultra
- ♪♪♪ Someone Loves Someone

Ultra starts out very unpretentiously, with a tasty theme played by baritone. Follows the same with full brass and James playing semi-bop figures after the brass. James nannies a bit at the end, but it is still the best full band record he has had in some time. *Someone* is the usual. (Columbia 38557.)

DANCE

Glen Gray

- ♪♪ Shine On, Harvest Moon
- ♪♪ I Can Dream, Can't I?

Two old Casa Loma sides made after the band had lost all its color, precision, and flash and was merely a pleasant memory in the minds of many dancers. Both sides have Kenny Sargent vocals. (Coral 60106.)

Les Brown

- ♪♪♪ You're Different
- ♪♪ Let Me Grow Old with You

Different is a slow ballad sung by Ray Kellogg and choir, with much the same flavor as was on

the old Dick Haymes record of *Sunday, Monday, or Always*. You is at the same tempo but lacks the flavor. Both sides are more "productions" than Brown generally goes in for. (Columbia 38574.)

Hugo Winterhalter

- ♪♪ Someday
- ♪♪ Jealous Heart

MGM is using Russ Case, Victor Ralph Flanagan, and Columbia Hugo Winterhalter to turn out quick versions which have become hits on other labels. Winterhalter is doing at least as good a job as a better job than his competition. These sides will win the laurels but at least violate no obvious rules of musical production. (Columbia 38593.)

Glenn Miller

- ♪♪ The Story of a Starry Night
- ♪♪ Stairway to the Stars
- ♪♪ When You Wish Upon a Star
- ♪♪ Startin' Hour
- ♪♪ A Handful of Stars
- ♪♪ Shake down the Stars

When Glenn was alive, I was one of the few small voices beating in the night that this was a bad band. I still think so, wonder how many of his former followers

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- Band Jazz: *Ultra*, by Harry James (Columbia).
- Dance: *Loro Timbero*, by Machito (Mercury).
- Vocal: *Christmas Spell*, by Peggy Lee (Capitol).
- Novelty: *Its Better to Conceal Than Reveal*, by Doris Day and Dinah Shore (Columbia).

still would swoon over these discs now. The rhythm is heavy and lifeless, the band's phrasing loggy and syrupy, while Ray Eberle commits numberless mistakes as a band singer. Only the rich organ tone of the band's sections commend it, but it is this same quality which made it so heavy and so uninteresting for dancing. You had two choices with Miller playing ballads: stand and listen or move around aimlessly with your date's head on your shoulder, either plotting necking or else just plain falling asleep. (Victor P 255.)

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Harry James
 You Don't Know What Love Is
 Make Love to Me
 "Love" is a good torch ballad by Don Raye and Gene DePaul. This side is one made nine years ago by Dick Haymes when he was still with James. His singing is lighter, less pretentious, and better phrased than it is now. Harry mars a good score by crying all over the last chorus. *Make* is another good side, with Helen Forrest singing better than does practically any band singer today. (Columbia 38586.)

Machito
 Jungle Drums
 Horo Timbero
 Two good sides, with the rhythm coming out especially well on *Timbero*. (Mercury 5301.)

VOCAL
Gordon MacRae
 Merry Christmas Waltz
 Adeste Fideles
 First side is for waltz lovers, the reverse for those who don't have the Crosby epic. MacRae still

sounds like a weaker voiced but just as leaden Como. (Capitol 57-90031.)

Margaret Whiting
 Mistletoe Kiss Polka
 Have Yourself a Merry Christmas
 The first side, complete with concertina, is for those who like polkas. *Merry* is more appealing, but Miss Whiting's hard inflections aren't the most suitable for this sort of tune. (Capitol 57-90033.)

Nat Cole
 The Christmas Song
 All I Want for Christmas Is My Two Front Teeth
 Nat's great version of *Song*, one of the finest vocal records made in the last 10 years, now coupled with a novelty ditty. (Capitol 57-90036.)

Jo Stafford
 Gesu Bambino
 I Wonder As I Wander
 Jo's clear, cold, flute-like voice is perfectly adapted to this sort of, caroling. *Bambino* incorporates part singing on *Adeste Fideles*, at which she does superlatively. *Wonder* is the folk song John Jacob

Miles has been doing for years. She does it too coldly, but still better than most female voices would. (Capitol 57-90037.)

Peggy Lee
 Song at Midnight
 The Christmas Spell
 Peggy Lee singing two songs by great song writers: Alec Wilder and Willard Robison. Wilder's *Song* is for New Year (think over how few ballads there are written about this sentimental holiday), has nice melody, good lyrics, and should be a hit. Robison's *Spell* may not be another *Christmas Song*, but it should run close to it. It has his peculiar trademark of a homespun quality combined with a unique twist to the melodic line that makes him a great tunesmith. The choir has a few ragged points, but Miss Lee's singing is warmly emotional, perfectly suited to the tune. (Capitol 57-90035.)

Ruth Brown
 I'll Get Along Somehow
 Rockin' Blues
 Atlantic's vocal discovery, Miss Brown, does two more sides in that queer style of hers, a cross between Dinah Washington, Sarah Vaughan, and elements all her own. There are times when she sounds quite wonderful, others at which she is unbelievably awful. This is one case where you'll just have to suspend judgment until she decides what she is going to do and how it's going to be done. In the meanwhile, wherever Jacquet sells, this should. (Atlantic 827.)

Dinah Shore
 The Story of Annie Laurie
 A Thousand Violins
 Laurie is a very clever stunt: the use of a paraphrase of the melodic idea of *Laurie* with a lyric built around how good the original lyric was. Veddly commercial, these songwriters. *Violins* is the use of a gypsy-styled melody for *lu Shore* to croon against sobbing fiddles. Been done before, shouldn't be a hit. Don't hang me if it is. Musically nowhere. (Columbia 38579.)

Tony Martin
 You Call It Madness
 Toot, Toot, Tootsie, Goodbye
 Martin sings well but nothing outstanding, certainly not up to the standard Columbo set on a tune he helped write. (Victor 20-3356.)

Johnny Hartman with Erroll Garner Trio
 Easy to Remember
 Home
 Another singer who sounds like Como mixed with Eckstine, but with more heart than the former, more lightness than the latter. Hartman, therefore, with more command of phrasing and intonation could be quite a commercial success as a vocalist. (Mercury 8152.)

The Heights
 Chicago—How famous can a pop vocalist get? The Beat's Chicago office recently got in the mail an advertisement for Donna Jean's bakery, in Conansburg, Pa. The address? 211 Perry Como street.

pet), but the total effect is calmed down so it doesn't frighten bookish easterners. This musical effect is sometimes termed *Crescendo Apus-terior*, or *Commercial Compromise*. (Columbia 38610.)

Doris Day and Dinah Shore
 Canadian Capers
 It's Better to Conceal Than Reveal

Doris singing a rewrite on *Capers* that makes another *Dixieland Band* out of it. The instrumental backing is a little uninspired for a song built around an all-star band. Miss Day on this side uses a few Nellie Lutzer tricks before the band goes into some velvet-smooth, polite Dixie.

Reveal is a clever lyric sung by the Misses Shore and Day, Columbia thus showing it is picking up on the Capitol-Decca switch of combining talent. Record should be a top seller for both sides. (Columbia 38595.)

NOVELTY

Gene Autry
 Rudolph, the Rednosed Reindeer
 If It Doesn't Snow on Christmas
 Everybody is jumping the gun this year, getting their Christmas records out in September. Here Autry climbs on a reindeer with a W. C. Fields proboscis. Interesting on both sides how Columbia has stuck to the hillbilly band and yet hasn't. The two-beat chug is there, so are the fiddles and the mouth organ feel (done by muted trum-

CONCERT

Boston Pops
 Serenata
 Sleigh Ride
 Having coined a small mint with *Fiddle Faddle*, brother Leroy Anderson has decided to try again with some more lush string melodies. Here he shows up as inferior to Dave Rose, who has this game down to the last shell. *Sleigh Ride* is a "jazzy" little rewrite of other themes Anderson has used. It will go just great at pop concerts. (Victor 10-1484.)

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This issue is question time. B.K., of Port Washington, N. Y., wants to know the difference between the sound of close and open harmony and when to use them. Close harmony produces a real tight sound and can be used for crisp swing passages. It also is very effectively used in small band or combo work. On the other hand, open harmony will produce a bigger sound owing to the wider register it covers. It produces a deeper, fuller sound than the close position and is used to great advantage on ballads.

Not Satisfied

C.G., of Chicago, makes his arrangements from the chords that are printed on the regular sheet music copies and isn't satisfied with the results. Those chords are very seldom marked correctly when alterations and embellishments are used. To find the true name of the chord, figure it out from the actual notes of the piano part and disregard the names of the guitar or ukulele chords.

H.P., of Portland, Ore., wants to know what chord to use in a modulation when the modulation can be only one chord. Use the dominant seventh chord of the key you are going to, but add the augmented fifth and flatted ninth.

Should Use Seventh

K.K., of Ann Arbor, Mich., wants to know whether the seventh must be present in voicing a dominant seventh chord. There are no musts in arranging, but the seventh is the predominant note in a dominant seventh chord and without it the chord loses its characteristic sound. We advise putting it in unless a very special effect is desired.

H.L., of Spokane, can't harmonize non-chordal tones that fall on the beat. H.L., it makes no difference whether the non-chordal tone falls on or off the beat. To be safe, harmonize it with a diminished seventh chord. The rhythm section still plays the original chordal tone.

Next Time

P.G., of Atlanta, has eight brass and is confused as what to do about the voicing when the melody goes low. This is a big subject, so we'll devote next issue's column to a discussion of it.

That winds it up for this time. Our parting thought: Keep your backgrounds out of the way of the soloists.

(Ed. Note: Send questions to Sy Oliver, and Dick Jacobs, 1619 Broadway, New York 19, N. Y. Enclose self-addressed, stamped envelope for personal reply.)

One By One



Oxnard, Calif.—We used a photo of bassist Doty O'Hara last April. To keep sisterly feelings on an even keel, and also because Grace is a pretty nice gal to look at, here's one of Grace O'Hara. Grace plays drums with the Frank Huyge quartet, two guys and two gals who have worked together for three years. They're now playing their jazz, larded with some commercial and comedy material, at the Tom Tom club here.

Orchestration Reviews

By Phil Broyles

BE GOODY, GOOD, GOOD TO ME

Published by United Music
Arr. by Paul Nero

This is the first arrangement Nero has done for United, and despite the limited possibilities this 16-measure tune has to offer for orchestration, he has done an excellent job. A *tutti* takes care of eight on the first of the split choruses, with saxes playing the four-measure bridge. The *tutti* returns for the last four, and the repeat is in reverse order. The intro is utilized to modulate to optional vocal choruses. The split choruses can be omitted by starting at this point. If a vocalist isn't available, the first of these choruses is split between trombone, trumpet, and tenor solos. Brass play *solis* on the verse, while saxes furnish a unison counterpart. After repeating the chorus preceding the verse, a *tutti* picks it up for the finale.

Phil

JUST FOR FUN

Published by Paramount
Arr. by Jack Mason

This particular bit is from the Paramount picture *My Friend Irma*, written by Evans and Livingstone, penners of such hits as *Buttons and Bows* and *To Each His Own*. Including bits from the main theme, the intro moves into an eight-measure *tutti*. Saxes *solis* for eight, with hatted brass in support. The last of this first chorus is for ensemble. Saxes play most of the second chorus. A tenor solo is the main interest during the special. Muted brass make an interruption of eight measures and also furnish color for the tenor solo. The arrangement ends with lead alto on top of a well-voiced ensemble.

MAKIN' LOVE UKULELE STYLE

Published by Mayfair
Arr. by Boyd Raeburn

First chorus uses an ensemble effect, with saxes on the release. The first 16 of the repeat is for saxes, with a muted brass fill in. Brass play the bridge and saxes return. The optional vocal chorus, when used as an instrumental, is divided between a second trumpet solo and trombones in *solis* except

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VETERAN APPROVED

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Garber Unit Follows Uke Fad To Ultimate End



(Photo by Bill Rehner)

Portland, Ore.—Jan Garber's band, shot while at Jan's successful week at Jantzen Beach ballroom, moves into Chicago's Trianon ballroom Nov. 1 for two weeks. Not really an all-uke band, Garber's saxes (first row) are, left to right: Memo Bernabei, Freddy Large, Al Powers, Jo Jo Huffman. Trom-

bones, second row, are Jack Barrow and Frank Betencourt. Trumpets are Ernie Mathias, Bill Kleeh, and Vince DiBari. Tony Briglia plays drums, Jack Motch, piano, Frank Macauley, bass. At the left are Bob Grabeau and Roberta Linn, singers, and leader Garber.

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—It's all very well for you to read and follow the advice in our first two columns; to keep the lips together and forward in the mouthpiece; to let the air stream do the work, properly controlled by an arched tongue. But it won't add a bit to your range unless you have a good, strong air stream in the first place. And you get that from the diaphragm.

No amount of lazy, shallow breathing in the upper chest will give you the mastery of your instrument that full use of the lower lungs will afford. The diaphragm controls the lower lungs and you control the diaphragm. At least, you can control the diaphragm, unless, like too many of us, your diaphragm muscles are weak.

Exercises Strengthen

To strengthen these muscles, try some regular calisthenics or sports to improve general body tone. If you can't manage to do that, here's a helpful gimmick you can use even on a sleeper bus: lie flat on your back, put a heavy book on your abdomen, and breathe deeply with your diaphragm.

You can use this principle of resistance to see that you're using the muscles properly as you play. Sit in a straight chair and you'll feel pressure against the back when the diaphragm is operating correctly. Or wear a thick belt around the diaphragm area when

for the bridge, which is taken over by tenor. Reeds *solis* for eight and ensemble takes it out. A nice arrangement.

DIME A DOZEN

Published by Morris
Arr. by Jack Matthias

This bright fox-trot is a Cindy Walker opus, treated with respect by the arranger. Effective ensemble work takes care of the intro and first 16 of the split choruses. Saxes take the bridge and a *tutti* makes way for the repeat. Saxes *solis* for 16, with a little fill in from muted brass. Brass take lead during the bridge and saxes return. The special is for an ensemble vocal, or can be played as an instrumental. Trombones *solis* for 16, ensemble takes the release, and trombones return. The finale is cleverly orchestrated.

to contract and control the air delivered by the distended diaphragm. When the tip of the tongue releases the air against the lips, the air supply of both upper and lower lungs is available in a steady penetrating stream because of proper diaphragm action.

Also, when the diaphragm is doing its share of work, you get a decrease of pressure on the lips. Their one duty should be to vibrate. With support from the diaphragm, the throat, neck, tongue and face muscles can more easily and take responsibility for controlling the air column, and such endurance-killing practices as stretching the lips for range become unnecessary.

(Ed. Note: Questions should be sent to Charles Colin, *Down Beat*, 203 N. Wabash Avenue, Chicago, Ill. Enclose self-addressed, stamped envelope for personal reply.)

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Dillard, R:

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Dorsey, Jim

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Drake, Cha

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Duffy, Geo

Duke, Ed

Spring, J

Ellington, J

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Harris, Ken

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Jerome, Her

Jurgens, Die

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Delphia, 11

Keras, Jae

Out 11/12

King, Henry

King, Wayne

11/8-12/15

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O., 11/21-

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Barron, Blue (Deahler Wallick) Columbus, O., 10/24-11/5, h.; (Statter) Washington, D.C., 11/7, h.
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Buse, Henry (Lookout House) Covington, Ky., Out 10/22, nc.

LeWinter, Dave (Ambassador) Chicago, h.
Lewis, Ted (Carnival) Minneapolis, 10/27-11/23, nc.
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Masters, Vick (Minneapolis) Minneapolis, Mont., h.
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Nagel, Freddy (Oh Henry) Willow Springs, Ill., Out 11/20, h. (Blackhawk) Chicago, 11/30-1/2, t. (Oh Henry) Willow Springs, Ill., In 1/4, h.
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Dante Trio (Jack Dempsey's) NYC, r.
Davis, Eddie (Cox Rouse) NYC, nc.
Davis, Johnny (Mayfair) Wichita, Out 11/4, nc.
Dee Trio, Johnny (Hawaiian Palms) Linden, N. J., nc.
DeFranco, Buddy (Continental) Milwaukee, Out 10/28, nc.
DeParis, Wilbur (Child's Paramount) NYC, r.
Deuser, Wild (Carnival) Pittsburgh, nc.
DiMaggio, Vinex (Sherman) Chicago, h.
Dolan, Beale (Luxe) NYC, nc.
Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h.
D'Varga (Larry Potter's) L.A., nc.

Down Beat covers the music news from coast to coast

Now On The Air

Down Beat is printing, as they become available, personnel of bands in studio orks on various radio and TV shows and emanate from Hollywood.

CAMEL CARAVAN with VAUGHN MON-ROE (CBS, Sat., 8-8:30 p.m., PST). Gene Hammel, conductor and arranger; Ernie Hall, orchestra manager. Violin—Harry Blustone (concertmaster); Murray Kalton, Sunsetters (Silver Room) Chico, Calif.; El Skyes, Roosevelt (Caldonia) Chicago, cl.
Taylor, Billy (Cafe Society) NYC, nc.
Three Jays (Rainbow) East Chicago, Ind., Out 11/30, cl.
Townsend, Fielding's (Nob Hill) Chicago, nc.
Trace, Al (On Tour) MCA
Trenier Twins (Paramount) NYC, Out 11/1, t.
Trio (Mardi Gras) New Orleans, nc.
Traymon, Dolph (Caro's Manhattan, L.I., N.Y., nc.
Tristano, Lennie (Orchid) NYC, nc.
Ventura, Charlie (Rum) St. Paul, Out 10/30, nc.; (Chubby's) W. Collingswood, N. J., nc.
Venuti, Joe (King's) L.A., r.

Ben Gill, Al Lustgarten, Nick Pisani, David Prins, Manny Prager, and Joe Quadri; violin—David Steakin, and Allan Hershman; alto—Armand Kappoff, and Art Kalfon; trumpets—Zuka Zarchy, Manuel Stevens, Max Herman, and Bruce Hudson; trombone—Walter Benson, Ray Conniff, and John Kelly; sax—Dave Harris, Henry Hays, and Larry Wright; rhythm—Frank Leitner, Tommy Romero, drums; Don Whitaker, bass, and George Van Eps, guitar. (Note: Above personnel on first show of new series, was still subject to possible changes.)

Singles

Wason, Hal (Riviera) Corpus Christi, nc.
Young, Don (Dome) Bismark, N. D., nc.
Zarin, Michael (Waldorf-Astoria) NYC, h.

Adler, Larry (Palmer House) Chicago, In 10/27, h.; (Plaza) NYC, In 12/16, h.
Bailey, Pearl (Town Casino) Buffalo, 10/31-11/6, nc.
Barnet, Charlie (Chubby's) West Collingswood, N. J., 10/24-31, nc.; (Jimmy's Glass Bar) Edwardsville, Pa., 11/21-27, nc.
Eckstein, Billy (Vogue Terrace) McKeesport, Pa., 10/24-30, nc.; (Paramount) Detroit, 11/25-12/1, t.
Forrest, Helen (Esquire) Montreal, Out 11/10, h.; (Chubby's) West Collingswood, N. J., 10/24-11/6, nc.
Frye Don (Jimmy Ryan's) NYC, nc.
Garner, Errol (Three Deuces) NYC, nc.
Griffin, Ken (Yacht Club) Ft. Wayne, Ind., Out 10/22, nc.
Hart, Connie (Mount Royal) Montreal, Out 10/27, h.
Hill, Chippie (Riviera) NYC, nc.
Holiday, Billie (Cafe Society) NYC, nc.
Jackson, Cliff (Cafe Society) NYC, nc.
Kearney, Frankie (Bal Tabarin) San Francisco, Out 11/6, nc.; (El Rancho) Las Vegas, 11/9-22, h.; (Carnival) Minneapolis, 11/24-12/7, nc.
Kallen, Kitty (St. Regis) NYC, h.
Kallen, Kitty (Bowery) Detroit, Out 11/23, nc.; (Fairmont) San Francisco, 10/25-11/7, h.
Laurenz, John (Town Lounge) Rockford, Ill., Out 10/23, nc.; (Bowery) Detroit, 10/24-30, nc.
Luteher, Nellie (Paramount) NYC, Out 11/1, t.; (Cafe Society) NYC, 11/3-23, nc.
McNally, Mary (Trouville) NYC, nc.
Meyerowitz, Harry (Nino) NYC, nc.
Miles, Danny (Annapolis) Washington, D.C., h.
Miranda, Carmen (El Rancho) Las Vegas, 12/21-1/3, h.
Moran, Al (Helsing's) Chicago, nc.
O'Day, Anita (Hi-Note) Chicago), nc.
Page, Patti (Casino) Toronto, 10/27-11/2, t.; (Tuna Casino) Buffalo, 11/7-13, nc.; Piff, Edith (Versailles) NYC, nc.
Powell, Bud (Orchid) NYC, nc.
Raye, Martha (Ches Parv) Chicago, Out 11/10, nc.
Read, Kemp (Pieddilly) Providence, R.I., nc.
Rocco, Maurice (Larry Potter's) Hwd., Out 10/30, nc.
Simpkins, Arthur Lee (Palomar) Vancouver, B. C., Out 11/13, nc.
Skylar, Sonny (Copley Plaza) Boston, Out 10/23, h.
Stafford, Jo (Paramount) NYC, 11/2-22, t.
Stearns, Al (Copaheana) Buffalo, 10/24-30, nc.; (Copaheana) NYC, nc.
Stewart, Charles (Wells) NYC, nc.
Sullivan, Maxine (Cafe Society) NYC, nc.
Sutton, Beatrice (Condona) NYC, nc.
Taylor, Harry (Trouville) NYC, nc.
Timfield, Rudy (Nino) NYC, nc.
Tucker, Supple (El Rancho) Las Vegas, Out 10/26, h.; (Ciro's) L.A., 10/28-11/12, nc.; (Bal Tabarin) San Francisco, 11/22-12/19, nc.
Tyler, Ann (Francis) Kokomo, Ind., h.
Walter, Cy (Drake) NYC, h.
Warren, Ernie (Cox Rouse) NYC, nc.
Warren, Fran (Carnival) Minneapolis, Out 10/26, nc.
Waters, Ethel (Roxy) NYC, 10/28-11/10, t.
Williams, Mary Lou (Village Vanguard) NYC, nc.

Steady Name Policy

New York—Deahler-Wallick hotel in Columbus, Ohio, has set out on a steady name band policy for this season. Current outfit is Elliot Lawrence, with Blue Barron due Oct. 24, Hal McIntyre Nov. 7, Gene Krupa Nov. 21, and Eddy Howard Dec. 5. Earlier this season the hotel used Sammy Kaye, Charlie Spivak, and Charlie Barnet.

Chummy Chirp



Denver—Madelyn Russell, Skitch Henderson's vocalist, dropped in on Ray Perkins's KFEI, airshow while the band was playing the Lakeside ballroom here. From the photo above, Ray and Madelyn appeared to have a pleasant visit indeed. Henderson's now playing the Riverside theater in Milwaukee, a tip Milwaukee jocks should follow up. Madelyn sang with the bands of Vaughn Monroe, Gene Krupa, Tommy Tucker, Buddy Morrow, and Victor Lombardo before joining Skitch.

Carle, Frankie (Shamrock) Houston, 11/10-30, h.
Carly, Tommy (Aragon) Chicago, 11/1-12, b.; (Trianon) Chicago, 11/15-12/20, b.
Cavallaro, Carmen (Chicago) Chicago, Out 10/27, t.; (Mark Hopkins) San Francisco, 11/1-12/4, h.
Chaustain, NuNu (Henry Grady) Atlanta, Ga., h.
Clancy, Lou (Golden Slipper) Baton Rouge, La., nc.
Cugat, Xavier (Chicago) Chicago, 11/11-24, t.
Cummins, Bernie (Graystone) Detroit, Out 10/25, t.; (Troadero) Henderson, Ky., 11/4-17, nc.
Davidson, Cee (Ches Parv) Chicago, nc.
Denison, Lou (Auditorium) Stratford, Pa., h.
Deutsch, Emery (Rita-Carlton) NYC, h.
DiPardo, Tony (Eddy's) Kansas City, r.
Ditad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, nc.
Donahay, Al (Statter) Detroit, Out 11/8, h.
Dooly, Gordon (Rainbow) Denver, b.
Dorsey, Jimmy (State) Hartford, 10/21-23, h.
Dorsey, Tommy (Shamrock) Houston, 10/20-21/9, h.
Drake, Charles (Olympic) Seattle, Wash., h.
Dochin, Eddy (Waldorf-Astoria) NYC, Out 12/4, h.
Duffy, George (Statter) Buffalo, h.
Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h.
Elliott, Duke (Blue Note) Chicago, Out 11/6, nc.
Fotherstone, Jimmy (Roseland) NYC, In 11/11, b.
Ferguson, Danny (Washington-Youree) Shreveport, La., Out 12/31, h.
Fields, Shep (Peabody) Memphis, 10/24-11/8, h.
Finck, Jack (Aragon) Chicago, Out 10/30, h.; (Casa Loma) St. Louis, 11/11-24, h.; (Bill Green's) Pittsburgh, 11/25-12/8, nc.; Fitzpatrick, Eddie (Ambassador) L.A., h.
Foster, Chuck (Baker) Dallas, 11/4-12/1, h.
Folke, Larry (Melody Mill) Chicago, h.
Foy, Dick (Sir Francis Drake) San Francisco, h.
Garber, Jan (Trianon) Chicago, 11/1-13, h.; (Clairton) Memphis, 11/15-12/1, h.
Gonzart, Cesar (Bayshore) Tampa, Fla., Out 10/13/30, h.
Graham, Hal (Roadside) Greenside, L. I., N. Y., Out 10/21-1/3, nc.; (Peabody) Memphis, 11/7-20, h.
Worth, Stanley (Pierre) NYC, h.
ZaBach, Florian (Mayflower) Washington, D.C., h.
Zarnow, Ralph (KIOA) Des Moines

Paator, Tony (Click) Philadelphia, Out 10/23, nc.
Phillips, Teddy (Aragon) Chicago, 11/15-12/24, h.
Pike, Gerry (Ten Acres) Boston, nc.
Pruden, Hal (Mapes) Reno, h.
Ragon, Don (Marinette) Chicago, Out 11/9, r.
Reed, Tommy (Claridge) Memphis, 10/21-11/14, h.
Reichman, Joe (On Tour) MCA
Reid, Don (Willow) Wichita, 10/21-12/8, h.; (Peabody) Memphis, 12/12-31, h.
Ribble, Ben (Tutwiler) Birmingham, Ala., h.
Robbins, Ray (Aragon) Ocean Park, Calif., b.; (Rice) Houston, 11/1-28, h.; (Peabody) Memphis, 12/31-1/20, h.
Robey, Don (Lake Club) Springfield, Ill., nc.
Ruhl, Barney (Muehlebach) Kansas City, Out 11/21, h.; (Jefferson) St. Louis, In 11/8, h.
Samaasa (Casa Seville) NYC, Out 1/1, nc.
Sandier, Sandy (President) Kansas City, Out 12/15, h.
Sands, Carl (Oriental) Chicago, t.
Shaw, Artie (Blue Note) Chicago, 11/7-20, nc.
Spyder, Bill (Sherman) Chicago, h.
Spiker, Roger (Mocambo) Beverly Hills, Calif., nc.
Spivak, Charlie (On Tour) MCA
Stone, Eddie (Belmont Plaza) NYC, h.
Stokes, Hal (Westwood) Richmond, Va., nc.
Stratner, Ted (Statter) Washington, D. C., In 10/31, h.
Strong, Bob (On Tour) MCA
Sullivan, John (Starlite) Ft. Worth, nc.
Sykes, Curt (Trianon) Seattle, h.
Thornhill, Claude (Statter) NYC, h.
Towne, George (Syracuse) Syracuse, N.Y., In 10/26, h.
Tucker, Orrin (Trianon) Chicago, Out 10/31, h.
Tyler, Bob (O'Connor's) Hartford, b.
Van, Garwood (Biltmore) Lake Tahoe, Nev., h.
Weems, Ted (St. Francis) San Francisco, Out 11/11, h.
Welk, Lawrence (Orpheum) Omaha, 11/11-17, t.; (Trianon) Chicago, In 12/25, h.
Williams, Grif (Edgewater Beach) Chicago, 10/21-11/7, h.; (Schroeder) Milwaukee, 11/29-12/12, h.
Willis, Dave (Sherman's) San Diego, nc.
Winklow, George (Troadero) Henderson, Ky., 10/21-1/3, nc.; (Peabody) Memphis, 11/7-20, h.
Worth, Stanley (Pierre) NYC, h.
ZaBach, Florian (Mayflower) Washington, D.C., h.
Zarnow, Ralph (KIOA) Des Moines

Combos

Abbey, Leon (Harry's) Chicago, cl.
Agnew, Charlie (LaSalle) Chicago, h.
Alvin, Danny (Kupnoek's) Chicago, r.
Ammons, Gene (Stage Door) Milwaukee, nc.
Aparo Trio, Tony (Randolph Square) Chicago, cl.
Arns, Desi (Oriental) Chicago, 10/20-11/18, t.
Arvelo, Pepito (St. Regis) NYC, h.
Arvin, Mel (Frolics) Minneapolis, nc.
Bal-Bluz Three (Allen's) Spokane, Wash., h.
Barton, Jr., George (St. Paul) St. Paul, h.
Beller, Ray (Kock Gardens) Willamette, Conn., nc.
Bennett, Bill (Bismark) Chicago, h.
Borr, Misha (Waldorf-Astoria) NYC, h.
Brandt Trio, Mel (Crown Propeller) Chicago, cl.
Brome Trio, Drex (House of Oscar) Colorado Springs, Colo., nc.
Brown, Hillard (Joe's DeLuxe) Chicago, nc.
Brown, Billie (Silver Cloud) Chicago, nc.
Caceres, Ernie (Hickory Log) NYC, nc.
Carr, Barbara (George Auld's) NYC, nc.
Casato Trio, Sam (Curly's) Chicago, nc.
Cassella, Danny (Blackstone) Chicago, h.
Chandler, Billy (Helsing's) Chicago, nc.

Quintones (Walker's) Henderson, Ky., nc.
Ramon (Babette's) Atlantic City, nc.
Ray, Alvin (Hollenden) Cleveland, Out 11/2, h.; (London Chop House) Detroit, 10/28-8, h.
Rhythm Rockers (Rhythm) LaCrosse, Wis., nc.
Roble, Chet (Zebra) Green Bay, Wis., Out 11/23, nc.
Roid, Joe (Orchid Room) NYC, nc.
Rollini Trio, Adrian (Park Sheraton) NYC, nc.
Rue Trio, Frankie (Hi-Mat) Boston, nc.
Savage Quartet, Johnny (Welman) Oklahoma City, h.
Scott, Raymond (Hollenden) Cleveland, 11/2-30, h.
Senna, Tony (Towns) Hanford, Calif., nc.
Shaw, Mill (St. Regis) NYC, h.
Shearing, George (Silhouette) Chicago, 11/15-12/5, nc.
Shedy, Jack (Hangover) San Francisco, nc.
Singer, Hal (On Tour) SAC
Singleton, Zutty (Club 47) Hwd., nc.
Sly, Larry (Larue) NYC, nc.
Smoothies (Broadway) E. St. Louis, Ill., nc.
Soft Winds (Hilbert) Toledo, O., h.
Stone, Kirby (Latin Quarter) NYC, nc.
Stylis (Studio) Dallas, cl.

LaSalle, Jules (Ambassador) NYC, h.
LaSalle, Dick (Blackstone) Chicago, h.
Lawrence, Elliot (Deahler-Wallick) Columbus, O., Out 10/23, h.

Elliot Eggs On New Leaders

By John S. Wilson

New York—Atrophied ideas and deadwood leadership among most of the established name bands makes this an ideal time for new, young leaders to make the grade, according to Elliot Lawrence.

"The old leaders are coming up with no fresh ideas," said the young pianist-leader. "They're sticking to the same old worn-out routines. They put down bop and any other new thing that comes up. Their whole attitude is bad for the business."

Youngsters Stay Away

Lawrence, who just completed a trip through the midwest and central northwest, says that this is reflected in the fact that young people aren't coming to ballrooms any more. Patrons are now mostly in their late 20s and 30s, he claims. Fact that more and more bands are concentrating on the businessman's bounce and that operators encourage them in this way, he feels, is the reason for the younger trade disappearing.

Kids' lack of interest in bands, he thinks, can be boiled down to the fact that most of the current bands are uninteresting. He's convinced that they will be attracted to a band if they think it has something fresh to offer. His first bop record, *Elevation*, helped his band a lot, he says, and has proved a consistent draw.

"When we have open nights," he said, "I'd like to take the band into high schools and give concerts just to educate the kids on what we're doing."

More Originals

His current library is tending more and more toward originals, mostly by Jerry Mulligan. Ralph Burns has written two concert pieces for him.

"I want to be a dance band that's going ahead," he said. "I want to play stuff with a modern sound."

If he were a sideman now and wanted to take advantage of the name band vacuum, Elliot says he would go back to his home town, which happens to be Philadelphia, and get together a bunch of young musicians.

Not New York

"There are loads of good young musicians around," he pointed out. "I'd play modern styled originals and ballads that are great musically. I'd price the band very low and go after college and high school dates to get started. Buddy Williams is doing this in Philadelphia now. But I wouldn't come to New York right away. The worst thing you can do is to come to New York and try to make it that way."

Elliot Shows His Style On Sax



Detroit—Versatile Elliot Lawrence jammed with the Tex Benke band here recently when Benke was playing the Eastwood Gardens and Lawrence's band was working nearby. Here piano-playing Lawrence, left, matches saxophone licks with maestro Benke.

Part of the current low estate of bands, he thinks, is due to the way they are being handled by record companies.

"The record companies are neglecting bands," he said. "They're making them cut the same pop ballads that all the big singers are doing. A band vocalist can't compete with name vocalists with those 40-man backgrounds, so naturally the band records don't sell as well. Bands should be cutting more originals, things which are strictly instrumental pieces and which don't have to go out and compete directly with the big vocalists."

B. C. or B. N.

In line with his yen to stay on a modern sound kick, Elliot hopes to stay out of locations where he'll be restricted to playing stuff which he feels does neither him nor the band any good. He has eyes for dates at Bop City in New York and the Blue Note in Chicago.

"If we do play those spots," he promised, "a lot of people will be knocked off their chairs at what they hear."

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Op Gambles, Open Plush Austin Bistro

Austin, Texas—Due to liquor laws in this state (no mixed drinks—setups only), ops have been wary of building expensive clubs here. Too much risk involved.

But Al Schmidt, local op, defied tradition and last month opened the new, plush Palomino club here. The experiment has thus far been an unqualified success.

Larry Wiley trio opened the spot and has been doing excellent business. Unit, with Wiley, guitar; Scotty Scott, bass and sax, and Nan Davis, vibes (all do vocals), is personable, sells well.

MGM Goes Plastic

New York—Starting with its releases due Oct. 21, MGM records will issue all its platters on a non-breakable material called Metro-lite. Discs will continue to sell for 60 cents plus tax. First releases on the new material include two of the Sarah Vaughan masters MGM has leased from Musicraft, *The Man I Love* and *Once in a While*.

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Devils And Descants

By Michael Levin

New York—Readers of this space must be getting slightly bored with mention of Russian violinist David Oistrakh, so instead this time we mention another Russian fiddle player, Nathan Milstein.

Milstein always has been famed for a big lush tone, as is Mischa Elman and was Yehudi Menuhin. Milstein, however, has always exercised much better taste and restraint in the control of this string tone while playing. Many other violin players of the same type get as weepy as a slightly drunken torch singer, become monotonous in their flowery appeals to less accurate ears.

In Milstein's latest, the Glazounoff *Concerto in A minor* (Victor DM 1315), there is none of this. It's straightforward playing of a romantic violin work that, while no earthshaker, is tuneful and easy listening. Interesting sidelight is that this is the piece Milstein used when he was 10 years old for his debut in Russia as well as his debut 20 years ago in this country, playing with Stokowski and the Philadelphia orchestra.

Brailowsky and Chopin

Many of the same remarks hold true for Alexander Brailowsky's version of the Chopin *Concerto No. 1 in E Minor*. Chopin wrote some highly romantic piano music that is, however, too often a victim of ladies' concert club tastes and loses what structure there is in the music itself. Brailowsky, famed as a Chopin interpreter, doesn't weep as much as some of his compatriots, tosses off the concerto (Victor DM 1317) with distinguished ease. Both concertos are accompanied by the Victor Symphony, a

house orchestra capably conducted by William Steinberg.

There's an interesting tale in the increasing use of "house bands" behind famed musicians to permit recorded performance of concertos that are both definitive from the artist's standpoint, economical for the company, and rendered without the clash of taste that so often occurs between a great conductor and an equally famed performing artist.

Also out this month is a new version of the Tchaikovsky *Fourth Symphony*, as done by the Boston symphony under Serge Koussevitzky (Victor DM 1318).

Though not the most popular of his six symphonies, the *Fourth* is in some respects Tchaikovsky's best work. Liberally salted with peasant tunes, it indulges in less wailings and rantings than do either the *Fifth* or *Sixth Symphonies*, offers more musical contrast.

This recording is far superior to that of the Tchaikovsky *Sixth* done by Toscanini and the NBC symphony, released some months ago. This at least is recognizable as Tchaikovsky, while Victor has done a better than usual recording job. Toscanini's recording was an admirable sample of how Verdi might have rewritten the symphony rather than being any reproduction of the music itself.

Billie To NYC Club

New York—Billie Holiday was scheduled at presstime to go into Cafe Society on Oct. 13 for her first local night appearance in a couple of years.

Taylor For Bothwell

New York—Pianist Billy Taylor replaced Johnny Bothwell's combo at Cafe Society early in October. With Taylor are Carl Lynch, guitar; John Simmons, bass, and Joe Harris, drums.

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Business manager: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as those of each individual member, must be given.)

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J. C. Maher 750 W. Ogden, Hinsdale, Illinois
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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.) Not required.

Ned E. Williams, Editor

Harold L. S. Cowen
(My commission expires August 31, 1952.)



Tony's Traditionalists Hit Old Trail Again

New York—Tony Parenti's New Orleansians, recording for the Jazzology label in August, were Arthur Trappier, drums; Pop Foster, bass; Jimmy Arthey, trombone; Wild Bill Davison, trumpet; Art Hodes, piano, and Parenti, clarinet. Tunes the band cut were listed in *Things to Come* in the Sept. 23 *Beat*, and included a Parenti original, *Blues For Beat*, dedicated to the late Irving Fazola.

Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

RUTH BROWN (Atlantic, 9/18/49). Harold Baker, trumpet; Tyree Glenn, trombone and vibes; Budd Johnson, tenor; Vince Barbiero, alto; Ernie Casero, baritone; Leslie Washington, piano; Leonard Gaslin, bass; and Roy Hayes, drum.
I'll Get Along and Rocking Blues.

JACK PLEIS' ORCHESTRA with TERESA BREWER, vocals (London, 8/15/49). Trumpets—Bills Butterfield, Carl Poole, Nat Natoli, and Yank Lawson; trombones—Buddy Morrow, Cully Cutshall, and Will Bradley; saxes—Blythe Scherzer and M. Feldman; rhythm—Jack Pleis, piano; Bob Haggart, bass; Danny Perel, guitar, and Bunnny Shaker, drums.
When the Train Comes In, by Jack Pleis, and 4 Men Write a Song.

GLORIA MAC (Abbey, 5/12/49). Dick Vance, trumpet; Hilton Jefferson, alto; Sandy Williams, trombone; George Nichols, tenor; Sid Catlett, drums; Bill McKas, piano, and Thomas Barney, bass.
The One in Your Memory and What Is This Thing Called Love?

ERROLL GARNER TRIO (Three Deuces, 9/1/49). Erroll Garner, piano; Leonard Gaslin, bass, and Charlie Smith, drums.
Again, Goodbye, and What Is This Thing Called Love?

BUSS CASE'S ORCHESTRA (MGM, 8/21/49). Louis Mondello and Hymie Scherzer, alto and woodwinds; Al Klink, tenor; Sal Amato, baritone; Ross Banner, bass sax; Stan Freeman, piano; Mondello, lower guitar; Bob Haggart, bass, and Stu Foster and the Quintones, vocals.
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PARODIES SONGS! Catalog free, Kleinman, 5146 Strohm, No. Hollywood, Calif.

Play It, Sam

New York—Latest gem in Johnny Long's fan mail collection came from Holland, Mich., written in a childish scrawl. Letter asked for a picture and continued:

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London Buys More Sides

New York—London records, continuing its practice of building its catalog by taking over masters from small platter houses, has acquired 16 sides by Sabby Lewis from Crystallone. From the same label it also has taken two sides by Jimmy Woods, *Heart and Soul* and *Penthouse Serenade*.

Earlier, London arranged to take over the entire catalog of Universal records on a royalty basis. This acquisition includes platters by the Harmonicals and Gene Austin. Wax house also has picked up Ted Herbert's platter of *Take Your Finger Out of Your Mouth*, cut for Marvel records.

One of London's first deals of this type got them Al Morgan's *Jealous Heart*, currently a top seller.

Sidemen Switches

Duke Ellington: Charlie Rouse, tenor, for Ben Webster; Jimmy Forest, tenor, for Al Sears; Nelson Williams, trumpet, for Shelton Hemphill, and Dave Burns, trumpet, for Francis Williams... Changes in the Charlie Spivak band as follows: Rusty Nichols, trumpet and vocals, for Rudy Deluca; Bob Carter, piano, for Artie Thompson, and Bill Walko, bass, for Frank Pinerano.

Noro Morales switches: Joe Aglora, tenor, for Sam Lamb; Sal Ilardi, trumpet, for Bob Mesher, and Chuck DuChesney, conga, for Motorista Davis... Pat O'Flaherty, tenor, joined Jose Curbelo, replacing Gale Curtis.

Jerry Winner, clarinet, rejoined Raymond Scott. Bassist Herb Manning also into the group, replacing Max Wayne... Jack Vandervack, piano, in for Marvin Paymer with Hal Graham.

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L. A. Rejects Anti-Crow Bill

(See Page 3)

★ ★ ★

S. F. Starts Dope Drive

(See Page 1)

★ ★ ★

On The Cover Gastel, Cole

