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Shearing Makes Concert Bow

By JOHN S. WILSON

New York—George Shearing made his New York concert bow with his quintet at a Carnegie hall bash in mid-October which also offered most of the other available musicians in town. Concert, called *Horizons in Jazz*, was the first jazz effort

of promoters Jimmy Diaz and Larry Robinson. Their inexperience showed in the programming, i.e. the melange of performers on stage and the marathon length of the program which finally broke up a couple of minutes after midnight.

Along with Shearing's group, *Horizons* trotted out Dizzy Gillespie's band, Harry Belafonte, Davey Lambert, and Jackie Paris, plus a combo made up of Al Haig, piano; Terry Gibbs, vibes; Mundell Lowe, guitar; Tommy Potter, bass, and Max Roach, drums.

Shearing the Draw

Despite his split billing with Dizzy, Shearing was obviously the big draw as evidenced by the large hand he got from the partially filled house. He proceeded to dish up a good, standard Shearing performance in two sets. As usual, he programmed a heavy dose of his recorded numbers, plus a fast, new bopish item, dubbed *Carnegie Horizons* in honor of the occasion, and a very brief mood piece by Margie Hyams, *November Seascape*. Margie, already accepted as an extremely apt vibes virtuoso, showed that her talents are continuing to grow by taking a couple of amazing four-hammer choruses on *Geneva's Mood*.

Shearing was playing without drummer Denizil Best, who recently left the group and whose presence was sorely missed. Denizil laid down a strong, flowing background for the group, which was a very integral part of the Shearing sound. His replacement, Jimmy Dee, seems to miss the idea entirely, plop-plopping along in quite pedestrian fashion.

Dizzy Improved

The band that Dizzy showed at this concert was a vast improvement over the ragged group which played Bop City last summer. The sax section has a strong, rich sound and the brass has come to some agreement on what's being played. The whole crew is beginning to sound as though they know what they're doing and are interested in doing it.

Dizzy himself had nothing particular to offer aside from what struck me as a completely straight chorus of *Summertime*, interesting for its straightness considering the source. However, a very learned musicologist informed me that he was playing double vibrato on this chorus. Could be, but if he was he might as well save himself the exercise because it comes out sounding as straight as a new pencil.

New Vocalist

Diz also unveiled his new vocalist, Tiny Irwin, in a couple of ballads. She has a reasonably robust, straightforward voice, pleasant to hear in an era when too many singers are attempting to outweird each other. The gal isn't too strong on personality yet, but that may

No Lie

Chicago—When Loma Cooper placed an ad in the Sept. 23 issue of *Down Beat* on her new line of mouthpieces with the tag heading "Loma Cooper Takes Another," everybody thought she was kidding, of course. It now develops that on Sept. 15 she became the secret bride of Robert McCullough, photographer.

come with time and confidence.

Also on hand for singing chores were Belafonte, Lambert, and Paris, all three programmed together in two sets, a pretty big rush of words to the throat for any one sitting. The Haig-Gibbs-Lowe-Potter-Roach combo was there merely to back the singers, a poor piece of judgment since they could have been used to much better advantage.

Could Have Been

Trimmed down, this might have been a good concert. With Shearing there, it was still pretty good despite the overflow of performers. Purpose of the concert was to put on a pitch for one Richard Dornfest, young pop composer, several of whose numbers were unveiled without noticeably rocking Tin Pan Alley.

Audience note: This audience listened. It was a pleasant phenomenon.

Start Checks In Starr Suit

New York—Kay Starr has been ordered to appear for examination before trial as part of the breach of contract suit started against her by Berle Adams, her former manager. She was ordered to bring along her books and records.

Since the suit was originally filed, Adams has pulled out, naming Vera C. Fanning as his assignee. She is pushing the case. Suit originated when Adams claimed the singer broke a three-year deal with him last March and he sued for \$100,000 damages.

Propose Ban On All Canned Music

New York—The advisory committee of the International Labor office, meeting in Geneva, is considering a proposal to ban all canned music from television, radio, and films. Purpose of the proposal is to have all music in films performed by live artists. Because of the greatly increased production costs made necessary by such a move, it is meeting with heavy opposition and chances of its acceptance seem slight.

Louis Takes Off



New York—Louis Armstrong, pictured at Idlewild airport before taking off for Sweden, had no sendoff demonstration to compare with the mob which met him when he and his band landed at Stockholm. A crowd of several thousand fans was reported to have given Louis and troupe a royal welcome. Armstrong currently is touring Europe, is expected to return within the next two weeks.

Kral-Cain Sign Odd Wax Pact

New York—Jackie Cain and Roy Kral and their new combo have signed a unique waxing deal with Atlantic records which makes the group only slightly exclusive for the platter house.

Atlantic is to get 12 sides a year from them, but they also can slice for another label if it is a major label. Atlantic's theory is that the sale of its own Cain-Kral platters will be helped if the combo appears on a big label.

Group is made up of Kral on piano; John Romano, guitar; Marilyn Beabout, cello; Kenny O'Brien, bass; Elaine O'Brien, drums, and Roy and Jackie on vocals.

Down Beat covers the music news from coast to coast and is read around the world.

Plan Tour For Billie

Chicago—Plans for a touring concert troupe involving blues shouter Joe Turner, singer Billie Holiday, and pianist-singer Ivory Joe Hunter, were being made at presstime by Joe Glaser's Associated Booking corporation. Office was waiting for Billie's okay before setting dates and getting together a band to be led by Hunter.

ASCAP To Get TV Pay

New York—After more than a year of dispute, the television networks reached an agreement in mid-October for paying for music controlled by ASCAP. The rates agreed on are approximately those in effect for radio, plus 10 percent. The agreement is for five years, retroactive to Jan. 1, 1949.

The radio agreement gives ASCAP 2% percent of the network's time sales after certain deductions. The 10 percent increase for video is based on the idea that sight adds to a song's value.

From 1941 until last Jan. 1, the TV networks had had the free use of ASCAP's music. Although the free use agreement ended officially on Jan. 1, it has been extended periodically this year while the networks and ASCAP attempted to come to an accord on payment. ASCAP figures to get about \$500,000 for music used thus far this year on the retroactive phase of the agreement.

Diz To Wax On Cap Label

New York—Dizzy Gillespie has been released from his contract with Victor records and has moved his band over to the Capitol label. Switch was arranged by his manager, Willard Alexander. Dizzy's deal with Victor still had eight months to go.

Although Capitol is considerably more bop-minded than Victor, Gillespie's new label plans to fall in with Dizzy's plan to make his band more commercial than it has been in the past. Emphasis in his Capitol releases will be on definitely commercial sides, with only an occasional bop number to keep his bop followers happy.

Mark Warnow Dies In NYC

New York—Mark Warnow, longtime conductor of radio's *Hit Parade*, died here Oct. 17 of a heart ailment. He was 47. He took over the baton on the *Hit Parade* for the first time in 1937 and had conducted the show for the 493rd time two days before he died.

Born in Russia, Warnow was brought to this country when he was six. He played his violin in three-piece ferryboat bands, Salvation Army units, night club, movie, opera, and symphony orchestras before becoming first violinist with the Columbia Broadcasting system in 1929. Among the radio shows on which he conducted, in addition to *The Hit Parade*, were *The March of Time* and *We, the People*. For a time, he had a program of his own, *Blue Velvet*.

He is survived by his brother, Raymond Scott (Harry Warnow), and five children, three by his first wife who died in 1939 and two by his second wife from whom he was divorced in August.

Settle Shaw-Diz Suit

New York—Suit brought by Milt Shaw against Dizzy Gillespie has been settled out of court for an undisclosed sum. Shaw, who was Dizzy's personal manager until the bopist moved from the Gale agency to Willard Alexander, had claimed that Diz owed him some \$5,000 in commissions and loans.

Set National Dance Week

Chicago—The first annual National Dance week will be observed throughout the country at ballrooms, hotels, and other music locations from Nov. 13 through 19.

Project was decided upon by the National Ballroom Operators association at its recent Chicago convention.

It's hoped that the week will stimulate lagging attendances at ballrooms. Special events and radio appearances have been lined up, along with disc jockey salutes, etc.

Idea was the brainchild of GAC's Howard Sinnott.

Napoleon Retires, Hackett Replaces

New York—Phil Napoleon, who returned from semi-retirement to head a reformed Memphis five at Nick's last spring, has decided to call it quits. He was replaced at Nick's on Oct. 23 by Bobby Hackett. Phil will devote all his time to his music and instrument shop on W. 48th street.

Combo at Nick's stays pretty much the same under Hackett as it was with Napoleon. Bobby, of course, has taken over Phil's trumpet duties, while Cliff Leeman has replaced Tony Spargo on drums. Rest of the group remains the same: Billy Maxted, piano; Phil Olivella, clarinet, and Andy Russo, trombone.

Shamrock Sets Dates

Houston—Shamrock hotel is lining up top name bands well into the future. Hotel has Guy Lombardo set for a run next spring when he finishes his annual stay at the Roosevelt hotel, New York. Eddy Duchin has been inked for a date next February. Tommy Dorsey currently is on the stand, with Frankie Carle due Nov. 18 and Freddy Martin to follow Dec. 1.

Gloria Hart On The Cover

Dozens of girl vocalists with bands have struck out on their own eventually. Gloria Hart, the petite cover subject for this issue, has a new twist. For a certain period of each year she will be featured (with her own star billing) with the band of Art Kassel, the ork with which she was associated for several years before she became a single a few months ago. Tweet Hogan, her personal manager, keeps her working in the meantime and says that she is on her way.

Durso's Copa House Band Harbors Ex-Jazzmen



New York—Mike Durso's band at the Copacabana has a collection of name band alumni who are still playing well, backing the shows, and providing dance music. Trombonist Durso was assistant conductor to Rubinoff and Paul Ash at the Paramount for some four years. Trumpets are Al Cuozzo (ex-Jimmy Dorsey), Goodman, James, Spitalny, Vince Badale (ex-Goodman, Stabile, Scott), and Charles Vaughn, for whom Tony Faso was

subbing this night. Rudy Tanza (ex-Stabile, Shaw, Miller, Pastor), is on alto; Berj Vaughn (ex-Shep Fields) and Fred Weitzel (ex-Brooks-Lewis) play tenors. Viols are Irving Jaffa, who played second seltzer bottle with Milt Britton; Tony Bambino, and Ted Podnos. Abbe Fischer is the drummer; Pat Merola (ex-Stabile, Pastor) bass, and Graham Forbes (ex-Berigan, Barnet, Ernie Holt), piano.

AVAILABLE AT BETTER MUSIC DEALERS EVERYWHERE

Thornhill's Band 'Sounds Like a Muzak Program'

By JOHN S. WILSON

Reviewed at the Hotel Statler, N. Y. C.

Trumpets—Sonny Rich, Chuck Speights, and Tom Patton.
Trombones—Al Langstaff, and O. B. Messingill.
French horn—Al Antonucci.
Reeds—Johnny Andrews and Jeff Messingill, tenors; Hal McKusick, alto; Gene Allen, baritone, and Tippy Morgan, clarinet.
Rhythm—Claude Thornhill, piano; Joe Derise, guitar; Bill Eisner, drums, and Russ Saunders, bass.
Vocals—Rus McIstyre, Nancy Clayton, and the Snowflakes (Joe Derise, Nancy Clayton, Hugh Baker, and Jimmy Preston).
Arrangers—Bill Borden, Gil Evans, O. B. Messingill, Sonny Rich, and Joe Derise.
Claude Thornhill—leader and piano.

New York—The current Thornhill band is producing what is probably the smoothest tone that could be gotten without abandoning musical instruments altogether. The music flows out at you like rich, creamy fudge, with Claude's piano meandering through it, dropping cool spots of peppermint to brighten the heavy mixture. That distant dream tone which Claude pioneered with his French horn is constantly at work, and everything clicks with polished precision as one number seems to blend into the next with scarcely perceptible interruptions.

It's a great production, much better than it sounds on records, but something is lacking—the something that could turn this into a really great band.

Are Brighter Spots

It's not that Claude sticks entirely to his moody and nostalgic stuff. He paces these with brighter numbers, some of which come off pleasantly. Some are bogged down by the heavy, fudgy tone which is effective on slow-paced pieces but which becomes a drag at a faster tempo. This contributes to that thing the band lacks, but it is only a small part of it.

Primarily, this band is too sanitary, too untouched-by-human-hands. It's as if the whole thing came wrapped up in cellophane and the cellophane is never broken. After an evening listening to Claude, you leave with the impression that you have been hearing a much better than average Muzak program.

Lacks Personality

The band lacks personality, it makes no human-to-human connection with the audience. It's almost as though the band weren't there at all. Thus the Muzak impression.

Let's not confuse personality with style. Claude has a definite style which is polished, perfected, and delivered with precision. But beyond that, nothing projects from the bandstand. Personality within a band can come from a number of sources—through the soloists, the leader, the singers.

Claude's book places emphasis on ensemble work, with only Claude's piano given much solo opportunity. The sidemen are concerned mostly with their group chores, with only Tippy Morgan on clarinet and Johnny Andrews on tenor given much opportunity to do anything on their own, and even their flings are relatively brief, not enough to establish individual contact with the audience.

Claude's personality is almost

entirely in his fingertips. It's a pleasant personality that he projects on the piano but it soon blends in with and disappears into the total effect.

For the musical results which Thornhill wants to achieve, it may be necessary for all individualism to be subordinated, but the net effect is an almost constant display of background music. Granted this is the way he wants to do it, Thornhill could at least make contact with his audiences through his singers. And in this respect the vocal department lets him down badly.

Shouldn't Be Machines

Instead of using their periods in the spotlight to reach the audience, the vocalists affect the stiff stance, the blank face, and the colorless rendition. This is not to say that funny faces, wild gestures, and weird stylings are needed, but merely that, somehow, a listener should get the warming impression that he is hearing human beings and not a group of machines.

This may seem to be putting an awful lot of emphasis on what might be considered a minor point. In considering most bands it would be. But then most bands haven't achieved the musical distinctiveness that this Thornhill group has. The emphasis is made because it is unfortunate to see a band come as close as this one does to the

Scotch Reports Of Axel-Sinatra Split

New York—Frank Sinatra's use of Axel Stordahl, his longtime leader and arranger, on some current sides for Columbia records has dispelled rumors that the two had broken up. Stories got currency several months ago when Jeff Alexander was given the baton spot on Sinatra's radio show and the singer cut some wax backed by Hugo Winterhalter. Both jobs previously had been handled by Stordahl.

It's now reported that Stordahl didn't get the radio job with Sinatra because the sponsor thought his price was too high, consequently took a less expensive leader.

Calls Torme 'Today's Greatest'

By TED HALLOCK

Has Own Terms



New York—Just signed to an MGM contract, with a provision that she will sing only the special numbers she does in hotels and supper clubs, is Margaret Pheelan, above. Numbers have a slightly semi-classical flavor, a reflection of the titian-haired Texan's training as an opera singer. She'll be backed on her first recording session, Oct. 26, by a band headed by Russ Case.

very top rung and just miss because of something which, conceivably, could be corrected.

Portland, Ore.—Mel Torme is realizing his ambition to become as great a showman as Crosby. Right now he is much funnier than Dean Martin, and you really can't compare voices. Torme is a singer. A successful and talented singer. In spades. (That's for George Frazier, who considers Torme's crooning a fad, and for Mike Levin, who questions Mel's intonation for want of something better to do.)

As a vocalist Melvin Howard has matured a great deal. He has mastered the art of microphone-manipulation, an unnecessary talent in the early Jolson-Cantor days but quite essential now. He can address sincere love, yes, even passion, to the metal stick on which rests the amplifier of his gurgling. When he does this his crowd dies a little... the female element of same, that is.

Still Adolescent

As a person, Torme still is sufficiently adolescent to worry about braggadocio. He struts, then denies strutting. His pianist Buddy Neal, maintains Mel only half listens to anything, but, when caught at the right moment, "has the biggest heart." Neal admitted it was the rare conversationalist who could capture Torme's mind in toto at any one time. This situation does not affect the work of Torme the tonal twister.

Mel Torme, to my mind, is the greatest singer working today. His intonation is infallible. His changes are, in many instances, actual im-

provements upon the original melodic structures of time-honored standards. He is the only singer to consistently utilize wonderful tunes of the past in his act: *Thou Swell*, *I Can't Give You Anything But Love*, etc.

This is continually astounding because of Mel's age (24) as compared to the age of the more popular Perry Como (Torme's "father"), and the ageless Bing Crosby. Neither of the latter ever make much of melodies penned prior to six months ago.

Needs Mike

It's true Mel depends entirely on the microphone's capacity to amplify his tone, timbre, and what have you. He could not outabout Frankie Laine if he wanted to. He could, however, in an intimate bistro, sing Mr. Rhythm into the cleaning shop next door.

Furthermore, his critics often forget that the entire school of modern singing depends upon the entire school of modern electronics for its livelihood. You don't scream; at 'em any more. You breathe heavily, in tune, like Torme.

Also Musician

The guy also is becoming a very competent musician. His current labor of love is a suite in four movements, to be recorded for Capitol. The work involves 24 minutes of playing time (reduced from an original 30 by composer Torme). It will be etched by a 32-piece band, the Jud Conlon Singers, the Starlighters, and Mel, who wrote both lyrics and notes. Cap will release the opus in album form in January.

Torme still is as voluble as always when speaking of those persons in the trade with whom he disagrees. On Mike Levin: "How can he, or anyone with no foundation in music, criticize any performer on a technical point like intonation? If a trained musician-critic like Irving Kolodin told me I was out of tune I would tell him he was right and would do better next time." On George Frazier: "I leave you with two words: ridiculous."

Working in Movie

Torme began work on MGM's *Duchess of Idaho* flick Oct. 16. Pic will continue shooting for 10 weeks, during which time Mel stays in L.A. He'll sing at least two songs, plus doing a drum solo. Mel's contract with MGM is finished as of *Duchess*. He won't resign, being "very unhappy" with previous cinematic treatment.

Nor has he plans for radio or TV at present. "Radio," he says, "is too static. As for video, I'm waiting for Capitol to get into the field. I think they'll build stations in the major cities."

Jim Crow Halts Granz Date In New Orleans

New Orleans—Jazz lovers here got a jolt when Norman Granz cancelled a scheduled stop for his *Jazz at the Philharmonic* troupe in New Orleans during November. Cancellation grew out of a hassle over the proposed seating arrangement in the city's Municipal auditorium, where the show was to be held.

The managements' policy is to seat colored patrons upstairs and whites below; Granz insisted that the auditorium be split down the middle. Result—no JATP for New Orleans.

All Not Glum

All is not glum, however, as one of the finest local live music radio shows in quite a while comes on every Sunday afternoon for 30 minutes. The show is tagged *Music of New Orleans*, and is directed and emceed by Elwood Smith, who returned here after successful singing engagements at Cafe Society and in the Broadway musical, *St. Louis Woman*.

Show features all types of music, with traditional jazz by George Lewis' Ragtime Jazz band, bop and Afro-Cuban by the Gondoliers, ballads by Smith, and boogie piano and novelty vocals by Walter (Fats) Pichon. And then there are guests. Show has a sponsor and is now in its fourth month over WTSP.

The celebrated Dixieland Jam-boree All-Star band finally put some of its stuff on wax. The controversial talents of Bugling Sam DeKemel can now be judged by jazz followers over the country, as one of the sides features the bugler on a tune of his own, *Waffle Man Blues*.

—Nick Gagliano

How's That?

New York—Opening of the Metropolitan Opera season here caused a good deal of French horn shifting in local pits. As follows: Dick Moore went into the pit at the Met, leaving the pit of *Miss Liberty*. Phil Palmer left the pit of *As the Girls Go* to replace Moore in the *Miss Liberty* pit.

Vinny Jacobs, formerly with Claude Thornhill and the pit band of *High Button Shoes*, took Palmer's chair at *As the Girls Go*. Claude Thornhill opened at the Statler without Vinny Jacobs.

Eager Cab Jives Commercials, Too



Washington, D. C.—An easy day for disc jockey Felix Grant was the recent Tuesday when Cab Calloway appeared on the show to discuss jazz and be-bop, play records (his own), and give the commercials the Calloway touch. Grant has a two-hour show, *Tune In*, on WWDC here. Cab's combo opens Nov. 5 at the Cabaret Montmartre in Havana, Cuba.

Cap Execs Kibitz Mel's Airing



Portland, Ore.—Harmonious Capitol trio, herded together by KPOJ disc jockey and Beat correspondent Ted Hallock, are, from the left, singer Mel Torme. Cap's western regional sales manager Paul Featherstone, Hallock, and the record firm's Portland branch manager, Gene Barker. Shot was taken immediately after a teenage confab on Hallock's show, during which Torme was questioned by the editors of each of Portland's 10 high school papers.

Dixiecats Have Their Day

By CHARLES EMGE

Hollywood—Dixiana had its day for one night here recently, as Frank Bull and Gene Norman again combined forces to present their second annual Dixieland Jubilee at L.A.'s 6,700-seat Shrine auditorium. For those interested in statistics, and they are significant, we can report that it drew a capacity house at prices scaled from \$1 to \$3.

That means a lot of money passed through the boxoffice—yet there wasn't one really big name on this bill.

More Names

The first jubilee, staged by Bull and Norman at Pan-Pacific auditorium here last year, drew 8,100 cash customers and turned away some 200 seat-seekers. But it had the Louis Armstrong All-Stars, a group that had more important music names on its roster than the second session had on the entire program.

For those who had any doubts the figures seem to prove that Dixieland, the various forms thereof (synthetic and authentic), its exponents, and its followers are here to stay for a long time.

Great Show

It was a great show, with some moments of fun, entertainment, and here and there a flash of good music. If it needed our support to make these Annual Dixieland Jubilees a permanent institution we would gladly extend it. From the standpoint of historical and human interest they are great.

But never has this reporter seen so many persons (audience was composed mainly of oldsters, incidentally) so deeply moved by mediocre musical performances. We feel the deepest sympathy for Dave Dexter, who was stuck with the job of writing blurbs about the stars for the fancy souvenir program. If anyone was let down it was Dexter.

There must be something about these affairs that affects the musicians who participate in them in different ways. Some performers of great reputation seem to forget how to play—Muggsy Spanier, for example, on this occasion.

Under Handicap

And the same might be said of Bud Freeman, though not so strongly. Spanier and Freeman, however, the imported stars, worked under great handicaps. An unrehearsed freestyle session in the back room or at some after-hours spot is one thing; on a concert stage before 6,700 persons, at least some of whom aren't going

to be satisfied with anything short of a personal appearance by Gabriel, it is something else.

On the other hand, some individual musicians, seemingly unmoved by the "special occasion" atmosphere, just play their own wonderful best. Among them, at this affair, there were the incomparable Joe Rushton; Brad Gowans, that character of characters with the hybrid horn (half valve and half slide), who seems to embody the spirit of the music he plays as does no one else; and pianists like Stan Wrightsman and Marvin Ash, to whom playing not only well, but interestingly, seems to be so much a part of their nature that they could do nothing else.

Real Drive

Then there were the bands—the Castle Jazz band, a group of youngsters (mostly) from Portland dedicated to perpetuating The True Jazz. Of them, an authority on The True Jazz (we're not), said: "A bit rough but they play with real drive and spirit."

The Chicago Loopers, except for Joe Yuki and Roy McHargue, should have stayed home. They've got too many radio shows anyway. And though Dave Dexter says George Van Eps is "the Segovia of the jazz world," we can't understand how anyone can get excited anymore about those skillfully contrived but laborious multi-string solos; that is, if he has heard the fluid beauty of Barney Kessel's guitar.

Kid Ory's Creole band, of unmatched appeal in its own way, contributed its own special flavor, but we'll bet that fine young piano player, Lloyd Glenn, who took over Buster Wilson's spot, will bust out with some bop one of these days when Ory's not looking.

Sincerity

For honest, sincere playing of the kind of music they like, and no nonsense, there were Red Nichols' group and Pete Dailly's Chicagoans.

For the kind of music so well named by their chief sponsor, Les Koenig, as "good time jazz," there was the Firehouse Five Plus Two, fully equipped with everything



Los Angeles—Dixieland Jubilee promoters Frank Bull and Gene Norman promote themselves a ride on the Firehouse Five's version of the band wagon. Trombonist Ward Kimball, of the Five, is on the left, and Norman on the right. Story on the second annual Dixie clambake on this page.

from their bright red 1914 horse carrier to a police siren, and even a standout trumpet player in Danny Alguire—but after all, just how much tongue can you get in your cheek?

JUBILEE BANDS' PERSONNELS

Castle Jazz band—Monte Ballou, banjo; Don Kinch, cornet; George Phillips, trombone; Homer Welch, drums; Bob Short, tuba; Bob Gilbert, clarinet, and Larry DeFosse, piano.

Chicago Loopers—Charlie LaVare, piano; Nick Fatooh, drums; George Van Eps, guitar; Joe Yuki, trombone; Roy McHargue, clarinet; Andy Seaman, cornet; Country Washburne, tuba, and Joe Vesuit, alto.

Kid Ory's Creole band—Kid Ory, trombone; Ted Bushner, trumpet; Joe Dumasbourg, clarinet; Lloyd Glenn, piano; Ed Garland, bass, and Minor Hall, drums.

Pete Dailly's Chicagoans—Pete Dailly, cornet; Warren Smith, trombone; George DeFosse, drums; Don Owens, piano; Stan Storoy, clarinet; Berole Hillings, tenor, and Nappy Lamara, banjo.

Firehouse Five Plus Two—Ward Kimball, trombone; Danny Alguire, cornet; Clark Maller, clarinet; Harper Coff, banjo; Ed Fennar, bass sax; Frank Thomas, piano, and Monty Montjoy, drums.

Red Nichols' Pennies—Red Nichols, cornet; Joe Rushton, bass sax; Matty Matlock, clarinet; Bob Hammack, piano; Rollie Culver, drums, and King Jackson, trombone.

The Bobcats—Eddie Miller, tenor; Nappy Lamara, guitar; Lou McGarity, trombone; Matty Matlock, clarinet; Artie Shapiro, bass; Stan Wrightsman, piano; Manzie Klein, trumpet; Nick Fatooh, drums, and Irvin Varot, trombone and vocal.

Muggsy Spanier All-Star—Muggsy Spanier, cornet; Bud Freeman, tenor; Brad Gowans, (you name it); Zotty Singleton, drums; Eddie Skretvack, guitar; Marvin Ash, piano; Albert Nicholas, clarinet, and Artie Shapiro, bass. Added stars—Ben Pollock, drums.

Claims AFM Missed Boat On Telemusic

Hollywood—News that James Petrillo had decided to permit AFM musicians to record music for television movies (by Nov. 1, according to reports from the east) created no excitement here. Comment of the music director of one of the principal firms set up here to make television pictures was:

"The AFM missed the boat by just about a year. A year ago we had sponsors who would have been willing to spend money on the kind of pictures that require fresh, new music. Now, not only have they lost interest in the idea, they have developed that 'let's wait and see what happens' attitude.

"They feel it has been demonstrated that newly-recorded music for commercial television pictures is not essential.

"We don't know yet just what the scale and conditions for recording for television pictures will be, but it's not going to matter much. It's unlikely that there will be any demand, except for very small musical groups of the intimate type.

"I know that Petrillo's hope was that some way could be worked out to prevent the unlimited use or resale of television pictures. He can do nothing along that line now that he couldn't have done a year ago."

—gem

Bop City Lineup

New York—Louis Prima, the Jackie Cain-Roy Kral sextet, and Slim Gaillard's trio currently are at Bop City. Herbie Fields and crew are due Nov. 3.

Future bookings include Lionel Hampton for three weeks starting Dec. 8, and Woody Herman and Mel Torme penciled in for Feb. 16.

Green Blasts Fight Between AFM, AGVA

New York—William Green, president of the American Federation of Labor, who had previously been silent on the AFM-AGVA dispute, made his first move in the matter early in October with a blast at AGVA. Green ordered the variety actors union to drop its efforts to seek an injunction against the AFM in Manhattan supreme court. AGVA had sought a court order restraining the AFM from forcing its members to resign from AGVA.

'Indefensible'

Green, at the AFL's 68th convention in St. Paul, termed the AGVA move "indefensible." Pointing out that labor has always fought against the use of injunctions, he said, "Now it seems inconceivable that a member of the family of labor would resort to the use of that method that we denounced so many years ago and succeeded in having abolished through legislative action."

AGVA's reaction to Green's charges were that they had tried to settle the matter within "the family of labor" by repeatedly asking Green to arrange meetings between James C. Petrillo and AGVA but that Green hadn't done anything. Therefore, according to AGVA, they had no resort left but the courts.

Asked Dismissal

At the hearings on AGVA's suit, the AFM asked to have the case dismissed, terming it a labor dispute which should go through the state and national labor relations boards. Affidavits supporting AGVA's claims charged that acts using musical instruments were losing employment because agents, theaters, and night clubs wouldn't book them for fear of getting involved in the dispute. Justice Samuel H. Hofstadter reserved decision after asking why an actor-musician should not be able to belong to both unions if he wanted to.

Hefti Missing As James Reorganizes

Hollywood—Neal Hefti is expected to be the only important missing face in the lineup when Harry James calls his bandmen together again for the short tour of one-niters which will precede his Nov. 22 opening at the Palladium.

Pinky Savitt will continue to head the trumpet section and Willie Smith, alto, and Corky Corcoran, tenor, will be in their usual spots. Likewise trombonists Juan Tizol and Ziggy Elmer.

Film Kallen Career

New York—Kitty Kallen is making a short musical film feature for Paramount based on her brief but eventful life. Shooting started Oct. 25. Picture is being made in New York.

Shelley Sits In On One-Shot Trio



Hollywood—Looks as if that note actress Shelley Winters is due to supply is a bit elusive, but singers Peggy Mann and Clark Dennis are confident about their share of this trio. Blond Shelley was a guest on ABC's Name the Movie show, which features Clark and Peggy from time to time.

Orchid Room Closes After Three Weeks

New York — The Orchid room, 52nd St. spot which was once the Onyx, dropped its modern music policy on Oct. 13 after a three-week try. The room inaugurated its new policy with Bud Powell, Harry Belafonte, the Lennie Tristano combo, and the Jackie Paris trio.

When business didn't come up to expectations after two weeks, show was changed, with Bud Powell held over at the head of a group consisting of Miles Davis, trumpet; Nelson Boyd, bass, and Roy Haynes, drums, alternating with Wardell Gray's combo of Sonny Stitt, alto; Tadd Dameron, piano; Gene Ramey, bass, and Charlie Perry, drums. Still not enough business, so after one week of the new show the policy was dropped.

The failure of the room to make it with a music policy is the first setback since music began to make a comeback on the Street this summer. The Three Deuces was the first to return to music from strippers. Jimmy Ryan's, sticking to Dixie, held to its policy right through the strip invasion.

Your next copy of Down Beat will be the issue of Dec. 2 on the newsstand Nov. 18.

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CHICAGO BAND BRIEFS

Genius Found Anywhere—Even In Needle Factory

By PAY HARRIS

Chicago—Even so often someone comes up with the not so sagacious thought that right now, this minute, there is some kid in some small town who outblows Parker, or Harris, or DeFranco, or whoever seems to offer any comer stiff competition. And, the philosopher adds, he'll probably keep on playing with the band at the Eagles club on Saturday nights, never hit the big towns and the big time, and history will never have a chance to record him as a great jazz man. Apparently such a byway nugget doesn't have to be living in Crow Rock, Mont., or Eufaula, Ala. He can get just as thoroughly lost in a more metropolitan center, say Chicago.

Found Out

This we found out one recent Tuesday when we listened to a group of kids playing a free concert at a westside community center. There wasn't enough competent musicianship to go around, but most of what there was centered in a tall, spectacled young man with a shock of blond hair who seemed a bit older than the rest.

He played a rough-toned, beatful trombone, with a few ideas that sounded as if either Bill Harris or J.J. Johnson could have fathered them, but hadn't. His solo on September in the Rain would have been notable in any top name band. Considering the milieu, we were floored.

Works in Factory

Object of our amazement turned out to be a 24-year-old Englishman named Ralph Hutchinson. He has been in Chicago since June, 1948, living with his aunt, working in a phonograph needle factory, and playing with the neighborhood kids to keep his lip up.

"I played with Tommy Sampson's band for three years in England, touring all the time. It was a big band, four trumpets, four trombones, I split the lead," Hutchinson told us shyly in his north country burr. "I thought I'd gone as far musically back home as I could, and I wanted to get ahead of the boys. I wanted to hear Parker and Gillespie and Kenton. It seemed as if all our musical ideas came from this country. This seemed the place to be.

So Came Here

"So I came here. I didn't know a soul, and the first thing I did was to go down to the union. They told me to go around to the agents for a job. I did that, and got very discouraged."

Hutchinson is apparently the kind of a guy who will wait for a formal introduction, even to fellow musicians. This may be carrying English reserve a bit too far, especially for some one who can play with the scope, rhythmic and melodic sense, confidence, and humor which he brings to his instrument. But if that's what's necessary, then we hereby introduce Ralph Hutchinson.

Joins Temptones

Jack Golly, clarinetist and arranger for Spike Jones for the last year or so, returned to Chicago recently to sit down for awhile. He joined the Temptones, WGN unit (Down Beat, Aug. 7), replacing Al Barathy. Golly was a member of the group when it started working together here three years ago. Jones, incidentally, appears at the Opera house Nov. 21 and 22.

Former Beige room band leader Lonnie Simmons rehearsing a six-piece band, with Jonessa Grenham on vocals.

Tristano at Silhouette

Billy Samuels at the Bar O' Music, with former Rhythmites Adam Lambert, guitar, and Sylvester Hickman, bass. Silhouette club, across the street, brought in the Lennie Tristano unit Nov. 1 for two weeks, and the Max Miller crew to work opposite Lennie. Max

has Vernon Rammer on bass, Dick Baldrige, drums, and a trumpet not definite at prestime. Trumpeter Denny Roche, who worked with Miller at the Hi-Note, has gone to New York. Guitarist Earl Backus, who has been with Max for years, left, too.

Bud Freeman, who contends that Tristano "would never have anything to do with a cheap thing like be-bop," adds that he studied only composition with Lennie and that this has not affected his playing one whit. "I used to play off the beat years ago," Bud says. "I've always played the way I do now." Listeners can judge for themselves with difficulty now, for Bud's Gaffer's club deal is on a here-today, gone-tomorrow basis. Spot closed down for a week, but new plans to publicize it may bring the music back for a full week again.

Good Concert

John Schenck's second Gaffer concert was a dilly. Lee Collins played as if it was the second coming, and the rest of the band, notably pianist Eurreal Montgomery and trombonists Miff Mole and Jimmy James, were not far behind. Also on the stand were bassist Earl Murphy, drummer Danny Alvin, and clarinetist Jug Berger, a new addition to the latter-day Dixie clique from Shreveport, La.

Promoter Schenck plans to alternate his bashes at the Gaffer and the southside Bee Hive. Third Gaffer affair was scheduled for Oct. 22, and that at the Hive for Oct. 30. Personnels will vary, of course, and Schenck has promised Natty Dominique for the later one.

Collins Joins Miff

Trumpeter Collins left Johnny Lane's Sky Club band to join Miff Mole at the Bee Hive. Clarinetist Lane still working with Georg Brunis, pianist Art Gronwall, and drummer Anderson Saucier. On Saturdays, former Henry Busse trumpeter Jimmy Ile joins the boys. Bill Tinkler, trumpet, and Tut

With Max



Chicago — Recently at the Riptide in nearby Calumet City, singer Susie Ryan has closed there and will sing with Max Miller at the Silhouette. Susie sang at the Hi-Note club here early this year.

Soper, piano, out of Danny Alvin's Rupneck's band, replaced by Jack Ivett and Jack Condon. Alvin still has trombonist Jimmy James and bassist Earl Murphy. George Zack playing solo piano at Sandra's, on W. Division street.

To finish up this directory of traditional music in town, Muggsy Spanier still tooting his little horn at Jazz Ltd., while Little Brother Montgomery working from 2 to 8:30 p.m. at the Hollywood Show lounge, which is as late as we would want to be in that spot (Rufus Williams' Dixielanders just ain't). Word that oldtime Chicago drummer Clyde Walker, who worked with Collins, Armstrong, and the Six Brown Brothers (who introduced and popularized the saxophone in the United States), now clerking in the Hotel Osceola in Reed City, Mich., in case you ever get to Reed City and have insomnia.

Lineup at Preview

Floyd Bean, piano; Duff McConnell, sax and clarinet, and George Bursavich, drums, have the off-night (Tuesdays) band at the Preview. Red Coty's crew, there the rest of the week, recently added Eddie Shum on accordion, for Joe

Stark. They're putting down the best music on Randolph street, which, unfortunately, is not too great an accolade.

Drummer Jim Barnes working in Detroit with Wingy Manone. Four Cats on a Kick still at the New Haven; Jimmy Nuzzo's unit moved out to Mickey's, with Lorraine Kay on vocals. The Metro-nomes into the far south Rose Bowl, which has started Monday bop sessions with the Ray Dahl unit and singer Jan Stevens.

Gay Claridge has the band at the Martinique now, and Al Trace tentatively scheduled to follow him there late in November. Rudy Kerpays has joined Trace on piano, as Trace's longtime pianist Lee Pineas is busy with oil wells in southern Illinois.

Roble Back

Chet Roble back at the Cairo; the Carl Lind trio followed Leon Shash's Cosmopolitans at the Old Hickory, and the Three Tones, formerly the Three Notes, at the Victory club on Wilson avenue. Singing accordionist Bill Dragland at the Bryn Mawr Isabella's, where Mary Frances Kincaid is being held over again.

Bill Pinkard's Shades of Rhythm in their third year at Jimmy's Palm Gardens; Floyd Smith at the DuSable lounge, and Claude McLin's hand, with Eugene Wright, bass; Clarence Anderson, piano; James King, drums, and McLin, sax, at the Morocco lounge. Jimmy McShane back playing

Fridays and Sundays at the Viking ballroom, with Eddie Allen on vocals. Wayne King plays his first Chicago location since 1945 when he follows Griff Williams at the Edgewater Beach Nov. 18. King stays until George Olsen comes Dec. 16 for two months. The Edgewater, however, will keep King coming back on Sundays for eight consecutive weeks (skipping Christmas day), during which the regular band will work a Monday-Saturday week. Undoubtedly the most expensive relief band in town! Current relief crew, playing on Tuesdays, is headed by Jack Cavan.

Drake hotel may bring Ron Perry back in December, while Frankie Masters and the ice show go on and on at the Stevens. Danny Casella a fixture at the Blackstone's Balinese room, while the Palmer House brought Nancy Donovan to head its current Empire room show, instead of the previously announced Larry Adler. Eddie O'Neal's band stays until the Hildegard opening there this month.

We Like Us

Salute show at the Sherman is a self-administered pat on the back. Instead of the Salute to Irving Berlin, announced previously, it will be a history of the College Inn itself. At prestime, Bill Snyder's band was the only certain participant. Jack Owens now at the Bismarck hotel.

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Garner Works Chicago Concert

Chicago—Disc jockey, record shop owner, and former Al Benson sidekick McKie Fitzhugh followed an early season Billie Holiday concert promotion with one Oct. 23 featuring the Erroll Garner trio. Also on the bill at the southside Corpus Christi auditorium were Tom Archia and band, saxists Pat Boulby and Tommy Jones, pianist Jimmy Bowman, and singers Ethel Duncan, Alice Roberts, Leon (Sky-lark) Ketchum, Leroy Shedd, and Robert Anderson.

Fitzhugh brings onetime Johnny Moore singer and pianist Charles Brown and band to town Nov. 6 for a dance at the Rose Bowl casino. This will also involve some local talent, which had not been set at presstime. A Thanksgiving bash with trombonist J. J. Johnson is in the offing.

Taylor Talks

New York—Billy Taylor, whose quartet is current at Cafe Society, was invited to Virginia State uni-

Jenkins 6 Leave Roost At Rail



Chicago—Five months at the Brass Rail lounge in the loop is the formidable record held by Duke Jenkins' band. Frantic crew, which recently moved to the Copa club, has Wallick Dean on bass; Leroy Clark, trumpet, Waymon Atkinson, tenor, Freddie Jenkins, alto; William Evans, drums, and Jenkins, piano. In the photo, Evans is at the mike and altoist Jenkins has moved over to drums. Song is *You Can't Tell the Depth of the Well by the Length of the Handle on the Pump*.

versity at Petersburg, Va., to give a lecture-recital on *Be-bop and Jazz*. Billy was graduated by the

college in 1942. He flew down on one of his off-days at Cafe Society to make the appearance. Members of NBOA met with

Air Gripes At NBOA Meet

Chicago—With a 50 percent membership increase in the last year, the National Ballroom Operators association held a three-day convention in Chicago recently. Repeal of the 20 percent cabaret tax, as applied to ballrooms, again claimed paramount attention.

Among other matters discussed at the convention was the forming of state ballroom operators' associations, which the convention approved. Nebraska now has the only strong state group of this type, though plans were made at the meeting for operators in Indiana and Ohio to organize in their areas.

Gripes were aired regarding private clubs (such as fraternal organizations) that run what amounts to commercial dance halls and which are exempt from many of the taxes ballrooms must pay. A resolution was adopted to ask the treasury department to investigate the matter.

Charge Petrillo Broke Taft Act

Chicago—James Petrillo, head of the AFM, was accused Oct. 17 of violating the Taft-Hartley law in charges filed before the national labor relations board.

Charges grew out of Petrillo's threat July 22 to call a strike of orchestras at 10 Chicago hotels and cafes unless they stopped using wired music.

The Boom Electric and Amplifier company, which has the Muzak franchise in this area, filed the charges.

The firm charged Petrillo engaged in secondary boycott by persuading orchestra members not to play unless the piped-in music was stopped.

ASCAP and BMI representatives to work out a new formula in which music licensing fees would be based on ballroom admissions only.

Newly elected NBOA president is William Wittig, of the Pla-Mor ballroom, Kansas City.

Jones Out, Jordan In As Granz Pianist

Chicago—Duke Jordan, who worked with *Jazz at the Philharmonic* when Sarah Vaughan was touring with the troupe, has rejoined *JATP*, replacing Hank Jones.

Jones failed to show up for the Chicago concert, Oct. 14. Carl Fischer, Frankie Laine's accompanist, filled in. John Lewis was to join the unit but fractured an elbow before boarding the plane. *JATP* used disc jockey Burt Farber in Cincinnati, and Harold Malone in Indianapolis before getting Jordan.

October A Swinging Month In Des Moines

Des Moines—October a jumping month here, what with Woody Herman opening the local swing season at the Tromar, followed by Artie Shaw and Charlie Ventura. And Lionel Hampton played a concert at the Drake field house Oct. 6, with swing organist Doug Duke grabbing most of the applause.

Session was emceed by local deejay Don Bell.

Getz Joins Anita

Chicago—Stan Getz, heading a group of Chicago musicians, followed Max Miller at the Hi-Note here, working with singer Anita O'Day. With Getz are Shelly Robbin, piano; Gus Cole, bass, and Red Lionberg, drums.

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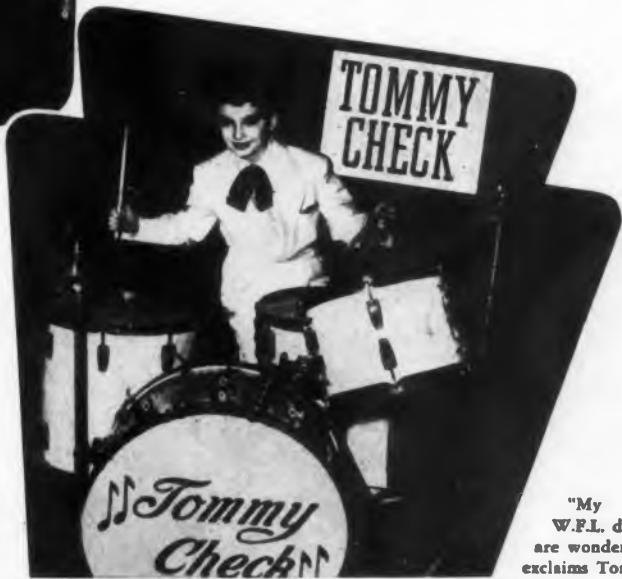
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Jimmy McPartland is now a grandfather. His daughter, Dorothy (Mrs. Don Kassel), is the mother of a 7½ pound son, Douglas James, born Oct. 9. A probable future trumpet man, no doubt, in the best of Austin high tradition. . . . And the former Kim Kimberly, now wife of Major J. E. Johnson, writes that she intends to rest on her laurels with her family of two husky sons and a beautiful daughter. The second son, Kerry James, was born Sept. 26.

Jack Mills, the publisher, sailed with his wife on Oct. 14 to spend two months in England and on the continent. . . . Marshall Stearns, one of the judges in the recent "What's the Word" contest, has taken a leave from the English department at Cornell, moved to Greenwich Village, and plans

to write THE book on Afro-American music. . . . Harriet Clark, Charlie Barnes' former wife, and her present husband, Albert L. Marx, Discovery record head, are trying to patch up their separation of last Sept. 2.

Marriage of Loma Cooper and Bob McCullough might still be a secret if a roamer in Loma's building, where Bob has maintained his photo studio, hadn't accidentally discovered the marriage certificate. . . . Johnny Hyde of the William Morris agency didn't give his parental blessing to the merging of his son, Jay, with songbird Jane Harvey. They issued their own engraved announcements to friends. . . . Joe Weias has two business cards, one of which identifies him as a publicity man with a Bronx address, the other as associate editor of a contemporary music sheet with offices in Manhattan.

The Blue Note in Chicago was so crowded for Duke Ellington's opening that his most avid fan, Too Toot Baker, could scarcely squeeze his bulk into the room. . . . Bill Raymond, former Sam Donahue vocalist, is thrilling the airline hostesses as a single at the Sapphire bar in Jackson Heights, near LaGuardia field. . . . Fran Warren started her own radio show over NBC Nov. 1. . . . Willard Alexander packaged Dizzy Gillespie, Dinah Washington, and the Ravens for a short tour after their Bop City stint.

Billy Eckstine gets a role in Jimmy (The Nose) Durante's next picture, which grinds in February. . . . Goddard Lieberson has been named executive vice president for Columbia records. . . . As soon as Gene Krupa can find a replacement, Dolores Hawkins will cut out. . . . Raymond Scott is looking for a promising canary to train for Dorothy Collins' spot in his combo. . . . Art Hodes joined Tony Parenti's group at Jimmy Ryan's on Swing Lane and Joe Sullivan replaced him at the Riviera lounge (NYC).

Artie Malvin, former Claude

Thornhill and Glenn Miller singer, and Marcy Lutes, ex-Ray McKinley, BG and TD, have a Friday TV show from 7:30 to 8 p.m. on WOR-TV in Gotham. . . . Atlantic records has signed Jackie Cain, Roy Kral and their new group. . . . Buddy Johnson's ork goes into Bop City with Frankie Laine. . . . Art Mooney switched from Glaser's ABC to MCA. . . . They couldn't spot Billy Eckstine properly with the lengthy movie, *Samson And Delilah*, so his Christmas week date at the Paramount (NYC) has been set back.

Bob Astor, who broke both legs in an auto accident last winter and has been inactive since, is lining up a new band in New York. . . . Peggy Lee grabbed one gee for her single appearance on the Ed Wynn TV show. . . . Charlie Shavers will leave TD. . . . Eddie Desure and Curtis Mosby will call their southside nitery in Hollywood the Crewcut Oasis, adopting *Down Beat's* \$1,000 word.



"All right, which one do I follow?"

RCA Does Holdout To Up Sale Of 45s

New York—As part of its all-out campaign to push its 45 rpm platters, Victor is limiting some of its potential hit material to the 45s for a short time. Idea is to confine the platters to the 45s for a few weeks before issuing them on the regular 78 rpm shellac.

Current disc being handled this way is Perry Como's slicing of *Ave Maria* and *The Lord's Prayer*, fairly surefire Christmas sellers. Platters were made in the Church of the Incarnation in New York with a 36-voice choir.

Columbia occasionally used the same delayed release technique in the course of building its 33½ rpm LP discs.

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THE HOLLYWOOD BEAT

'Be A Farmer,' Monroe's Message For Musicians

By HAL HOLLY

Hollywood—Through the tangle of wires, lights, masses of equipment, and clusters of unaccountable people (like reporters) that invariably clutter a movie set, we spotted a tall, husky, bearded figure with a huge six-gun slung low on his hip. He looked as if he might just have ridden in from the widest of the wide open spaces.

It was, believe it if you can, the real gone Vaughn Monroe, just back from two weeks on location and about to saunter before the cameras for the first indoor scene in the Republic picture *Singing Guns*, in which he will make his debut as a full-fledged, rootin', tootin' cowboy star. (See picture, page 10.)

Stemed Healthy

For a guy who probably hasn't been much closer to a horse than *Ghost Riders in the Sky* in recent years, Monroe appeared to be in

very good shape. He seemed to be brooding, as actors do, over the scene he was about to do—a tense moment in a stickup.

We sensed that this was not the proper moment for light allusions to Vaughn Monroe the actor, the big, strong, quiet (except for three songs) star of *Singing Guns*. It seemed safer to chat about music, a field that Vaughn assured us he did not intend to abandon regardless of what heights he might attain as a movie actor.

"What's with the band business?" we asked.

"The band business is dying,"

replied Vaughn (who still is doing right well at it himself), "because since the early days of the war no one has come up with anything new and interesting enough to catch the public fancy. This is not because there is any hopeless lack of new talent or promising youngsters with ability and personality. "It's simply because it costs too much money nowadays to launch a new band leader, band, or singer. Of course, it's still possible. Just very tough."

What to Do

"If you were a young musician and wanted to form a band, along what lines would you work under present conditions?"

"I," said Vaughn without hesitation, "would take up farming."

SOUND TRACKING: Peggy Lee

signed for featured role in Paramount's *Mr. Music*, Bing Crosby starrer about to go before the cameras and which will be Hollywood's latest opus on the music business. Other music names on the casting sheet are Dorothy Kirsten of the Met and the Merry Macs.

Now that Lena Horne's contract is near expiration, MGMoguls are thinking of giving Lena her first worthwhile role, a story in which the character of Abraham Lincoln appears only as an off-screen voice. . . The voice of the late Enrico Caruso, dubbed from his original Victor records into a background supplied by the Paramount

studio orchestra, is used effectively in Paramount's *Song of Surrender* (Wanda Hendrix and Macdonald Carey).

Allen Doing Better

Barclay Allen, former Freddy Martin pianist, still almost completely paralyzed as a result of auto accident injuries, is "doing as well as can be expected" and doctors have hope that he will be able to play again in time. . . Friends of Billy Eckstine, who bought himself a nice new home out in San Fernando Valley not long ago, say that Billy will be satisfied if he can spend three months out of the year there (until he retires).

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Record Execs Do Artists Wrong: Prima

New York—Louis Prima has celebrated the signing of his new contract with Mercury records by explaining what's wrong with the record business. "The panic in the record business today is due mainly to the fact that recordings are what the record executives want, rather than the customers," Louis raved.

"I know of many cases where the artists have to fight with the record companies to record the right song. Then, with many of them, he is expected to get out and work with the disc jockeys, do missionary work in the stores, and

give all his time and effort calling the public's attention to it."

Just Kind Words

Louis pointed out that his complaint did not apply to his new affiliation with Mercury, for whose a. and r. head, Mitch Miller, he had nothing but kind words. "Mitch knows a hit from his

oboe," he said, "and he is one of the great oboe players of our day. And I admire Manie Sacks, Eli Oberstein, and Dave Kapp—they know their jobs, so this indictment doesn't apply to them."

Boiled down, it turns out that Louis' peeve is with his last wax affiliation, RCA-Victor.

Pretty Puzzled

"Maybe I shouldn't be expected to figure out why my *Heap Big Smoke* wasn't released although it was cut weeks before Arthur God-

frey came through with his. Is a record company in the groove when they have me cut *All Right, Louis, Drop that Gun* after every record store had other discs of the tune? I recorded *Five Feet Two, Eyes of Blue* though there were two other records already out on it.

"Me and Italian novelty tunes are as close as spaghetti and Parmesan. When my old recording company didn't assign *Sicilian Tarantella* to me, I figured it was a patent infringement by my own team."

May Be Right

Joe Caida, recently installed a. and r. head at Victor, said Louis might be right about all this.

Ted Powell Back On Stand Again

New York—Teddy Powell, former song writer and band leader, goes back to the baton Dec. 22 when he opens at the La Boheme club, Hollywood, Fla. He played the same spot last winter, marking his return to the band business after several years of devoting himself to song writing. Teddy hit his peak with a light swing crew in the late '30s and early '40s.

"I don't know about what went on before I got here," Caida said. "Maybe Prima was badly handled, but his sales figures left us unexcited about re-signing him. He had a couple of good records with us. His *Civilization* sold about half a million, but the average Prima record only ran around 15,000 to 20,000. You can't make it with just one or two good records. You have to be consistent.

Started Own Biz

"Then we saw that he had started his own record company, Happiness records, and we figured he was going in business for himself. Personally, I wish him luck. I hope his first record for Mercury sells a couple of million.

"As for what's wrong with the record business," Caida added, "I think the trouble is that every label has too many artists and as a result they can't do a good job on any of them. Here at Victor we're trying to trim down our roster to a number that can be handled well, get the right tune for the right guy, and get it out fast."

Philly Eyes Concert Biz

Philadelphia—All interest here is centered on the Nov. 3 Woody Herman-King Cole unit concert at the Academy of Music. Recent Sarah Vaughan-Illinois Jacquet concert didn't do as well as expected, but it was thought the Count Basie date at the Earle may have interfered. A Granz JATP production previously had packed the hall.

After nine years at the Little Rathskeller, Victor Hugo, ex-Paul Whiteman trumpeter, started another steady job when he took over the bandstand chores at Chubby's, on the Jersey side at West Collingswood.

New Ford Unit

Billy Ford, who used to blow his trumpet for Cootie Williams, has his own outfit at Powelton cafe, where songbird Ruth Brown holds down the spotlight.

At the club stands, Dick Wharton returns music to the Anchorage, which was plagued by service help trouble for many months; Don Costello ushers in the new season at The Bowery; the 20th Century Pioneers return to the 20th Century tavern for a second season, and Jack Hansbury locates his Six Men of Rhythm at Abe's cafe, at nearby Bellmawr, N. J.

TD Loses Trumpeter

Tommy Dorsey, following his local date at The Click, left without his first trumpeter, Jack Daugherty, who quit the band to go to Florida. Click name parade has Sammy Kaye opening Nov. 14.

After letting a solo 88er serve for four years, Arnold Orsatti returned musical units to his Orsatti's cafe with the Three Peppers. Bill Siemon's Teen-Age Nite club, strictly non-alcoholic, gives the kids name value in bringing in the Four Tunes on Nov. 7 for a week.

Sidemen Switches

Bill Goodall, bass, replaced Red Wooten in Tommy Dorsey band... Herman Burkhardt, bass (from Don McGrane) replaced George Hnida in Adrian Rollini group... Don Lanphere, tenor, joined Woody Herman.

Zoot Sims, tenor, in Benny Goodman band, replacing Wardell Gray (to Bud Powell)... Joe Grauso, drums, in for Howard Smith in Ernie Caceres' combo... Denzil Best, drums, left George Shearing, replaced by Jimmy Dee.

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Readers of Down Beat can obtain copies of these rare collectors' items FREE, merely by subscribing to this newspaper or, if already a subscriber, by renewing the subscription. The six best sides have been selected from the 10 masters, they have been pressed in smooth, unbreakable vinylite, decorated with a Down Beat label and are ready to be shipped.

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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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(Top to bottom) Shelly Manne, Lou Stein, Bob Carter

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One Of Best Bits Of News In Years

Some three years ago *Down Beat* started a fight with all three of the major New York booking offices: GAC, Morris, and MCA. The point at hand was that though the offices took a lousy chunk each year out of the band business, none of them was willing to put much back.

By that, we meant that they made little or no effort to build bands or new music attractions, and when they did, the efforts generally were ludicrous.

Principal reason for this was that none of the offices had men who were really ace talent men and capable of taking a raw outfit with talent and rubbing off the rough edges to where it became a commercial attraction.

There are many men in every booking office who can take a hot property and make thousands out of it in a short space of time—but almost none who can take a young, untried unit and tell it what to do to become more successful. Some agencies don't even try, boast they will handle only "hot" items.

This is delightful, but for an industry starving for new names it seems just a shade short-sighted.

Actually, this policy (which has been stated in print many times) is expedient not only business-wise but because agencies usually are staffed by men who don't know what to do with talent when their noses are rubbed in it.

They pride themselves on being businessmen, which is fine, just, and admirable. But to exercise an auditor's talents, you gotta have something to sell first—and they know not how to get it.

This, among other reasons, has accounted for the rise in the last 10 years of the personal manager. Bad as some of them are, generally they are a more talented crew than the agents because their day to day association with both good and bad talent demands that they not only develop some selectivity, but also some ability at training raw young musicians and singers into finished professional units.

Three years ago, therefore, we suggested that each office take in a vice-president who was not only familiar with the agency business but also was a good musician, trained in the ways of theater, and able to command the respect of all whom he saw in the course of the day's business.

It would be the function of this executive not only to find suitable new talent and train it, but also to advise the office as to the proper presentation of the talent it already had as well as acting as a doctor to acts not going well and bands in need of new sidemen and affiliated acts.

Only GAC showed any interest at all in this plan. Morris generally seemed to feel they were all such able showmen that they needed no specialists, while MCA was apparently too busy counting its profits. They all may have been quite correct, but the fact still remains the music business needs new names and new talent, and they sure aren't finding it.

All of this as a preamble to Charlie Barnett's joining Carlos Gastel in personal management. Barnett is one of the most intelligent musicians in the business. He knows talent when he hears it, has always shown that he knew how to exploit it.

Having Barnett turn manager is one of the best bits of news musicdom has had in many long, dreary days. If he really puts his mind to it, he can be tops in the business within a very short space of time.

Barnett has the respect of musicians, press, and agencies alike. Thoroughly experienced in many phases of show business, he can put some imagination and talent where it long has been needed—the drearily humdrum operations of booking and management.

Prospecting



Hollywood — This is what *Ghost Riders in the Sky* led to, and moon crooner Vaughn Monroe is a hard ridin', straight shooting cowboy in his first movie starring role in Republic picture *Singing Guns*. The virile Vaughn, who doffs the beard before the movie fade-out, looks surprisingly more like the Walter Huston-type westerner than the Roy Rogers variety.

'Sultry' Jane



Hollywood—Married here recently to agent Jay Hyde, Jane Harvey has been dubbed "the most sultry-voiced vocalist on wax" by platter firm MGM. Jane has been working as a single since she left Benny Goodman's band in 1945.



NEW NUMBERS

DAILY—A daughter to Mr. and Mrs. Pete Daily, Sept. 3 in Los Angeles. Dad is cornetist-leader of a Dixie band.
FULTZ—A son, Franklin Richard, to Mr. and Mrs. Dick Fultz, Sept. 22 in Charleston, W. Va. Dad formerly was with Bobby Sherman and Will Osborne bands.
JOHNSON—A son, Kerry James, 8 lbs., 6 oz.), to Major and Mrs. Jim Johnson, Sept. 26 in Quantico, Va. Mom is former Ben Pollack singer Kim Kimberly.
MANNERS—A daughter to Mr. and Mrs. Zeke Manners, Sept. 31 in Hollywood. Dad, one of the original hillbilly singers, is now disc jockey.
MILLS—A daughter, Diana, to Mr. and Mrs. Sidney Mills, Oct. 4 in New York. Dad is general professional manager of Mills Music, Inc.
LIPPMAN—A daughter to Mr. and Mrs. Mort Lippman, Sept. 8 in New York. Dad is NBC staff pianist.
RAMSBY—A daughter to Mr. and Mrs. George Ramsby, Sept. 26 in Chicago. Dad is WGBM staff singer.
CHACE—A son, Joel Edward, to Mr. and Mrs. Ronnie Chase, Oct. 9 in Walton, N. Y. Dad is former Ima Ray Hutton and Les Brown trombonist and singer.

TIED NOTES

BELLER-MORGAN—Sid Beller, former assistant manager of the Harry James band, and Marion Morgan, singer since with James, Oct. 7 in Las Vegas.
COHEN-KIRSCH—Paul Cohen, trumpet player, and Olga Kirsch, Sept. 11 in New York.
FIELD-BROWN—Michael Field, concert pianist, and Frances Fox Brown, Sept. 23 in Greenwich, Conn.

CHORDS AND DISCORDS

Five Plus Parker

Los Angeles

To the Editors:
I was delighted to see that Mike reviewed the Firehouse Five Plus Two records and was more than kind to them. The band has been growing in popularity locally, playing Monday nights at Beverly Cavern to such large audiences the managers had to enlarge the room! It's still on its amateur basis, which is a large part of the fun. We sponsored another session Oct. 8 and the resulting waxings from it will be released early in November. The name of the record company is Good Time Jazz, not Record Shack, as it was listed in the review. The Record Shack is a shop in Los Angeles which distributed the label for a time.

By the way, I meant to write and tell you how much I appreciated the long piece about Charlie Parker, which was highly informative. It is so good to read a bit of functional criticism now and then, one which cuts through the fog of confusion which has developed over Parker and his music. I wouldn't know how right or wrong Parker is in what he believes, but it was fascinating to understand, at last, just what he thinks he believes.

Lester Koenig

Praise For J. Lee

Chicago

To the Editors:
Orchids to J. Lee Anderson for his terrific cartoon strip, *The Evolution of Jazz*. Being very fond of righteous jazz and ragtime, I think Anderson's information is tops, and due credit should be given for the research he has undertaken on his subject.

Jerry Heermans

Wants Discographies

Denver

To the Editors:
Belatedly, I'd like to agree with Zeno Brostrom, who in the Sept. 23 issue wanted you to give discographies on living artists. An excellent idea, especially as I know of no other magazine offering any such service to readers. I hope you'll be able to do something along this line. For instance, for several weeks now I've been trying to find a list of Bull Moose Jackson's recordings, particularly any

GAYES-WEBB—Johnnie Gales and Jean Webb, singer, Sept. 17 in St. Louis.
HUDSON-BYRNS—Howard Hudson and Pauline Byrns, Sept. 10 in Las Vegas. Both are with Tommy Dorsey's Starlighters.
HYDE-HARVEY—Jay Howard Hyde, son of William Morris agency's Johnny Hyde, and Jane Harvey, ex-time Benny Goodman singer, Sept. 26 in Beverly Hills, Calif.
KOLE-SCHAFFER—Isabelle Kole of the Kopy Kats trio, and Violet Schaffer, Sept. 18 in Decatur, Ill.
LOUNSBURY-SMITH—Jim Lounsbury, disc jockey on WIND, and Penny Smith, singer, Sept. 10 in Chicago.
MCULLOUGH-COOPER—Robert McCullough, photographer, and Loma Cooper, owner of an instrument repair service, Sept. 15 in Chicago.
VARA-TELLESON—Robert Vara, former singer, and Harriet Telleson (Pat Clark), also a singer, Aug. 1 in New Orleans.
VECCHIOLA-TRIFOLI—Matthew Vecchiola, with Baron Elliott's orchestra, and Dolores Trifoli, Sept. 15 in Pittsburgh.
WASSERSTROM-ABEL—Dr. Stanley Wasserstrom and Sally Ann Abel, sister of drummer and Beat columnist Alan Abel, Oct. 6 in Columbus, Ohio.
WEILER-SNYDER—Curt Weiler, pianist and leader, and Buddy Snyder, Sept. 22 in Philadelphia.
STARWYCK-JORDAN—Steve Starwyck, former drummer now KGRH disc jockey, and Lottie Jordan, recently in Fayetteville, Ark.

FINAL BAR

ANDREWS—Peter Andrews, 85, father of the singing Andrews Sisters, Oct. 10 in Hollywood.
CLARK—Buddy Clark, 44, singer, killed in plane crash Oct. 1 in Los Angeles.
DISNEY—Peter R. Disney, 36, WHAS program director and once a singer-accordionist on WLW, Cincinnati, Oct. 6 in Louisville.
FOERSTEL—Gerhard Foerstel, 58, Violinist with the L.A. symphony, Oct. 1 in Los Angeles.
STAPLETON—James M. Stapleton, 54, former pianist and leader, Sept. 28 in Bridgeport, Conn.
WOODEN—Mrs. Marjorie Johnson Wooden, 31, pianist, Sept. 24 in Rome, N. Y.

he may have made before he formed the Buffalo Bearcats. Even this comparatively small and recent list has, so far, been impossible to obtain.

R. G. Sandison

What Mix Needs . . .

Los Angeles

To the Editors:
Three notes for Jimmy Dorsey's *Fiddle Deedee?* (*Down Beat*, Sept. 9). Now really!
If Mix says this is the most lively thing JD has recorded since 1940, ok—I'm not much of an authority on the vivacity of Dorsey discs. But that lyric, oh no! I really believe any 4-year-old could top "ex-blonde, ex-Mrs. Johnny Bothwell's" uninspired rendition of the melody, making up the lyrics as he went along.
How about taking up a collection for a hearing aid for Mr. Levin? If he can rate trash like this record on a par with Herman's and above most of Barnett's recordings, he needs one—or else a long vacation.

Carole Andrew

. . . Is More Room!

Wald, Switzerland

To the Editors:
Just a few lines to praise the ability and guts of our good friend Mike Levin. His writings in music show an ability and experience vastly superior to most of the other critics of today. Let's have more of *Devils and Descants*, and such.

Ray Ray

Martha's Sad Saga

Columbia, S. C.

To the Editors:
Once there was a gal named Martha Tilton. She was a very good singer. She sang with Benny Goodman and made some records that sold. Once there was a new record company named Capitol. They signed Martha. She made such wonderful sides as *The Angels Cried, I'll Remember April, A Stranger in Town*, and *All of Me*.

Then came some dames named Jo, Maggie, and Peggy. Martha was left holding the bag. She jumped over to a disc firm named Majestic, which folded. So Capitol opened their hearts and let Martha in the back way. She's back with her old bosses, still getting the dogs, still holding the bag. Bally, that ain't right!

Harry Smith

Sacramento Adds Talent

Sacramento—Most of the clubs here using some music again after a slow summer.

At the Melodee, it's Matt Goorabian's trio going into the sixth month and the end not in sight. Trio is musically good and also commercial.

The remodeled Topper club, after a month without a band, hired Gene Meigs' trio and business seems to be on the up . . . The Harnute trio replaced the band at the Clayton club and doing a fine job . . . Hal Pruden in at the El Rancho, the only spot in town using a full band.

The Club Charles shuttered recently and is undergoing a complete remodeling job and name change . . . Bill Vogal's Trio currently at the Hood River inn . . . The musicians union Local 12 is building a new home which should be completed by the first of the year.

—Orlin Hammit

WHERE IS?

AL JARVIS, former KFVS announcer whose early-day platter program on a small L.A. station is believed to have been the first disc jockey show.
MAURICE PURTILL, former Tommy Dorsey and Glenn Miller drummer.
BILL RINGER, drummer once with Joe Savitt.
TED (BOB) RITCHIE, guitar player, last with the Bob and Barbara duo.
BILL YOUNG, trumpeter who played with Ted Martin at the Paramount grill in New York in '34.

WE FOUND

JAYNE WALTON, former Lawrence Wolf vocalist, now singing at the Hollywood club, Franklin Park, Ill.

Chicago, November 18, 1949

Roni

Chicago additional vocalists heard at street, Roni slon, ho combo

Ev

© Ferdin, mainly a era (1900 period, a portance. He was o I was 7, around") put it, "One of m maker, b covered a

Ronni Readies



Chicago—One of the newer additions to the ranks of girl vocalists here is long-tressed Ronni Decker. Most recently heard at the Gold Coast on Rush street, Ronni is studying percussion, hopes to front her own combo soon.

THE HOT BOX

Schenck Credited With Reviving Chicago Dixie

By GEORGE HOEFER

Chicago—The Dixieland revival currently rampant in Chicago clubs can be traced back to the fall of 1945. At that time, immediately after V-J day, a young man-about-town named John T. Schenck was putting out a jazz magazine with a long list of assistant editors, associate editors, and foreign correspondents. The mag was called Jazz Session. Schenck himself wrote all the copy under all the bylines.

At the beginning, the articles covered the type of jazz played in Joe Sherman's jazz den, the Down-

beat room. John sketched the careers of J. C. Higginbotham, Rex Stewart and other musicians comparatively modern at the time.

When the third copy of Jazz Session came off the presses it was evident that the young editor had completely reformed his musical judgment. The results indicated an all-Schenck picked combination, with many bal-



George

was IT, and the bald statement, "Benny Goodman stinks," appeared in Jazz Session. John held a poll to determine the greatest jazz musicians in competition to the then active Esquire poll.

New Orleans Type

The J. S. poll was all pure New Orleans. One of the jazz critics polled voted for Buddy Bolden as the greatest jazz cornet player. It made no difference that the young critic was born after Bolden had retired leaving no records.

John's campaign for Dixieland got under full steam when he conceived of the idea for the Chicago Hot club in August, 1945. He got together 25 jazz fans, but unfortunately they were not all as thoroughly Dixieland minded as was Schenck. The charter membership of H.C.O.C. met once a month in stormy sessions, thrashing out policy, picking artists for monthly concerts, and having a ball in general.

Intrigue on the part of the Schenck contingent was frequent. After about five concerts, John Schenck and cohorts took a poll of the listening audience to see what musicians the crowd would like to have back for return engagements. The results indicated an all-Schenck picked combination, with many bal-

Sell BW Sides

New York—Black and White records has put several hundred of both its released and unreleased masters up for sale. Catalog includes masters by Lena Horne, Earl Spencer, Henry King, and others. Artists are being given first refusal on the masters before they are offered for sale.

lots marked as if by a single person.

Started Promoting

While still a Hot Club member the young impresario organized Jazz International and embarked on his still-active concert promotion career. The late Bunk Johnson was brought up from New Iberia to play a Jazz International program at Orchestra hall in September, 1946. It would have been a whopping success if Bunk had gotten there before 11 p.m.

The Hot Club concerts went on for some two years, giving work and publicity to many jazz names in Chicago at a time when Dixie musicians were not working. When the H. C. folded, Schenck was not discouraged and looked forward to the day when he could promote a nationwide tour, with skywriters filling the heavens with the names of Bunk Johnson, Kid Ory, and their jazz bands.

Then Schenck inaugurated his Good Time Music presentations at Chicago's Twin Terrace. Although Rudi Blesh had recorded several sides featuring the blues singer, Bertha (Chippie) Hill, for Circle records, it was John who brought her out of retirement and presented her to his listeners at Twin Terrace. She has since become a New York attraction.

Many Others

Many other jazz names who have done well recently first appeared at a Schenck production. Such jazz artists as Lonnie Johnson, Don Ewell, Mama and Jimmy Yancey, Big Bill Broonzy, Doc Evans, Little Brother Montgomery, Danny Alvin, Lee Collins, and others are Schenck regulars.

When he became 21, John received an inheritance and took Kid Ory's band on a cross country tour. They were flown from Los Angeles to the east coast, where the band played concerts in New York's Carnegie hall, Providence, R. I., and in Chicago's Orchestra hall. When the loot ran out, further appearances were cancelled in Detroit, Indianapolis, and Columbus.

When others take credit for the Dixieland revival in Chicago, remember that John Schenck has been fighting tooth and nail for Dixie music for a solid four years. At present he is presenting jazz concerts every other week in Chicago lounges such as the Gaffer's and the Bee Hive on Sunday afternoons.

Your next copy of Down Beat will be the issue of Dec. 2 on the newsstand Nov. 18.

ABC Signs Humes

Chicago—Singer Helen Humes has been signed by Associated Booking corporation. She is currently on the west coast recording for Mercury.

Advertisement for ZILDJIAN Cymbals featuring Buddy Rich and Max Roach. Text includes 'The Top Drum Stars Play AVEDIS ZILDJIAN CYMBALS EXCLUSIVELY!' and 'Avedis ZILDJIAN Genuine Turkish Cymbals are the only choice of the top drummers!'.

Evolution Of Jazz

by J. Lee Anderson



... I was one of the best guitarists around."
Ferdinand Joseph (Jelly Roll) Morton, while not primarily a rag pianist, gained early renown during the rag era (1900-1920). His contributions to the music of this period, and also to that of a later day, were of vast importance. Jelly was born Sept. 20, 1885, in New Orleans. He was of a musical family and first studied guitar ("when I was 7, I was considered one of the best guitarists around"), later turning to piano. He soon became, as he put it, "one of the best junior pianists in the whole city." One of Morton's earliest occupations was that of a barrel maker, but he abandoned this early in life when he discovered a lucrative profession as a bawdy house pianist.



... he and he alone was responsible for jazz.
Ferd Morton was, without a doubt, one of the supreme egotists of jazz; given to often and nigh unbelievable exaggerations, Jelly functioned loud and well as his own best press agent. His oft repeated contention that he and he alone was responsible for jazz might find few takers today, but in an earlier time it is possible such claims were taken at face value. Jelly's entire lifetime seems to have been spent convincing one and all of his obvious superiority in all fields of endeavor. Strangely enough, the Sweet Papa's boastings about his musical prowess were as much fact as fiction. Today he is recognized as one of the few truly great soloists in the history of jazz.



Morton's career was full of ups and downs.
Jelly Roll insisted to the last that he was king of the keyboard and by his own account that title never was in danger. He did, however, admit to a great admiration and respect for Tony Jackson, composer of Pretty Baby and a gifted pianist and entertainer. Morton's career, despite his initial success as a favorite pianist of Storyville, was full of ups and downs. He traveled a great deal, put on the dog when he could, and never accumulated either money or fame to any degree. He left N. O. in 1915 and soon his "Jelly Roll style" was familiar from California to New York, the mean dives of the Gulf Coast to the celebrated cabarets of Chicago.

Capsule Comments

SLAM STEWART Three Deuces

New York—New show at the Three Deuces features Charlie Parker's quintet and the Slam Stewart trio. Neither group is liable to make Deuces patrons forget Erroll Garner, who left after a three-month run there.

Stewart's trio is made up of Beryl Booker, piano; Johnny Collins, guitar, and Stewart on bass. Slam, of course, is still featuring his humming and bowing duets which are amusing on first hearing, but become duller and duller on successive repetitions. Possibly through association, Collins also is humming along with his guitar, although he fortunately lets his expert fingers do most of his work for him.

Miss Booker does most of the work in the trio, taking a pair of solos to each of the other's one and tossing in a vocal here and there. Her voice is nothing to vocalize about but her piano work

is light, tasteful, and frequently quite interesting.

She evidently has been listening a lot to Garner, for quite few of typical Garner mannerisms are evident in her playing, along with stuff that is individually her own.

The Bird's group is made up of Red Rodney, trumpet; Al Haig, piano; Tommy Potter, bass, and Max Roach drums. Charlie and Red currently are intrigued with the idea of using an English-round type of coda. —wil

JATP

Chicago Civic Opera

Chicago — When Jazz at the Philharmonic broke into the Star Spangled Banner at the Civic Opera house here last month, everyone was present except pianist Hank Jones. Jazz concerts being the informal things they are, we expected to see Hank wander onto the stage eventually. He didn't. This didn't hamper the band much, and when Ella Fitzgerald came on for her first set to sing with backing only by Ray Brown and Buddy Rich, it surprisingly didn't cramp her style either.

Any singer who can do what Ella did on *Robbin's Nest*, New

Shade of Blues, and *Somebody Loves Me*, aided only by bass and drums, deserves a deep and thoughtful bow. As most of the audience realized, there are very few who would have attempted the feat, much less mastered it.

Frankie Laine's accompanist, Carl Fischer, recruited from the audience, sat in on piano during the second half of the program.

In general, this JATP production was far better than the one promoter Norman Granz brought here last spring. Buddy Rich's light, tasteful drumming insured a constant swing, and the saxists' honking was at what is probably an irreducible minimum.

Of the three tenorists, Lester Young was the most enjoyable, from our standpoint, with a beautifully full, soft tone that is part of the Pres' trademark. Flip Phillips played some very nice things on *Embraceable You* and *Lover Come Back to Me*, and trombonist Tommy Turk seems to be getting more confident and better each time we hear him. With all these pleasant things going on, we were not too disappointed by the fact that this was just not Coleman Hawkins' night to blow. —pat

TONY PARENTI At Jimmy Ryan's

New York—Jimmy Ryan's has reverted to strict Dixie after a slight hiatus with the more mixed melodies of *Hot Lips Page*. New crew, headed by Tony Parenti, consists of Art Hodes, piano; Dick Carey, trumpet; Ray Diehl, trombone, and Arthur Trappier, drums.

Combo has a pair of top-drawer specialists in Hodes and Parenti, of course. Tony's melodious clarinet is one of the most fluent in the business and he is in rare form leading the group at Ryan's. Hodes injects his own particular form of pianistic excitement which has stayed wonderfully happy over the years.

Carey, better known as a pianist, has fooled around with trumpet before, but this is the first time he has worked a steady job in New York entirely on the horn. He has a rough, exuberant style which blends well with this group despite the fact that a little uncertainty creeps into his work from time to time.

The Parenti gang is doing a good job of knocking out some very solid stuff and should keep the Ryan's habitues happy for quite a while. —oil

New Memphis Clubs Employ Jazz Crews

Memphis—Clearpool night club here has reopened under new manager Art Friolotte, former owner of the 61 club. Clearpool is always open for sessions after hours, with Luther Steinberg's jazz combo the house band.

Cotton club, recently opened, featuring the Billy Boyle trio, with Boyle on bass; Tony D'Amore, piano, and Jamieson Brant, doubling guitar and tenor sax. —Don Fuller

Joyce Bryant Solos

San Francisco—Joyce Bryant, who opened at Ciro's with the Sepenaires in early October, is leaving the group to go out as a single. She already has recorded four sides for Discovery, accompanied by Phil Moore and a 34-piece band.

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Chicago, November 18, 1949

Barclay Adds

New York—Barclay has added the results of the recent session to its repertoire. Some extracts from the album will turn up in the Tune magazine three weeks after the date and Hillman. To take the issue in

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New York—The new album by the African club in Johannesburg

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Barclay To Get Added Royalties

New York—Barclay Allen, paralyzed and still in a hospital as the result of an automobile accident this summer, is due to get some extra cash from Freddy Martin's record of *Timbala*. Martin will turn over all of his royalties from the platter to Allen.

Tune was cut for Victor by Martin three years ago but had never been released. Allen played the date and wrote the song with Roc Hillman. Martin has asked Victor to take the disc off the shelf and issue it immediately.

New Distrib Setup

New York—Deal has been completed whereby Mercury, Varsity, and King records will be distributed in South Africa by Tru-Tone records. Tru-Tone is a South African outfit with headquarters in Johannesburg.

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Buzz And Gale Take TV Gander



Hollywood—On Stage I of the 23-acre television center here, band leader Buzz Adlam and singer Gale Robbins seem to be enjoying the opening of KECA-TV. Here they're looking at one of the huge television cameras. Adlam is ABC net's west coast musical director.

Dale On New Label

New York—Alan Dale, Crosby-styled singer, has been signed by Harmony records, 49-cent subsidiary of Columbia. For the past couple of years Dale has been cutting for Signature records and for Signature's low-priced Hi-Tone label.

For the past couple of years Dale has been cutting for Signature records and for Signature's low-priced Hi-Tone label.

Things To Come

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

CHARLIE VENTURA'S BAND (Victor, 9/30/49). Conte Condoli, trumpet; Benny Green, trombone; Boots Mussulli, alto; Charlie Ventura, tenor and baritone; Dave McKenna, piano; Ed Shaughnessy, drums; Red Mitchell, bass, and Betty Bennett, vocals. *High on an Open Mile*, by Ventura, *Too Marcotous for Words, Ha*, by Ventura and Mussulli, and *Lullaby of the Loaves*.

FLORENCE WRIGHT ORCHESTRA (National, 9/30/49). Stan Webb, tenor; Teddy Cohen, vibes; Al Hall, bass; Mundell Lowe, guitar; Howard Blanz, piano, and Florence Wright, vocals. *Deal Me a Hand*, by Ari Clark, *Nobody Wins in the Game of Hearts*, and *Moodly Music*, by Florence Wright and Chalk Williams.

DON LANPHERE QUINTET (New Jam, 9/20/49). Fats Navarro, trumpet; Don Lanphere, tenor; Al Hall, piano; Tammy Porter, bass, and Max Roach, drums. *Look! Listen! Stop!* and *Go* (all Lanphere originals).

LEE KONITZ QUINTET (New Jam, 6/28/49). Lee Konitz, alto; Warren March, tenor; Salvatore Mosca, piano; Arnold Fishkin, bass, and Donzil Best, drums. *Tautology* and *Sound Lee*, both by Konitz.

BETTI MAYS ORCHESTRA (Abbey, 9/27/49). Percy France, tenor and clarinet; Johnny Griffin, tenor; Sol Amato, flute; George Jones, drums; Gil Coggins, piano;

Arthur Phillips, bass, and Bette Mays, vocals. *Brick Flange*, arranger. *The Warmness of You* and *Until the Best Thing Comes Along*.

SAM TAYLOR ORCHESTRA (Abbey, 4/3/49). Jonah Jones, trumpet; Sam Taylor, tenor; Hilton Jefferson, alto; Al Jarvis, piano; Ed Burke, trombone; Gene Ramay, bass, and Kelly Martin, drums. *Bluer Than Blue*, *Easy Time*, by Sy Oliver, *Kukoma*, by Sam Taylor, and *You Just Can't Win*, by Sam Taylor.

ROY KRAL-JACKIE CAIN SEXTET (Atlantic 10/7/49). Roy Kral, piano and vocal; Kenny O'Brien, bass; Elaine O'Brien, drums; John Romano, guitar; Marilyn Bonbent, solo, and Jackie Cain, vocal. *Auld-Lango Synn*, *What Do You Think I Am!*, *Scarisbin' Blues*, and *Afro-Delia*.

ALVY WEST AND HIS LITTLE BAND (Decca, 10/14/49). Johnny Plonahy, trumpet; Alvy West, alto; Romeo Penque, baritone, alto, and flute; Bob Cauden, accordion; George Shaw, bass; Cliff Lammann, drums; Dick Hyman, piano, and Frank Marino, guitar. *Peppermint Stick*, by Levy, Koffi and West, *I'll Be There with Balls on, Baby*, by Al Hoffman and West, *I Lose the Way It Looks on You*, by Springer and Adler, and *I Must Have Done Something Wonderful*, by Imogene Carpenter and Ronnie Amstutz.

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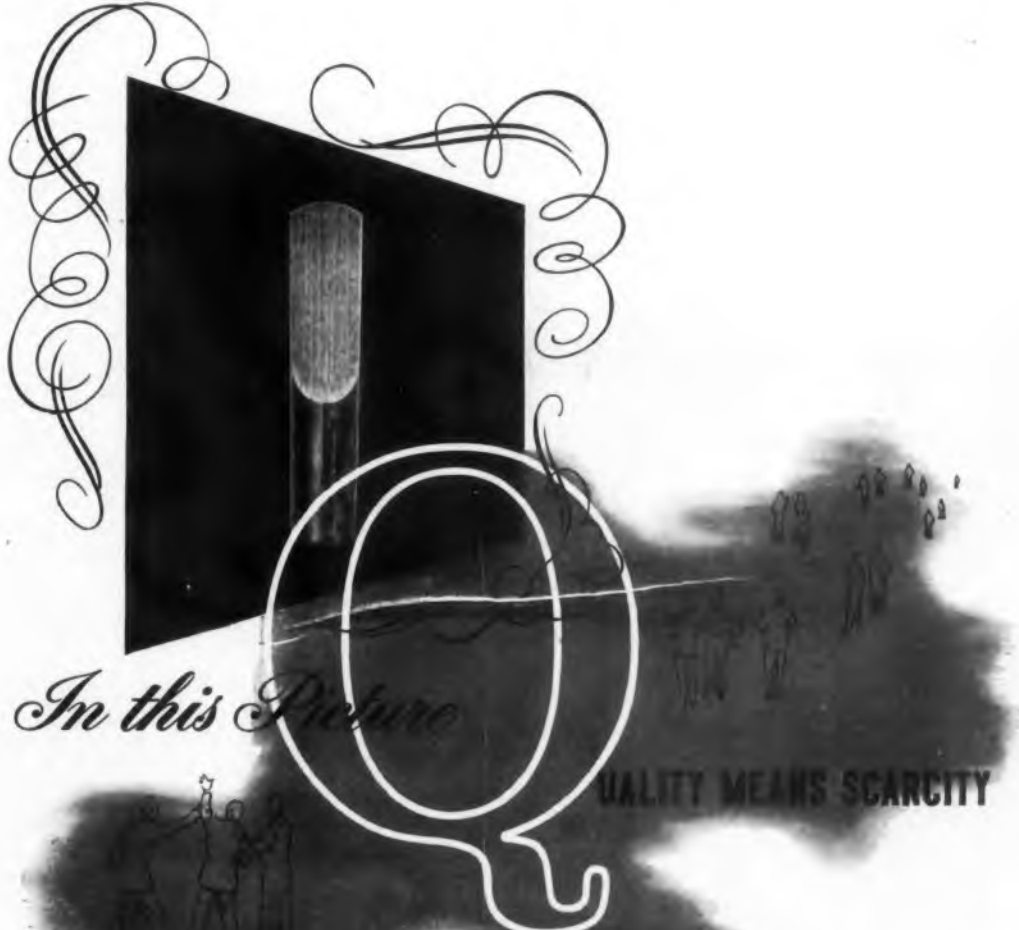
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COMBO JAZZ

Turk Murphy

-]] Papa Dip
-]]] Turk's Blues
-]]] Chimes Blues
-]] When My Baby Walks Down the Street

Four more sides by the Good Time Jazz label, this time a west coast two-beat band cast in the traditional six-piece (3-3) shape. Bob Scobey's trumpet takes over on *Dip*, the ensemble on *Blues* and *Chimes*. While the unit's playing has the nice free float that too much two-beat these days lacks, it still doesn't have the punch you expect from the style. (Good Time Jazz.)

Humphrey Lyttleton

-]] Get Out of Here
-]] Sunday Morning

Two-beat recorded in London last December. Quite frankly, since so many people do badly by the style in this country, I see no reason to go abroad for the same mangling. (Rampart 11.)

Jimmy McPartland

-]]] Sister Kate
-]]] In a Mist
-]]] Royal Garden
-]]] Singing the Blues

Kate is done with revamped lyrics by McPartland, with the whole little band swinging pleasantly. *Mist* is done slightly faster than usual, and with a steady beat in back of it. The live resonance of the hall helps the effect, especially the contrasted jazz sections led by McPartland's horn against Mrs. Mac on piano. I suspect the purists will object to the injection of Harry Lepp's trombone straight solo as an unnecessary Whitmanesque touch. I found it not out of keeping with the score, also liked the alto-clary-trumpet-trombone voicing back of the piano. *Garden* walks right along with a Mac trumpet in front of a riff section the analysts will find very hard to take. Mac sounds most like Bix on *Blues*, though the simplicity and purity just isn't there. Duff McConnell's alto clarinet comes through nicely too. (Unison MCP 500-1)

Wingy Manone

-]]] Flamingo
-]] North Hollywood Blues

Wait until lyricist Edmund Anderson hears this version of *Flamingo*, complete with streetery introduction a la Vivien Garry and Herb Jeffries! Wingy takes the tune for a light ride, yet doesn't get heavy handed. Flopover is noteworthy for Country Washburne's tuba solo on a medium blues, and the Wing, who despite brushes with the law, very seldom bores musically. (Kem 2702.)

Doles Dickens Quintet

-]] Choo Choo Bop
-]] Find 'Em, Fool 'Em, Forget 'Em

Choo Choo Bop sounds like *Choo Choo Cha Boogie* with a word substituted. Certainly there isn't any bop on it. More shuffle on *'Em*, a novelty about male prowess. (Dec-ca 48115.)

Chrysler Drops Kaye Air Show

New York—Sammy Kaye's 15-minute musical air show is being dropped by the Chrysler dealers on completion of the current 26-week contract. Show was being carried by 385 stations.

Report is that dealers in smaller towns wanted to keep the show because of Kaye's cooperative personal appearances while on tour, but the big city dealers were in favor of a bigger splurge, involving both radio and television.

This Time The Piper's Paying



Boston—Triumphal march for singer Bob Hamilton, left, but Red Sox rooter Freddy Guerra, right, pays off his bet by playing *Yanks Doodle* to the glee of students at Schillinger house. Leader Guerra, former Kenton and Glenn Miller sideman, is an instructor at the school, while winner Hamilton is a student.

Top Drawer Discs

Combo Jazz: *East of the Sun*, by George Shearing (MGM).

Band Jazz: *Cherry*, by Benny Goodman (Harmony).

Dance: *After All*, by Ike Carpenter (Discovery).

Vocal: *Man I Love*, by Sarah Vaughan (MGM).

Concert: *Jerome Kern Favorites*, by Leonard Joy (Victor).

Al Haig Sextet

-]] Pinch Bottle
-]] Earless Engineering

Two sides turned out under Harry Lim supervision. Both sides are rather hard to judge, since on the copy I have, the bass drum is

over-recorded so much that the needle will not track properly, and it is a little hard to get any continuity. *Bottle* seems to have good Haig piano, likewise for Winding trombone and Getz tenor sax. (HL 1.)

George Shearing

-]]] East of the Sun
-]]] Conception

Shearing seems to play every tune which has been a piano favorite of mine. *Sun* is done at the easy jump tempo which has become his trademark, along with his good tone and sometimes startling two-handed inventions. This is commercial and tasty at the same time—quite a stunt. *Conception* is faster, with the leaping Shearing rhythm backing guitarist Chuck Wayne and vibist Marjorie Hyams. You will note that after Shearing's chorus the riff-ensemble shades dynamically. The millennium is indeed here. (MGM 10530.)

Symbol Key

-]]]] Tops
-]]] Tasty
-]] Topid
-] Tedious

Erroll Garner

Cloudburst
Variations on a Nursery Rhyme
In the Beginning
Easy to Love

Record Rating—J

As steady readers of this column are aware, I am a devout Erroll Garner fan, like most things he waxes. But this one is beyond Hooke's law, even for a zealot. Listed as "Free piano improvisations recorded by Baron Timme Rosenkrantz at one of his famous Gaslight Jazz sessions," this is rotten Garner and not too good piano. Free translation is that Timme got Erroll one night at the house on a bad piano with poor balance and, when Erroll had had a couple of beers, simply let him play. The artistic relaxation is there, but the form, the drive, the ideas, and the

reproduction aren't. Scallions Timme for selling it and to Russell for putting it out on the Dial label. It's an injustice to Garner and the persons who like him playing. (Dial LP 902.)

BAND JAZZ

Jack Fina

-]]] *Waltz in C Sharp Minor*
-]]] *Down Home Rag*

Fina plays the Chopin *Waltz* and the *Rag* in tempo, the latter with a barroom treated piano. (MGM 10544.)

Ziggy Elman

-]]] *Me and My Shadow*
-]]] *Irresistible You*

Typical, hard-pushing Elman trumpet on a full band score of *Shadow*. (MGM 10543.)

Benny Goodman

-]]] *Poor Butterfly*
-]]] *Cherry*

Poor was made in Hollywood in October, 1946, at the same session when BG made his reasonably bad version of *Hora Staccato* with 10 strings. It has never before been

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]]] Rockin']]] Walkin' The Bas of blues, Valentine, Rushing, I trombone, other than musically.

]]] Dance]]] After West c takes the fragment a bit with

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issued. Benny's playing, while not great hot, is pretty. *Cherry* was made at the same session as *Fiesta in Blue* in March, 1941, the tag end of Benny's greatest band. The trumpet solo is probably by Billy Butterfield. Note the Fletcher Henderson ending, the same that was used on *Sometimes I'm Happy* and many other early BG scores. (Harmony 1061.)

Count Basie

Rocky Mountain Blues
Walkin' Slow Behind Ya
The Basie band playing a couple of blues, the first sung by Billy Valentine, the second by Jimmy Rushing. *Rocky* has a few bars of trombone, *Walkin'* some tenor sax, other than that, nothing happens musically. (Victor 20-3572.)

DANCE

Ike Carpenter

Dancers in Love
After All
West coast pianist Carpenter takes the Ellington *Love* piano fragment and turns it into a Dixie bit with some Frankie Carlo

touches. *All* is a straight version of a lovely Strayhorn tune, with good alto, trombone passages. (Discovery 113.)

VOCAL

Sarah Vaughan

The Man I Love
Once In a While
Sarah sings straight on *Man* until the last part of the second chorus, then takes off with a huge soaring swoop into a quite wonderful eight bars, all the more exciting because of the contrast with what has gone before. And what's more, kiddies, she sings in tune. Much the same formula applies on the other side. (MGM 10549.)

Billie Holiday

It's a Sin to Tell a Lie
Wherever You Are
These are two unreleased sides from the last session Billie made for Columbia on Feb. 10, 1942. Solos are by Emmett Berry, trumpet, and Babe Russin, tenor, in a little band led by Teddy Wilson. Billie herself sounds much better

than she has on some of her over-phrased dragged-out recent disks. (Harmony 1075.)

Jo Stafford and Gordon MacRae

Hark, the Herald Angels Sing
Oh, Come All Ye Faithful
Deck the Halls
Oh Come, Oh Come, Emmanuel
Joy to the World
It Came upon a Midnight Clear
Oh Little Town of Bethlehem
God Rest Ye Merry, Gentlemen
Silent Night
The First Noel

Record Rating—J J J

Two of Capitol's vocal stars do a 12-inch Christmas record, backed by Paul Weston's choir and directing, and an organ. All in all, this is apt singing, much better than some of the droolery which comes out at this time of year. However, as always, Miss Stafford's limp tone still suffers from that precise, icicle quality which has bedeviled her since her start as a soloist, keeps these songs from having quite the simple charm they should. (Capitol 79-90032.)

Vaughn Monroe

Auld Lang Syne
The Jolly Old Man in the Red Suit
It breaks my heart to admit it, but Muscles McGone, the Long-Gone Vaughn, has done an acceptable job of inserting bells, etc., in *Syne* and making a pleasant and cheerful holiday song out of it. For once his rasping tone sounds perfectly in keeping with the nature of the song. (Victor 20-3574.)

Mindy Carson

You're Different
Lonely Girl
Different is Mindy's best record to date. Her quality and phrasing are much improved, but the im-

pression of Shore and Lena Horne is still there, plus an unresponsive heaviness that is a difficulty all her own. This girl has looks and good singing potentialities, as we pointed out three years ago. Whether she goes to the top on promotion or her own ability is strictly up to the amount of unstylized warmth she puts into her singing from now on. (Victor 20-3530.)

Vic Damone

Why Was I Born?
Lonely Night
Vic' singing of *Born* is sensitive and musicianly; however, after the fashion of the day, it drags a bit taken over the whole record. *Night* is Alec Wilder off on a hillbilly gambit, wandering around now with Jarnefeld's *Berceuse*. (Mercury 5326.)

CONCERT

Leonard Joy

Isn't It Great To Be Married?
Some Sort of Somebody
In the Shore of LeLoi Wi
Babe in the Wood
I've Told Every Little Star
One More Dance
The Song Is You
When Spring Is in the Air
Why Don't They Dance the Polka Anymore?
The Land of Let's Pretend
Same Sort of Girl
They Didn't Believe Me
The Touch of Your Hand
Yesterdays
Smoke Gets in Your Eyes
Leave It to Jane
Siren's Song
What I'm Long to Say
The Sun Shines Brighter
The Crickets Are Calling
The Night Was Made for Love
She Didn't Say Yes
One Moment Alone

Try to Forget
A Pal Like You
Nesting Time in Flatbush
An Old-Fashioned Wife
Till the Clouds Go By
Wild Rose
Whippoorwill
Look for the Silver Lining
'Twas Not So Long Ago
Here Am I
Why Was I Born?
Don't Ever Leave Me
Make Believe
You Are Love
Misty Motive
Can't Help Lovin' Dat Man
Why Do I Love You?
Bill
Old Man River
Who?
Left Alone Again Blues
Ke-Lu-A
Sunny

Album Rating—J J J

Just in case you should have any doubts about Jerome Kern's ability to write tunes, just take a look at this slightly amazing list contained in an old album made in the '30s that Victor has just re-released. The vocals are done in light opera style by Dorothy Chapman, Marie Louise Quevli, Felix Knight, and Hans Holt. I was about to make some smart cracks about the corniness of the orchestrations and conducting by Leonard Joy when I remembered the current Broadway show hits, *Kiss Me Kate* and *Miss Liberty*, discounting the difference in recording technique, sound quite similar. There is either something universal in this method of playing show music or else show music conductors have a private guild which prevents scoring progress. In any event, it was a real pleasure to hear *The Night Was Made for Love*, *Babe in the Wood*, and other good Kern tunes which generally get overlooked in the multitude of things he has written. You ought to have this one if you have any fondness for pop songs at all. (Victor CO 31.)

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Orchestration Reviews

By Phil Broyles

MY OWN, MY ONLY, MY ALL
Published by Paramount
Arr. by Boyd Raeburn

My Own is another tune from the Paramount release, My Friend Irma. Ensemble starts it out and carries it through to the bridge. Saxes soli for eight, then ensemble takes care of the bridge and saxes soli out.



Phil

Trombones soli on the special, which also can be used as a vocal chorus. A trumpet solo interrupts for the bridge, and trombones play the last eight. Brass prepare saxes for a cut to the bridge and ensemble picks it up for the ending.

YOU'RE IN LOVE WITH SOMEONE

Published by Morris
Arr. by Jack Matthias

This is from another Paramount picture, Top O' the Morning. The special of this very flexible arrangement is scored at the beginning instead of the end. Ensemble plays eight, then saxes take over while hatted brass fall below. After eight measures of ensemble, second tenor solos for four. A tutti picks it up to prepare for the split choruses. Saxes soli for eight and cup muted brass take an eight-measure release supported by uni-

ARRANGERS' CORNER

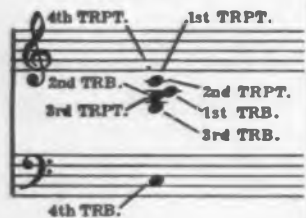
By SY OLIVER and DICK JACOBS

New York—Last issue we stated that we were going to devote space to the problem of how to voice a large band when the melody goes very low. Of course, the problem can be very easily overcome by simply transposing the entire chorus to a higher key. However, this is not always possible and situations arise many times when the key cannot be changed, and yet a full ensemble sound is desired.

The first thing we would like to bring out is this. In voicing passages down low, try to avoid using any embellishments or alterations of chords. The minute you start using embellishments and alterations below middle C, the whole effect will tend to sound very muddy. Our suggestion is to use straight down block voicing in low passages. It'll probably sound the cleanest of all.

Now, this brings up the question of whether to voice the chord straight down for all the instruments, or whether to double up. Well, this is the system we like to use. Voice the chord straight down in four parts and double the melody underneath. The whole section plays those five notes only which, of course, necessitates doubling. Here is an example of how it would look in concert sketch score form.

EX. I



Which brings us up as to what to do with the saxes. We prefer NOT to see the saxes voiced as part of the brass section. Here are some ideas pertaining to saxes in this particular problem. Give the saxes a counter figure either unison or harmonized. Or give them a simple unison line or merely a

Birmingham Jock Mixes His Music



Birmingham, Ala.—Mixing live and recorded music, Lee Donahue's disc jockey show was the only one of its type in Alabama and probably one of the few such in the country. Photo, taken at the closing broadcast, shows Donahue at the mike and members of the Freddy Cook band, who had a 20 minute segment of Lee's daily hour. Cook has since gone to Campbell's Oasis, Lake Charles, La., and Donahue has moved his discs over to NBC outlet WBRC in Birmingham. Lineup above, from the left, is Ernie Sheriff, drums; Russell Sessions, sax; Donahue; Bill Munoco, bass; Red Ryder, sax; Rod Raffell, piano; Jeff Schwinn, trumpet; Cook, and singer Betty Dorsett.

son saxes. The second 16 is somewhat the same. The repeat features a brass choir or can be used as a vocal. The nicely phrased finale ends with a Miller sax effect on top of open brass.

ALL YEAR 'ROUND

Published by Mayfair
Arr. by Jack Matthias

Ensemble carries the melody to the second eight of the split choruses. Saxes take over for four and then support a second trumpet solo. Ensemble returns for eight and brass fall below in favor of saxes. The repeat is for saxes and muted brass. On the special an alto solo is supported lightly by muted brass and clarinets, and first trombone solos on the last four. The finale moves along with a nice, easy swing.

Sedatives Kill Coast Musician

San Francisco—James M. Davis, 34, sax and clarinet player, was found dead Oct. 1 in his Berkeley home from an overdose of sedatives.

Davis, who was well known in local music circles for some years, was on the staff of KFRC, Mutual-Don Lee station here. He is survived by his widow and two children.

Your next copy of Down Beat will be the issue of Dec. 2 on the newsstand Nov. 18.

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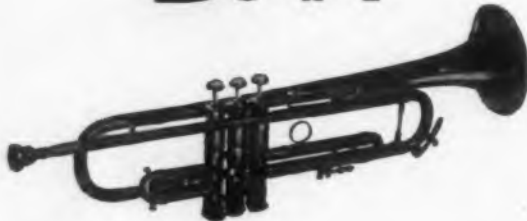
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RCA To Try New Approach Via Bluebird

New York—New approach to handling of talent roster is being tried out by Victor on its Bluebird label, basis of the system being a flexible, so-called "stock company" which can take care of any waxing assignment. Primary ingredients of the stock company are a girl singer, a boy singer, a dance band, a mickey band, a vocal group, a small instrumental group, and a specialty artist.

Idea is to work with this basic group under term contracts rather than picking up various artists for

a small number of sides. Theory is that this way Bluebird will be better able to come out fast with top tunes and a build names within its own stable of talent.

To take care of both these aspects, Bluebird plans to schedule its releases so that one side of a disc will carry a current top pop while the flipover would be an unproven tune or standard which might be more help in building the artist.

Several spots in the projected talent roster still are open, but so far the lineup has Ralph Flanagan in as the dance band, Eddie Fieber as the boy singer, the Honey Dreamers as the vocal group, and Eddie Cantor as the specialty artist. The girl singer, mickey band, and small instrumental group still are to be picked.

Down Beat covers the music news from coast to coast and is read around the world.

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; ci—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser); 765 Fifth Avenue, NYC; AF—Alfred Pumphrey, Richmond, Va.; FAC—Federal Artists Corp. 8734 Sunset Blvd., Hwd.; F—Fredrick Bros. Corp., 75 E. Wacker Dr., Chicago; GAC—General Artists Corp., RKO Bldg., NYC; H—Harold F. Oslay, 1848 Sunset Blvd., Hwd.; M—McCormack Music Corp., 833 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MGC—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1256 Sixth Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 32 Madison Ave., NYC.

Adrian, Mel (Pend) Massillon, O. Out 1/1, nc
Angelo, Lee (Rainbow) Denver, 11/4-15, b
Anthony, Ray (Roosevelt) New Orleans, Out 11/15, h; (Peabody) Memphis, 11/21-27, h
Anthony, Red (Wings) Norwood, Mass. Avers, Dick (Gibson) Cincinnati, h
Banks, Billy (Diamond Horseshoe) NYC, nc
Baron, Blue (Deahler-Wallick) Columbus, O., Out 11/5, h; (Statler) Washington, D. C., in 11/7, h
Baill, Louis (Chicago) Chicago, t
Rendick, Gardner (Dayton Biltmore) Dayton, O., Out 11/27, h
Beneke, Tex (Palladium) Hwd., Out 11/27, h
Berkey, Rob (Arendia) NYC, b
Bestor, Don (Biltmore) NYC, b
Botkin, Russ (Lions-Milford) Chicago, h
Brandwynne, Nat (Beverly) New Orleans, nc
Brennan, Morrey (Texas) Ft. Worth, h
Brogals, Randy & Hutton, Ina Ray (On Tour) ABC
Buase, Henry (On Tour) ABC
Carle, Frankie (Shamrock) Houston, 11/13-30, h
Carlyn, Tommy (Aragon) Chicago, Out 11/13, b; (Trionon) Chicago, 11/15-12/20, b
Cavallaro, Carmen (Mark Hopkins) San Francisco, Out 12/4, h
Chastain, Nu Nu (Henry Grady) Atlanta, Ga., h
Clancy, Lou (Golden Slipper) Baton Rouge, La., nc
Cugat, Xavier (Chicago) Chicago, 11/11-24, t
Cummins, Bernie (Troadero) Henderson, Ky., 11/4-17, nc
Davidson, Cee (Ches Patee) Chicago, nc
Denison, Lou (Auditorium) Stratford, Pa., 11/13-30, h
Deutsch, Emery (Rita-Carlton) NYC, h
Dipardo, Tony (Eddy's) Kansas City, r
Distad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, nc
Donahue, Al (Statler) Detroit, Out 11/13, h
Dooly, Gordon (Rainbow) Denver, b
Dorsey, Tommy (Shamrock) Houston, Out 11/9, h
Drake, Charles (Olympic) Seattle, Wash., 11/13-30, h
Duchin, Eddy (Waldorf-Astoria) NYC, Out 12/14, h
Duffy, George (Statler) Buffalo, h
Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h
Ellington, Duke (Blue Note) Chicago, Out 11/8, nc
Featherstone, Jimmy (Roseland) NYC, in 11/11, h
Ferguson, Danny (Washington-Youree) Shreveport, La., Out 12/31, h
Fields, Shep (Peabody) Memphis, Out 11/6, b
Flake, Dick (Westwood) Little Rock, Ark., nc
Flin, Jack (Casa Loma) St. Louis, 11/11-24, b; (Bill Green's) Pittsburgh, 11/25-12/8, nc
Flispatrick, Eddie (Ambassador) L.A., h
Foster, Chuck (Baker) Dallas, 11/4-12/1, h
Fotino, Larry (Melody Mill) Chicago, b
Foy, Dick (Sir Francis Drake) San Francisco, h

Garber, Jan (Trionon) Chicago, Out 11/13, b; (Clairidge) Memphis, 11/15-12/1, h
Gonzalez, Cesar (Bayshore) Tampa, Fla., Out 10/15/50, h
Grant, Bob (Versailles) NYC, nc
Gray, Chauncey (El Morocco) NYC, nc
Greig, Wayne (Bill Green's) Pittsburgh, 11/14-24, nc
Harpa, Daryl (Diana) Newark, N.J., in 11/25, nc
Harris, Ken (Cleveland) Cleveland, h
Harrison, Cass (Shalimar) Ft. Walton, Fla., nc
Hayes, Carlton (El Rancho Vegas) Las Vegas, h
Hayes, Sherman (Schroeder) Milwaukee, 11/8-21, h
Henderson, Skitch (Capitol) NYC, in 11/3, t; (Ambassador) L.A., 12/13-1/22, h
Herbeck, Ray (Last Frontier) Las Vegas, h
Herbert, Ted (King Philip) Wrentham, Mass., Out 1/1, b
Hill, Tiny (On Tour) ABC
Howard, Eddy (Casa Loma) St. Louis, 11/4-10, b; (Deahler-Wallick) Columbus, O., 12/5-18, h
Humber, Wilson (Grove) Vinton, La., Out 11/23, nc
Hummel, Bill (Golden Slipper) Baton Rouge, La., 11/15-12/7, nc
James, Harry (Palladium) Hwd., 11/22-12/25, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Claremont) Berkeley, Calif., Out 12/18, h; (Aragon) Chicago, 12/25-2/5, b
Kaye, Sammy (Vocue Terrace) McKeesport, Pa., Out 11/8, b; (Click) Philadelphia, 11/14-20, nc; (State) Hartford, 11/24-27, t; (Statler) NYC, 11/28-12/18, h
Kennedy, Ken (Main St.) Detroit, nc
Kerns, Jack (Stockmen's) Elko, Nev., Out 11/12, h
King, Henry (Biltmore) L.A., Out 12/7, h
King, Wayne (Edgewater Bench) Chicago, 11/18-12/25, h
Krupa, Gene (Deahler-Wallick) Columbus, O., 11/21-12/4, h
Lanier, Jules (Ambassador) NYC, h
LaSalle, Dick (Blackstone) Chicago, h
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Carnival) Minneapolis, Out 11/23, nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Statler) Washington, D.C., 11/21-12/18, h

Long, Johnny (State) Hartford, 11/4-6, t
Martin, Freddy (Shamrock) Houston, 12/1-21, h; (Palladium) Hwd., 12/27-2/27, h
Masters, Frankie (Stevens) Chicago, b
Masters, Vick (Miaoula) Missoula, Mont., 11/4-10, b
McGay, Clyde (15 Stars) Winnipeg, 11/4-10, b
McGrane, Don (New Yorker) NYC, h
McIntyre, Hal (Deahler-Wallick) Columbus, O., 11/7/20, h
McKisick, Mavnard (O-Yes) Ono, Pa., h
Miller, Iub (Baker) Dallas, Out 11/18, h
Moreno, Duddy (Blackhawk) Chicago, r
Morgan, Russ (Mark Hopkins) San Francisco, h
Morton, Ray (Monte Leone) New Orleans, Out 11/8, h
Nagel, Freddy (Oh Henry) Willow Springs, Ill., Out 11/20, b; (Blackhawk) Chicago, 11/30-1/2, r; (Oh Henry) Willow Springs, Ill., in 1/4, h
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Riverside) Casper, Wyo., nc
Palmer, Mickey (Bridgewater) Boston, nc
Pearl, Ray (Muehlebach) Kansas City, 11/2-29, h
Phillips, Teddy (Aragon) Chicago, 11/15-12/24, h
Pike, Gerry (Ten Acres) Boston, nc
Pruden, Hal (Mapee) Reno, h
Razon, Don (Martinique) Chicago, Out 11/9, r
Reed, Tommy (Clairidge) Memphis, Out 11/14, h; (Indiana Roof) Indianapolis, 11/16-20, b
Reichman, Joe (On Tour) MCA
Reid Don (Willows) Wichita, Out 12/8
Reid, Tom (Peabody) Memphis, 12/12-31, h
Ribble, Ben (Tutwiler) Birmingham, Ala., h
Robbins, Ray (Rice) Houston, Out 11/20, h; (Peabody) Memphis, 12/31-1/20, h
Roby, Don (Lake Club) Springfield, Ill., nc
Ruhl, Warner (Jefferson) St. Louis, in 11/4, h
Ryan, Tommy (Meadowbrook) Cedar Grove, N. J., Out 11/17, rh
Secanan (Casa Seville) NYC, Out 1/1
Sandifer, Sandy (President) Kansas City, Out 12/15, h
Sanders, Joe (Baill's) Kokomo, Ind., 11/7-12, nc
Swnds, Carl (Oriental) Chicago, r
Shaw, Artie (Blue Note) Chicago, 11/7-20, h
Snyder, Bill (Sherman) Chicago, h
Spiker, Roger (Mocambo) Beverly Hills, Calif., h
Stalcup, Jack (On Tour) ABC
Stone, Eddie (Belmont Plaza) NYC, h
Stokes, Hal (Westwood) Richmond, Va., nc
Stratler, Ted (Statler) Washington, D.C., h
Strens, Bob (On Tour) MCA
Sullivan, John (Starlite) Ft. Worth, nc
Sykes, Curt (Trionon) Seattle, b
Thornhill, Claude (Statler) NYC, h
Towne, George (Syracuse) Syracuse, N.Y., 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
Wek, Lawrence (Orpheum) Omaha, 11/11-17, t; (Trionon) Chicago, in 12/5, h

Williams, Griff (Edgewater Beach) Chicago, Out 11/17, h; (Schroeder) Milwaukee, 11/29-12/12, h
Willis, Dave (Sherman's) San Diego, nc
Winklow, George (Peabody) Memphis, 11/7-20, h
Worth, Stanley (Pierre) NYC, h
Zabach, Florian (Mayflower) Washington, D.C., nc
Zarnow, Ralph (KIOA) Des Moines
Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h
Alvin, Danny (Rupneck's) Chicago, r
Arnas, Don (Oriental) Out 11/18, t
Arvelo, Pepito (St. Regis) NYC, b
Arvin, Mel (Frolics) Minneapolis, nc
Bal-Blue Three (Allen's) Spokane, Wash., nc
Barton Jr., George (St. Paul) St. Paul, h
Beller, Ray (Rock Gardens) Williamsville, Conn., nc
Bennett, Bill (Blumark) Chicago, h
Bliss, Nicky (Ye Old Cellar) Chicago, nc
Borr, Mincha (Waldorf-Astoria) NYC, h
Broome, Trip, Drex. (House of Oscar) Colorado Springs, Colo., nc
Brown, Hillard (Joe's DeLuxe) Chicago, nc
Brown, Buddies (Silver Cloud) Chicago, nc
Caesars, Ernie (Hickory Log) NYC, nc
Calloway, Cab (Montmartre) Havana, Cuba, in 11/6, nc
Carroll, Barbara (Georgie Auld's) NYC, nc
Castella, Danny (Blackstone) Chicago, h
Chandler, Billy (Helena's) Chicago, nc
Charloetes (Esquire) Montreal, Out 11/6, nc; (Flamingo) Las Vegas, 12/15-28, nc
Chordmen (Kentucky) Chicago, cl
Conn, Irving (Savoy Plaza) NYC, h
Costanzo, Ralph (Steak House) Phoenix, r
Coty, Red (Preview) Chicago, cl
Crawford, Johnny (Zanzibar) Phoenix, nc
Crazy Cats (Pickfair) Lynn, Mass., nc
Daily, Pete (Eddie Spivak's) Hwd., nc
Dante Trio (Jack Dempsey's) NYC, r
Davis, Eddie (Goo Lounge) NYC, nc
Davis, Johnny Sent (Mynfair) Wichita, Out 11/10, nc
Dee Trio, Johnny (Hawaiian Palms) Lincoln, N. J., nc
DeFaria, Wilbur (Child's Paramount) NYC, nc
Deuses Wild (Carnival) Pittsburgh, nc
DiMaggio, Vince (Sherman) Chicago, h
Dolan, Bernie (Larue) NYC, nc
Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h
D'Varga (Larry Potter's) L. A., nc
Evans, Doc (Flame) St. Paul, nc
Fields, Herbie (Pop City) NYC, 11/3-16, h
Fisher, Irving (Warwick) NYC, h
Four Shades of Rhythm (Ranch) Chicago, h
Four Sharps (P.V.I.) Sugarloaf, N. Y., Out 11/14, h
Gallard, Slim (Flame) Detroit, 11/11-24, h
Gels, Stan (Hi-Note) Chicago, nc
Gibbs, Ralph (Silver Slipper) Eunice, La., nc
Gilbert Trio, Jerry (Elma) Escholar Springs, Mo., h
Gifford, Cal (Athletic Club) Detroit, h
Giddens, Jerry (Radisson) Minneapolis, h
Grant, Marshall (Little Club) NYC, nc

Hackett, Bobby (Niek's) NYC, nc
Hands of Harmony (Muehlebach) Kansas City, h
Harlett Trio, Hank (Flamingo) Wichita, nc
Henderson, Horace (Grove Circle) Chicago, nc
Heard, J. C. (Village Vanguard) NYC, nc
Herman, Lenny (Congress) Chicago, h
Hughes, Percy (Snyder's) Minneapolis, nc
Ingle, Red (London Chop House) Detroit, 11/3-16, r; (Casbah) L. A., 11/22-12/25, nc
Jenkins, Duke (Copa) Chicago, nc
Kent, Erwin (Edison) NYC, h
Key-Aires (Marine Grill) Aurora, Ill., nc
King, Rickey (Michael's) Lynn, Mass., nc
Kyle, Billy (Cliff's) NYC, nc
Lane, Johnny (Sky Club) Chicago, nc
Lane, Ralph (Pierre) NYC, h
Marie Notes (Williams) Toledo, h
Manone Wings (Ft. Wayne) Detroit, Out 11/10, h
Martinique, Felix (Ambassador) Chicago, h
McGuire, Betty (Last Frontier) Las Vegas, 11/4-22/1, h
McFarland, Jimmy (Grandview Inn) Columbus, O., r
Melis, Jose (Book-Cadillacs) Detroit, h
Merrymen (Continental) Quincy, Ill., h
Metro Tones (Esquire) Wichita, 11/4-17, nc
Miles, Wilma (Green Frog) Lake Charles, La., r
Miller, Max (Silhouette) Chicago, Out 11/13, nc
Mills Brothers (Casbah) L. A., Out 11/12, nc; (Fairmont) San Francisco, 11/23-12/19, h
Mitchell Trio, Eddie (Paramount) Albany, Ga., nc
Modulators (Wisconsin) Milwaukee, Out 12/15, h
Mole, Miff (Bee Hive) Chicago, nc
Monte, Mark (Chez Paree) Chicago, nc
Monte, Mark (Plaza) NYC, h
Munro, Hal (Graemere) Chicago, h
Nelson, Stan (Club Alexandria) Newport, Ore., nc
Nov-Ettes (Forest Park) St. Louis, h
Nuzzo, Jimmy (Mickey's) Chicago, cl
O'Brien & Evans (Le Chatmou) Bay City, Mich., cl
Ory, Orville (Ory's) L. A., nc
Osborn Trio, Ozzie (Capitol) Chicago, cl
Otia, Hal (Roxer's) Minneapolis, Out 11/6, nc
Oxford Boys (Murphy's) Anderson, Ind., nc
Parenti, Tony (Jimmy Ryan's) NYC, nc
Ramon, (Babette's) Atlantic City, nc
Ray, Alvino (London Chop House) Detroit, 11/3-16, r
Robb, Chet (Cairo) Chicago, nc
Rollini Trio, Adrian (Park Sheraton) NYC, h
Rue Trio, Frankie (Hi-Hat) Boston, nc
Samuels, Bill (Bar O'Music) Chicago, cl
Savoy Quartet, Johnny (Wellman) Oklahoma City, h
Scott, Raymond (Holenden) Cleveland, 11/3-20, h
Senna, Tony (Towne) Hanford, Calif., nc
Shaw, Milt (St. Regis) NYC, h
Sheddy, Jack (Havopier) San Francisco, nc
Singleton, Zutty (Club 47) Hwd., nc
Siry, Larry (Larue) NYC, nc
Spanier, Buaggy (Jazz Ltd.) Chicago, nc
Soft Winds (Hillcrest) Toledo, O., h
Stylists (Studio) Dallas, cl
Sunsetters (Silver Room) Chico, Calif., cl
Sykes, Roosevelt (Caldonia) Chicago, cl
Taylor, Billy (Cafe Society) NYC, nc
Three Jays (Rainbow) East Chicago, Ind., Out 11/30, cl
Townmen, Fielding's (Nob Hill) Chicago, nc
Townmen Trio (Whitman) Pontiac, Idaho, h
Trenier Twins (Chubby's) West Cullingswood, N. J., 11/21-12/4, nc
Tristano, Lennie (Silhouette) Chicago, Out 11/13, nc; (Continental) Milwaukee, 11/14-27, nc
Traymon, Dolph (Caro's) Manhattan, L. I., N. Y., nc
Tune Toppers (Bram Hall) Chicago, cl
Ventura, Charlie (Chubby's) West Cullingswood, N. J., nc
Venuti, Joe (King's) L. A., r
Wason, Hal (Rivers) Cypress Creek, nc
Young, Don (Dome) Bismarck, N. D., nc
Zarin, Michael (Waldorf-Astoria) NYC, h

COMBOS

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h
Alvin, Danny (Rupneck's) Chicago, r
Arnas, Don (Oriental) Out 11/18, t
Arvelo, Pepito (St. Regis) NYC, b
Arvin, Mel (Frolics) Minneapolis, nc
Bal-Blue Three (Allen's) Spokane, Wash., nc
Barton Jr., George (St. Paul) St. Paul, h
Beller, Ray (Rock Gardens) Williamsville, Conn., nc
Bennett, Bill (Blumark) Chicago, h
Bliss, Nicky (Ye Old Cellar) Chicago, nc
Borr, Mincha (Waldorf-Astoria) NYC, h
Broome, Trip, Drex. (House of Oscar) Colorado Springs, Colo., nc
Brown, Hillard (Joe's DeLuxe) Chicago, nc
Brown, Buddies (Silver Cloud) Chicago, nc
Caesars, Ernie (Hickory Log) NYC, nc
Calloway, Cab (Montmartre) Havana, Cuba, in 11/6, nc
Carroll, Barbara (Georgie Auld's) NYC, nc
Castella, Danny (Blackstone) Chicago, h
Chandler, Billy (Helena's) Chicago, nc
Charloetes (Esquire) Montreal, Out 11/6, nc; (Flamingo) Las Vegas, 12/15-28, nc
Chordmen (Kentucky) Chicago, cl
Conn, Irving (Savoy Plaza) NYC, h
Costanzo, Ralph (Steak House) Phoenix, r
Coty, Red (Preview) Chicago, cl
Crawford, Johnny (Zanzibar) Phoenix, nc
Crazy Cats (Pickfair) Lynn, Mass., nc
Daily, Pete (Eddie Spivak's) Hwd., nc
Dante Trio (Jack Dempsey's) NYC, r
Davis, Eddie (Goo Lounge) NYC, nc
Davis, Johnny Sent (Mynfair) Wichita, Out 11/10, nc
Dee Trio, Johnny (Hawaiian Palms) Lincoln, N. J., nc
DeFaria, Wilbur (Child's Paramount) NYC, nc
Deuses Wild (Carnival) Pittsburgh, nc
DiMaggio, Vince (Sherman) Chicago, h
Dolan, Bernie (Larue) NYC, nc
Duke, Johnny (Broadmoor) Colorado Springs, Colo., Out 12/31, h
D'Varga (Larry Potter's) L. A., nc
Evans, Doc (Flame) St. Paul, nc
Fields, Herbie (Pop City) NYC, 11/3-16, h
Fisher, Irving (Warwick) NYC, h
Four Shades of Rhythm (Ranch) Chicago, h
Four Sharps (P.V.I.) Sugarloaf, N. Y., Out 11/14, h
Gallard, Slim (Flame) Detroit, 11/11-24, h
Gels, Stan (Hi-Note) Chicago, nc
Gibbs, Ralph (Silver Slipper) Eunice, La., nc
Gilbert Trio, Jerry (Elma) Escholar Springs, Mo., h
Gifford, Cal (Athletic Club) Detroit, h
Giddens, Jerry (Radisson) Minneapolis, h
Grant, Marshall (Little Club) NYC, nc

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Portland, Ore.—Freddie Keller, former Jack Teggarden and Jan Garber sideman, has leased the ballroom of Jantzen Beach park until April, 1950, with options.
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New Hit Parader

New York—Jeff Clark has drawn the singing spot on The Hit Parade, following Bill Harrington.

SWINGIN' THE GOLDEN GATE

Sheedy Ork Now Playing Odd Bop-Dixie Mixture

By RALPH J. GLEASON

San Francisco—Jack Sheedy, an expatriate Seattle lad who settled in these parts last year, has been leading his combo at the Hangover club for months now...

His first band was a pickup combination of ex-Watters men and Frisco Jazz band refugees. Little by little, however, Sheedy began to hear other music...



Ralph

By the time Jack had his first steady job, at the Sir Francis Drake hotel, of all places, he was digging Sarah Vaughan, Diz, and the bopsters...

an excellent modern guitarist.

But gradually, new things began to happen. New tunes were added, and the criteria was not that they be older than the boys in the band.

Then Changed Title

First billed as playing "Dixieland" they finally got it changed to just "jazz," but that isn't all that's happened.

Bill Dart, the original drummer in the band and an old Watters stalwart, has been replaced by Joe Dodge, a young, modern drummer formerly with Nick Esposito and other local non-Dixie bands.

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men in town, took over in that department where Pat Patton had originally held forth.

New Pinnist Johnny Wittwer, whose piano style presents an interesting schizophrenic mixture of 1909 and 1949, is now with the group.

Vince Cattolica, a remarkable blind clarinetist who is also on a modern kick, rounds out the newcomers to the band. Jack Minger, a young Bay area trumpet player, and Sheedy on trombone are the only survivors of the original group.

Always interested in appealing to as broad a group as possible, Sheedy has rehearsed the group in different and newer tunes and completely dropped the strict two-beat. For a while it was a kind of four-beat Dixieland band, but now that term isn't adequate.

Play Everything

They play Ellington tunes like Jump for Joy and bop classics like The Moon. At any minute they can be expected to follow Maryland, My Maryland or Muskrat Rambles with Groovin' High.

What they're doing isn't Dixieland, no matter what the collectors say, and it certainly isn't bop—yet. Their present music might be called bopsiland or dixiebop, but

whatever it is, the customers like it. BAY AREA FOG: The off-nights at the Hangover have been featuring Turk Murphy. Pete Daily made his first local appearance there a while back, packing the joint. Albert Nicholas, who seems to be dividing his time between here and L.A., was on clarinet, Turk on tram; Squire Gerabeck on bass, and a Dick Jurgens led named Nick Pellico on drums. A good time was had by all.

Weems' Show Successful

Ted Weems' San Francisco Singa show at the St. Francis proved to be quite a success... Dick Jurgens at the Claremont... Julia Lee picked up good crowds at Ciro's toward the end of her two-week stay and was held over another week.

Connie Jordan booked 'way into 1950 at the Say When. The 4 Knights are there now but the new Teddy Bunn group is expected in any minute... Peggy Lee, Margaret Whiting, Marion Hutton, and the Andrews Sisters all were in town for a couple of benefits and a radio show in October... Bing Crosby doing his radio show from S.F. on occasion now.

Down Beat covers the music news from coast to coast.

Advertisement for Bud Pacy, Solid Sideman with Ted Weems. Features Buescher instruments and photos of the duo.

Midwest School of Modern Music advertisement. Includes text about orchestral training and contact information for Minneapolis, Minn.

Advertisement for CAUFFMAN HYPERBOLIC mouthpiece design. Describes an entirely new concept of cup mouthpiece design.

Advertisement for University Extension Conservatory. Promotes a Home Study Course in Harmony and other advanced musical techniques.

Advertisement for Howie Mann's Gretsch Broadcaster drum. Features a photo of Mann playing and text describing the drum's quality.

Vertical column of small advertisements on the right edge of the page, including 'Chicago', 'MUSIC COPY', 'TRUMPET', 'ARRANGERS', 'COMPOS', 'SPECIALS', 'SONGWRITERS', 'MUSIC PRINTS', 'PHONO', 'RECORDS', 'MUSICIANS', 'PARODIES', 'LIVINIST', and 'Buy Me'.

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MUSIC COPYING neatly done, transposing, prices upon request, Herbert Carpenter, 6097 S. Woodlawn Ave., Chicago 37, Ill.

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LYRICIST SINGS COMPOSER. Write Jimmie Coleman, 936 N. Wells, Chicago, Ill.

Buy Metro Sides

New York—Pair of sides cut by Alan Holmes' combo for Metro records have been bought by Decca. One of the masters purchased is a new tune, *Melissa*.

Now On The Air

Down Beat is printing, as they become available, personnel of bands in studio orks on various radio and TV shows for the current season. The following shows are produced in and emanate from Chicago.

CARROWAY AT LARGE (Sun., NBC-TV, 9-9:30 p.m., CST) Joe Galleschio, conductor; Wayne Robinson, Bill Moran, and Hoyt Jones, arrangers. Violins—Hermon Chabonoff, Aldo Dell'Alto, Carl Fassauer, David Moll, Ernest Wiley, and Sol Turner; violas—Harold Klaus and Peter Filizman; cellos—Karl Frub; trumpets—Vincenzo Noff, Don Correll, and John Wells; trombones—Earl Hoffman or Johnny Carroll and Ernest Pasco; French horn—Ross Kallan; reeds—H. Roy McKinstry, Donald Saltshiel, Gale Stout, and Walter Froelich; harp—Alberto Salvi; rhythm—Cesare Giovanni, piano; Roy Graham, drums; Claude Scholmer, guitar, and Lew Shalender, bass.

DAVE CARROWAY SHOW (Mon., NBC, 9:30-10 p.m., CST) Joe Galleschio, conductor, and band same as for Carroway at Large show except for addition of Raphael Fossellati, French horn, and Joe Goodman, Ruby Davis, Fritz Bank, and Joe Laurry, violins. Show uses all three trombones listed above.

FROM HOLLYWOOD

JACK BENNY (CBS, Sun., 4-4:30 p.m., PST). Mabelis Merrick, conductor; Merrick, Bud Best (for Dennis Day), and Bill Anthony, arrangers; Harry Harris, orchestra manager. Trumpets—Bob Kline, James Hardy, and Harry Harrison; trombones—Bill Fletcher, Irvin Varrut, and Joe Howard;

saxos—Fred Morrow, Wayne Senger, Hella Bridwell, Maurice Bosson, and Jack Mitchell; violins—Larry Kurkdjian, Ray Martino, Morris High, and Achille Mierlot; rhythm—Charles Bagby, piano; Don Rios, bass; Frank Rowley, guitar, and Sammy Weiss, drums.

PHIL HARRIS-ALICE FAYE (NBC, Sun., 4:30-5 p.m., PST). Walter Schurt, conductor and arranger; Harry Harris, orchestra manager; violins—Walter Edelstein, Edgus Bergman, Vernon Callian, Rudolphi Frank, Anthony Perotti, George Rubin, Al Erickson, and Gilbert Green; violas—Don Simon and Leo Schorr; cellos—Carl Walker and Hyman Gold; trumpets—Bobby Coy, Ralph Dedman, and Verne Rowi; trombones—Harry Thomas, Art Foster, and Pete Lothman; saxos—Chuck Nell, Doc Rande, Larry Blayon, Jack Stacy, and Art Quesser; rhythm—Albert Newman, piano; Tommy Romero, drums; Frank Rowley, guitar, and Don Whitaker, bass.

Laine Manager Buys Bankrupt Atlas Firm

New York—Masters made for Atlas records by Frankie Laine, the King Cole trio, and Johnny Moore's Three Blazers have been acquired by Sam Lutz, co-manager of Laine. Lutz bought the assets of the defunct Atlas company for \$8,200. Haul included some 100 masters, among them 18 by Laine, 14 of which are unreleased, 12 by Moore, and four by Cole.

OZZIE AND HARRIET (ABC, Fri., 9-9:30 p.m., PST). Billy May, conductor and composer-arranger; Holly Humphrey, orchestra manager; violins—Ivan Epsteinoff, Dave Callan, and Eddie Cramer; violas—Bill Belfer; cellos—Jerry Jaruga; reeds—Gordon Green, chet Don Lamson, Suto; Fred Folsom, bass clarinet; Mike Mangus, clarinet; Barolo Jones, bass clarinet; trumpets—Bobby Coy, Charles Griffard, Zeko Zaroby, and Abe Benita; trombones—Elmer Smithers, Gus Mayhew, and Bert Johnson; rhythm—Danil Dupre, bass; Don Ferris, piano; Johnny Cyr, drums, and Kay Thompson, harp.

Slow Burn

New York—Cigar Institute of America is burned up over a new r h u m b a , *Cheap Cigars*, which is getting a play on the air and on records. Stogie tycoons think it's a musical hot-spot for the cigar business.

Number has been cut for Victor by the Pied Pipers and for MGM by Jane Harvey. The Institute tried to get the publisher of the song, Edwin H. Morris, to recall it but without success. Close, but no cigar.

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Dispute

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(See Page 1)

Dixieland

Has Day

(See Page 3)

★ ★ ★

Thornhill

Could Be

Great

(See Page 2)

★ ★ ★

On The Cover
Gloria Hart

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